Concordia University presents

THEN
NOW
NEXT

THE 30th ANNUAL
SOCIETY FOR ANIMATION STUDIES
CONFERENCE | MONTREAL 2018

S A S

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.

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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.
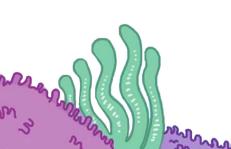
Concordia University opened a Department of Cinema in 1976 and today, the Mel Hoppenheim School of Cinema is the oldest film school in Canada and the largest university-based centre for the study of film animation, film production and film studies in the country.
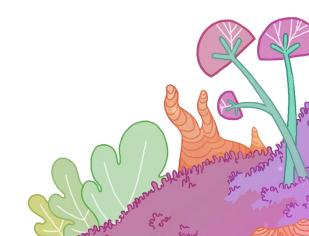
We are known internationally for innovative animation practices and continue to be strong producers of auteur animation in Montreal, birthplace the National Film Board, where the shadow of legendary Norman McLaren looms large.

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

The Society for Animation Studies @30!

Bienvenue! Welcome to the 2018 Society for Animation Studies Conference.

This years' conference, in beautiful Montreal, brings us to Canada and a place of great significance to animation (and myself*), the current home of the National Film Board of Canada, which has supported a vast array of pioneering animators in its almost 80 years of history.   We are also enjoying the 30th year since the founding of the SAS in 1987 and this is our 30th conference! As befitting our own heritage and that of the city, the conference theme is 'Then, Now, Next' and reflects on our past, present and future. I extend my thanks to our hosts, Concordia University, and hope that they enjoy having the SAS in town!

The program is full of diverse topics and themes and this year sees an increase in support for emerging scholars and hands on workshops in animation and sound.
With a balance of papers, excellent keynotes and screenings, the conference promises to be a rich exploration of animation over the week. It is great to see so many new members on the delegate list and I hope that they, along with our established members, will continue to support the SAS through the coming years.

Special thanks of course go to chairs Alison Reiko Loader, Marc Steinberg and their conference team, who have worked hard to put together a fantastic looking program in a stunning setting. I am looking forward to experiencing the location almost as much as the papers!

I wish you all a wonderful conference.

Best wishes,

Dr Nichola Dobson
University of Edinburgh, UK
President of the Society for Animation Studies

*My connection is both as a Scot and a McLaren historian – The NFB was established by John Grierson in 1939, and the animation department developed by Norman McLaren. Both were born in Stirling, Scotland – not far from where I was born!

A message from the SAS2018 team

(l to r): Philipp, Jacqueline, Alison & Marc

Dear 2018 SAS Conference Attendees, Participants, and Friends,

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. SAS@30: Then | Now | Next is an invitation for reflection, prognostication, and critical reflection about the state of union of animation production and animation studies, and a chance to chart new directions for the next 30 years.
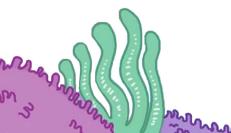
This is a journey we are on together, and we sincerely look forward to the incredible array of panels, presentations, screenings, roundtables, and other events over the coming days, as well as the conversations that will continue over the coming years.
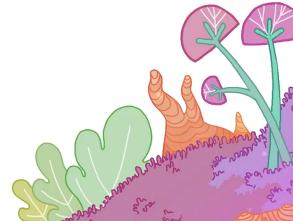
We would like take a moment to thank all of the people and the sponsors who have made this conference possible. We thank our incredible co-organizers, Jacqueline Ristola and Philipp Keidl, as well as everyone else who has helped out in the organization and execution of this conference. We have received much support from the Dean's Office in the Fine Arts, and Dean Rebecca Duclos and Associate Dean Joanna Berzowska in particular. We also thank Concordia University, the Faculty of Fine Arts, the Concordia University Part-time Faculty Assocation (CUPFA), the Department of Design and Computation Arts, Mel Hoppenheim School of Cinema, the Sustainability Action Fund, the National Film Board of Canada, Technoculture, Arts and Gaming (TAG), and the Social Sciences and Humanities Research Council of Canada (SSHRC) for helping to fund this event.

Thanks finally to all of you for coming to this event, and for making it happen! We truly cannot wait for your presentations, screenings, films and conversations. May you have a wonderful conference!

Sincerely,

Alison Reiko Loader and Marc Steinberg
Conference co-chairs

CONFERENCE SCHEDULE

Schedule summary

CONFERENCE DAY ZERO

TIME	DESCRIPTION	LOCATION
9:00 AM & 1:30 PM	Direct-to-Film Animation Workshops I & II	ev 6-720
1:30 - 4:30 PM	Emerging Researchers Seminars	Grey Nuns Study Rooms
12:30 - 2:00 PM	Registration Check-in	Grey Nuns Reception Area
2:30 - 6:30 PM	Registration Check-in	McConnell (LB) Atrium
5:00 - 7:00 PM	Exhibition Vernissage	ev Black Box & Junction
OFFICIAL CONFERENCE OPENING		
7:00 - 9:30 PM	Screening: WAKE UP!	H110 Theatre

CONFERENCE DAY ONE

TIME	DESCRIPTION	LOCATION
8:30 AM - 3:30 PM	Check-in & Book table	ev Atrium coatcheck
9:00 - 10:30 AM	Keynote: THEN (Lamarre)	De Seve Cinema
10:30 - 11:00 AM	Morning Break	ev Atrium & Junction
11:00 AM - 12:30 PM	Parallel Sessions 1	multiple locations
12:30 - 1:30 PM	Lunch	ev Atrium
opening hours will vary with each venue/activity	Animation Exhibitions & Arcade	ev Black Box, Junction, De Seve Foyer
1:30 - 3:00 PM	Parallel Sessions 2	multiple locations
3:00 - 3:30 PM	Afternoon Break	ev Atrium & Junction
3:30 - 5:00 PM	Parallel Sessions 3	multiple locations
7:00 - 9:30 PM	Screening: CREMA...	H110 Theatre

CONFERENCE DAY TWO

TIME	DESCRIPTION	LOCATION
9:00 AM - 10:30 PM	Keynote: NOW (Ratelle)	De Seve Cinema
10:30 AM - 3:30 PM	Check-in & Book Table	ev Atrium coatcheck
10:30 - 11:00 AM	Morning Break	ev Atrium & Junction
11:00 AM - 12:30 PM	Parallel Sessions 4	multiple locations
12:30 - 1:30 PM	Lunch	ev Atrium
opening hours will vary with each venue/activity	Animation Exhibitions & Arcade	ev Black Box, Junction, De Seve Foyer
1:30 - 3:00 PM	Parallel Sessions 5	multiple locations
3:00 - 3:30 PM	Afternoon Break	ev Atrium & Junction
3:30 - 5:00 PM	Parallel sessions 6	multiple locations
5:00 - 6:30 PM	Screening: CONCORDIA	De Seve Cinema
6:00 - 8:00 PM	Animation Pub Night	McKibbins Irish Pub

CONFERENCE DAY THREE

TIME	DESCRIPTION	LOCATION
9:30 - 11:00 AM	Parallel Sessions 7	multiple locations
11:00 AM - 3:30 PM	Book Table	ev Atrium coatcheck
11:00 AM - 11:30 AM	Morning Break	ev Atrium & Junction
opening hours will vary with each venue/activity	Animation Exhibitions & Arcade	ev Black Box, Junction, De Seve Foyer
11:30 AM - 1:00 PM	Parallel Sessions 8	multiple locations
1:00 - 2:00 PM	Lunch	ev Atrium
2:00 - 3:15 PM	SAS AGM & 2019 preview	ev 6-720
3:30 - 5:00 PM	Keynote: NEXT (Mihailova)	De Seve Cinema
7:00 - 9:30 PM	Screening: EVELYN LAMBART	H110 Theatre

PARALLEL SESSIONS

1A, De Seve
chair:
Tony Tarantini

ANIMATION & INDIE GAMES
Nostalgia for What Never Was: The Pseudo-1930s World of Cuphead
Lisa Scoggin
Don't Deal with the Devil? Taking on Animation's Ugly Past
Jemma Gilboy
Floor Kids! Journey from the Jams to the Joystick
JonJon

1B, EV1-605
chair:
Timothy Jones

VR: THEN|NOW|NEXT
Experimental animation as science communication: abstract temporalities in virtual and augmented reality
Anna Madeleine Raupach
'Endless Space' : Light Shows, Planetaria and Virtual Reality
Louise Harvey and Peter Moyes
Can 2D images work in 3D VR environments?
Daniel Cross

1C, EV 6-720
roundtable chair:
André Dudemaine

INDIGENOUS ANIMATION IN QUEBEC I
L'ANIMATION AUTOCHTONE AU QUÉBEC I
Discussants: Raymond Caplin, Konwennénhon Marion Delaronde, Diane Obomsawin, Alisi Telengut

1D, BLACK BOX
chair: Rose Bond

ANIMATED TEMPORALITIES: ARTIST PERSPECTIVES
The Temporal Shifts in Traumatic Memory
Dirk de Bruyn
The Temporal Aesthetics of the Animated GIF
Faiyaz Jafri
Linearity Disrupted: Looping Back to Beginnings
Max Hattler

2A, De Seve
chair: Cheryl Briggs

AUTEURS & EXPERIMENTS
It's not the colle that makes collage animation
Jorgelina Orfila and Francisco Ortega-Grimaldo
The changing face of replacement animation: how looking to the past can revolutionize the future of stop motion animation
Laura-Beth Cowley
The new role of producers in contemporary independent auteur animation
Eliska Decka

PARALLEL SESSIONS

2B, EV1-605
respondent/chair:
Thomas Lamarre

ANIMATION: BIOLOGY, ONTOLOGY, EMERGING MEDIA

Animating Biological Worlds
Phillip Thurtle
Perceptual Infrastructures: The Animation of Virtual Reality
Deborah Levitt

2C, EV1-615
chair: Peter Rist

ANIMATION HISTORY

The animated mockumentary and its long early era
Cristina Formenti
Repaint It Black: The Animated Genealogy of Film Noir
Christopher Holliday
Documenting Women in Animation from 1980 – 2018
Chrissy Guest

2D, EV 6-720

INDIGENOUS ANIMATION IN QUEBEC II
L'ANIMATION AUTOCHTONE AU QUÉBEC II

Screening organized by Kester Dyer, Mélissa Gélinas, Isabelle St-Amand

SESSION 3 (DAY 1, JUNE 19) 3:30 PM-5:00PM

3A, De Seve

TYRUS AND REQUIEM FOR ROMANCE

Screening presented by Requiem director Jonathan Ng

3B, EV1-605
chair:
Christopher
Holliday

CGI AND ITS DISCONTENTS

Computer Generated Imperfection:
Experimental Animation and the Subversion of Software
Lilly Husbands
Animation 'FX' and Resilience
Jordan Gowanlock
Looking for the hand and pencil:
implications of the use of graphics tablet in French 2D animation
Marie Pruvost-Delaspre

3C, EV1-615
chair: Eric Herhuth

ANIMATION, POLITICS, SUBJECTIVITY

Animation of Dissent in the time of a Dictatorship:
Exploring Protest Animation in the Philippines
Molinia Anne Velasco-Wansom
Coraline and the Liberal Subject:
Traditional Characters, Narratives, and Progressive Politics
Eric Herhuth
Building a Better Tomorrow: Rethinking Soviet Imagination
and Soviet Animation History
Genia Boivin

PARALLEL SESSIONS

3D, EV6-720
chair:
Malcolm Cook

MYTH AND THE MOVING IMAGE

Mythical Past, Animated Present
Sandeep Ashwath
Seaweed, Seaweed, Selkies, and Sacred Wells:
Braiding Celtic-Christian folklore and art in Song of the Sea
Timothy Jones
"Under Disney's Hypnosis": Disney Influence and Originality of Soviet
Animation of the 1930s-1940s, the Case of The Humpbacked Horse
(Koniok Gorbunok, 1947).
Olga Blackledge

SESSION 4 (DAY 2, JUNE 20) 11:00 AM-12:30PM

4A, De Seve
chair: Alanna Thain

BEYOND THE HUMAN

The Death of Captain Planet:
Facing Anthropocentrism with Mushi-Shi and Actantial Animation
Kevin Cooley
Animating the Posthuman Body:
Biopolitics, Futurity, and the Zombie in Project Itoh
Baryon Tensor Posadas
Emotional Animals: Pathognomy and Animism in the Age of
Revolutions
Cassandra X. Guan

4B, EV1-605
chair: Lisa Scoggin

ANIMATING THE VOICE

Voice and Visibility
Nichola Dobson
Illustrated radio: Verbocentrism as contaminant and catalyst in
contemporary animation filmmaking
Luigi Allemano
When Mecha Sing
Chen Cong

4C, EV1-615
chair: Amy Ratelle

(RE)DESIGNING GENDER

Why Does Your Robot Have a Gender?
Rethinking Pedagogy for Character Design
Kate Raney
Queer Proteus: Towards a Theory of the Animated Child
Eli Boonin-Vail
"Man or woman, is that so important?": On Viewing, Reading, and
Translating Tenō Haruka/Sailor Uranus Two Decades Later
Kim Khanh Tran

PARALLEL SESSIONS

4D, BLACK BOX
chair: Max Hattler

EXPANDED FRAMES: ANIMATING SPACE

Animation, space and the memory of social experience
Pedro Serrazina

Telling Without Telling: Animated Stories Beyond the Screen
Lea Vidakovic

Really Huge Projections: Spectacle, Distraction... and Poetics
Rose Bond

SESSION 5 (DAY 2, JUNE 20) 1:30 PM-3:00PM

5A, De Seve
chair:
Sylvie Bissonnette

ANIMATING BODIES, BODIES THAT ANIMATE

Embodied Representations of Mental Disabilities in Animation
Sylvie Bissonnette

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

Making Time: The Animator's Crafting of Temporal Experience(s)
Janet Blatter

5B, EV1-605
chair:
Erwin Feyersinger

LOOPS & LABOUR

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

A second look at two-stage animation
Richard J. Leskosky

Ruptured Loops: The Political Possibilities of the Broken Cycle
Christopher Leinonen

5C, EV1-615
chair:
Rayna Denison

ANIME FORMS + BODIES

Sound in early Japanese animation:
Masaoka Kenzō's development of musical genre
Laura Montero Plata

Studio Ghibli at Anime's Digital Turning Point:
Incorporating CG Animation into the Cel-aesthetics of Hayao Miyazaki's
Princess Mononoke
Rayna Denison

A Series of Miracles: Kyoto Animation's New Wave of Anime
Joseph Fiumara

PARALLEL SESSIONS

5D, EV 6-720
chair:
Alison Reiko Loader

Microtalks
Toxic Trios
Stephanie Delazeri
Thai Whale Project:
Animation, Transportation Narratives and Conservation
Aaron Schmidt
Animated Impetus
Philippe Vaucher
Augmented Play: Augmented Reality and Consumerism in Sword Art
Online: Ordinal Scale
Alexandre G. Vermeil

SESSION 6 (DAY 2, JUNE 20) 3:30 PM-5:00PM

6A, De Seve
chair: Paul Ward

HONOURING THE PAST, ANIMATING THE PRESENT AND INSPIRING THE
FUTURE OF CANADIAN ANIMATION EDUCATION
Shira Avni (Concordia), Becka Barker (NSCAD),
Lorelei Pepi (Emily Carr), Tony Tarantini (Sheridan)

6B, EV1-605
chair:
Lilly Husbands

THINKING IN MOTION
Thinking across frames –
temporally extended consciousness and the process of animation
Andy Buchanan
Animation and Compression
Jesse Anderson-Lehman
Animation as Assemblage
Micah H. Weber

6C, EV1-615
chair:
Jacqueline Ristola

QUEER ANIME
Queering Girl's Media Mix: a gendered approach of "stillness" in
Japanese animation and its industry
Edmond Ernest dit Alban
Ritual of the Everyday in the Queer Narratives of Kunihiko Ikuhara
Jacqueline Ristola
Maidens, Guns, and Bears: Yuri and Animal Transformations
Evelyn Ramiel
"So many feels~!";
Queering Male Shounen Characters in BL/Yaoi AMV and DMV
Julie Brousseau

PARALLEL SESSIONS

6D, EV 6-720
chair: Nicholas Andrew Miller

DRAWN TO MOTION: DRAWING, TEMPORALITY AND EMBODIED LANGUAGES OF MOVEMENT

Embodiment in Hand-drawn Animation
Iveta Karpathyova

A Space and Drawing Odyssey: Robert Breer's Journeying through Time
Miriam Harris

'Drawing with Light':
The Invention of Photography and the Temporality of Drawing
Nicholas Andrew Miller

SESSION 7 (DAY 3, JUNE 21) 9:30 AM-11:00 AM

7A, EV1-605
chair: Haidee Wasson

USEFUL ANIMATION

Useful animation: The application of animation to practical purposes in Britain during the 1930s
Malcolm Cook

'Film-Mediated Fantasy Aggression':
The Legacy of Alberta Seigel and Cartoon Violence Studies
Tom Klein

The Birds and the Bees: Animated Storytelling in Health Education in the Past, Present, and Future
Naima Alam and Erwin Feyersinger

7B, EV1-615
chair: Luigi Allemano

ANIMATION, VISUALITY, DOCUMENTARY

Visual Music: Conversation in Aesthetic and Semantics
Zekkereya El-megharbel

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

How do viewers 'identify' with animated documentaries?
Paul Ward

7C, Black Box
chair: Zach Melzer

ARCHITECTURE & ANIMATION

Observer-Participant: Architectural Embodiment between AI and Alien
Alanna Thain

An Architecture of Aerosols
Heather Warren-Crow

Speculative Animation: Architectural Futures
Joel McKim

Preserving Media Architecture
Zach Melzer

PARALLEL SESSIONS

SESSION 8 (DAY 3, JUNE 21) 11:30 PM–1:00PM

8A, De Seve Cinema

TRENDS IN LATIN AMERICAN EXPERIMENTAL ANIMATION
Screening curated by Moebius animación

8B, EV1-605
chair: Nicholas Sammond

RADICAL CARTOONING
Certain Incidents in the career of Wile E. Coyote
Daniel Marrone
Afrofuturism: cultural identity in animation
Dana Barnes
Ralph Bakshi Meets the Libertarians of Underground Comix
Nicholas Sammond

8C, EV1-615
chair: Álvaro David Hernández Hernández

LAYERS & MONTAGE
Coloring in Manga Expression During the War and Postwar Periods
Tadahiro Yamamoto
The Influence of Sergei Eisenstein on Mexican Visual Expression and Japanimation, with reference to Pixar Animation Studio's Coco
Gen Leonardo Ota Otani
Moving Images, Nation and Propaganda: The Mexican Film Rio Escondido and the Japanese Animation Momotarō: Umi no Shinpei
Álvaro David Hernández Hernández

8D, EV6-720
chair: Bella Honess Roe

NEW APPROACHES TO WOMEN AND ANIMATION
Roundtable, workshop-style panel with Kate Corbin, Chrissy Guest, Bella Honess Roe, Mihaela Mihailova, Ruth Richards and Vicky Smith.

OUR KEYNOTES

De Seve Cinema, 1400 de Maisonneuve W,
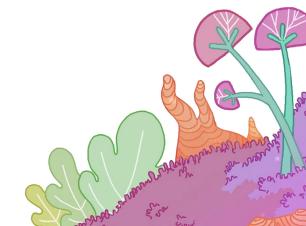Concordia University
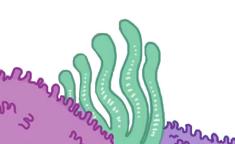
THEN | Thomas Lamarre

TUESDAY, JUNE 19, 9AM, DE SEVE CINEMA

Wartime Animation:
The Vicissitudes of Liveliness

This talk proposes to situate animation of the 1930s and early 1940s at the intersection of three lines of transformation. First, there was the emergence of new technologies of animation and new ways of organizing animation production, which spurred dreams of producing feature-length animated films whose liveliness promised to rival that of cinema, and to push beyond the boundaries of the cinematic. Second, this situation also saw animation to begin to range across received boundaries of media — across media forms such as comics, films, magic lantern, radio, records, toys, and games, and across domestic and public sites of consumption. Finally, animation explored new ways of imaging and enacting human-animal relations, at a historical moment increasingly characterized by imperial conquest and total war with their ideologies of dehumanization and bestialization. Working across these three lines of technological, socio-medial and geopolitical transformation, I hope to address some of the troubling legacies that continue to haunt animation as well as the radical possibilities yet to be explored.

Bio: Thomas Lamarre teaches in East Asian Studies and Communications Studies at McGill University. He is author of numerous publications on the history of media, thought, and material culture, with projects ranging from the communication networks of 9th century Japan (*Uncovering Heian Japan: An Archaeology of Sensation and Inscription, 2000*), to silent cinema and the global imaginary (*Shadows on the Screen: Tanizaki Jun'ichirô on Cinema and Oriental Aesthetics, 2005*), animation technologies (*The Anime Machine: A Media Theory of Animation, 2009*) and television and new media (*The Anime Ecology: A Genealogy of Television, Animation, and Game Media, 2018*).

NOW | Amy Ratelle

WEDNESDAY, JUNE 19, 9AM, DE SEVE CINEMA

Nihilism and Nostalgia:
The Burdens of BoJack Horseman

BoJack Horseman has been characterized as "one of the wisest, most emotionally ambitious and […] spectacularly goofy series on television" (Nussbaum, n.p.). The surreal programme revolves around the titular main character, a washed-up former star of a hacky 1990s sitcom, and aims to skewer the entertainment industry through the lens of a middle-aged (horse)man's midlife crisis.

Yet, *BoJack Horseman* is far more than a stereotypical "sad guy" show. BoJack himself carries many burdens, from his own depressive and suicidal tendencies to our own cultural expectations of celebrity culture. As a horse, he is uniquely suited to bear them; indeed, horses in general have long embodied multiple and oftentimes conflicting human values such as status, wealth, nobility, military power, and brute strength (Ratelle 18). Thus, it's no coincidence that this particular existential crisis is situated in the equine body. As Randy Malamud puts it, we use animals just for this purpose, "in a range of ways – some benevolent, some silly, some violent – in the service of our own cultural drives, desires, fantasies and obsessions." As such, and as I will outline in this talk, *BoJack Horseman* becomes the perfect (literal and figurative) vehicle to explore both the present cultural zeitgeist as well as longstanding tensions and transitions in human-nonhuman relations, played out through and against the animal body.
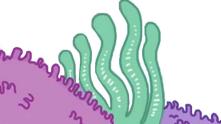
Bio: Amy Ratelle is the editor of *Animation Studies*, the online peer-reviewed journal of the Society for Animation Studies (SAS). She received her PhD in Communication and Culture, a joint programme between Ryerson University and York University, and degrees in Film Studies from Ryerson University (BFA), and Carleton University (MA). Her monograph, *Animality and Children's Literature and Film* was published by Palgrave Macmillan in 2015. Her research areas include animation, animality studies, children's literature and culture, and critical media studies. She is currently an academic administrator at the Faculty of Arts and Science at the University of Toronto.

References

Nussbaum, Emily. "The Bleakness and Joy of 'BoJack Horseman.'" *The New Yorker* (August 8 & 15, 2016): n.pag. https://www.newyorker.com/magazine/2016/08/08/bojack-horseman-bleakness-and-joy. Accessed April 3, 2018.

Malamud, Randy. *An Introduction to Animals and Visual Culture*. London: Palgrave Macmillan, 2012.

Ratelle, Amy. *Animality in Children's Literature and Culture*. London: Palgrave Macmillan, 2015.

NEXT| Mihaela Mihailova

THE HARVEY DENEROFF KEYNOTE
THURSDAY, JUNE 21, 3:30PM, DE SEVE CINEMA

These Virtual Delights Have Virtual Ends: The Posthuman Female as a Digital Effect

Drawing on the media history of the posthuman female body as a site for simultaneously negotiating gender roles and technological progress, this talk offers a close reading of cyborg, non-organic, and biologically enhanced women and/as digital effects. I examine a range of works, including *Ex Machina* (Alex Garland, 2014), *Ghost in the Shell* (Rupert Sanders, 2017), and *Blade Runner 2049* (Denis Villeneuve, 2017), the science-fiction television show *Altered Carbon*, and the *Metal Gear Solid V: The Phantom Pain* video game. My analysis deconstructs the mechanisms whereby the computer-generated artificial bodies featured therein replicate conventional sexist fembot tropes. I argue that such media texts cast sexualized digital Galateas to affirm (digital animation) technology's capacity to fulfill White male heteronormative fantasies while leaving little room for feminist and queer representation. At the same time, depicting the computer-generated female body as a sexual object serves to solidify a sense of the digital effect's tangibility, threatened by the heightened artificiality of the effect itself. Both within the narrative and in paratextual discourse, tying technological progress to male sexual wish-fulfillment becomes the digital posthuman female's benchmark for authenticity.

Grave as these symptoms may be, however, I refuse to pronounce the posthuman female condition incurable. Instead, I look to the future of digital animation as exemplified by virtual reality and multimedia experiences such as the "NeuroSpeculative AfroFeminism" art installation (2016), dedicated to issues affecting women of color, and Björk's *Family* (2017), an interactive VR film about a woman's journey towards empowerment. It is such female-driven reprogramming of digital technology that may hold the key to unlocking emerging media's potential to (en)gender progressive politics of representation.

Bio: Mihaela Mihailova is currently a Postdoctoral Fellow in Film Studies in the Department of English at Michigan State University. As of Fall 2018, she will be a Postdoctoral Fellow at the University of Michigan Society of Fellows, with a joint appointment in The Department of Screen Arts and Cultures. Mihaela's research interests include animation, film and media theory, early Soviet cinema, contemporary Eastern European cinema, video games, and comics. She has published articles in *animation: an interdisciplinary journal*, *Studies in Russian and Soviet Cinema*, *Post Script: Essays in Film and the Humanities*, and *Kino Kultura*. She has also contributed chapters to *Animating Film Theory* (ed. Karen Beckman) (co-written with John MacKay), *Animated Landscapes: History, Form, and Function* (ed. Chris Pallant), and the forthcoming volumes *Drawn from Life: Issues and Themes in Animated Documentary Cinema* (eds. Jonathan Murray and Nea Ehrlich) and *Animation Studies Reader* (eds. Bella Honess Roe, Nichola Dobson, Amy Ratelle, and Caroline Ruddell). She is currently working on a book manuscript, "Animating Global Realities in the Digital Age." Through a comparative analysis of contemporary studio animation and visual effects produced in the United States and Russia, the project examines how animated media's relationship to reality articulates national ideologies in the era of digital globalization.

OUR SCREENINGS

H110 Theatre, 1455 de Maisonneuve W &
1455 De Seve Cinema, 1400 de Maisonneuve W,
Concordia University

OPENING SCREENING

Wake Up! —
Reanimating Indigenous Histories

Wake Up! is a collection of international animated short films that feature and celebrate indigenous histories and cultures. These animations are from these animations from around the world are made by filmmakers and artists with Indigenous backgrounds. By tracing histories and exploring memories, these films reflect on the world as it is NOW highlighting cultural identity, resilience, and telling stories for the future.

SUSTAINABILITY ACTION FUND

Monday, June 18, doors open at 7pm
H110 Theatre (1455 De Maisonneuve W)

The Wake up! curators

Alisi Telengut is a visual artist and an award-winning filmmaker and animator of the nation/tribe Telengut from Siberia. Now based in Montreal, she holds an MFA (2016) from Concordia University. Her recent works include *Nutag - Homeland*, a "surrealist requiem" for the Kalymk people, who were deported to Siberia during Stalin's Soviet regime. Alisi's films have received awards at Sarasota Film Festival, Stockholm Film Festival and the Montreal World Film Festival. In addition to being showcased at worldwide film venues and exhibitions such as Sundance, TIFF and the Edinburgh Film Festival, her animation and moving image artworks have also contributed to ethnographic and ethnocultural research archives.

Asinnajaq is a visual artist, curator, writer and urban Inuk. Having completed her BFA at the Nova Scotia College of Art and Design University (2015), she was recently a curatorial intern at the Concordia University FOFA Gallery. Asinnajaq co-founded the Tillitarniit festival, a celebration of Inuit culture and voices, and curated Channel 51: Igloolik, a retrospective of Isuma's 30 years of video and film production. She is the director of *Three Thousand* (2017) which recasts 100 years of archival footage from the Inuit Nunangat and recently won the Kent Monkman Award for Best Experimental Work at the imagiNATIVE media arts festival.

The films

Shinga Bekoe

by Andrew Lunga | Shona | 2014 | 3 min 12
Shinga presents the story of a mother who brings her child into fruition through the reenactment of a Zimbabwean dance ritual.

La corteza de mi abuela

by Isidora Torrealba |
Mapuche | 2017 | 14 min
Ayelén is a very curious and diligent child. At the onset of winter, her grandmother Paya gets sick and comes to live in her home. Paya then decides to introduce Ayelén to Mapuche orality, but at the end of winter she passes. Ayelén then understands her grandmother's valuable teachings.

Sicigorousawa un Cironnop

by Tune Sugihara | Ainu | 2014 | 14 min
Higashiyama, the home of the foxes, has become an illegal dumping ground. This story is told in the Ainu language, which has been deemed a critically endangered language by UNESCO.

Nutag-Homeland

by Alisi Telengut | Mongolian, Telengut |
2016 | 6 min
A non-narrative hand-painted visual poem about ideas of diaspora, homeland, and the tragic mass-deportations of the Kalmyk people to Siberia during WWII.

Four Faces of the Moon

by Amanda Strong | Métis | 2016 | 13 min 41
Four Faces of the Moon follows the animated journey of an Indigenous photographer as she travels through time. She witnesses moments in her family's history and strengthens her connection to her Métis, Cree and Anishnaabe ancestors.

Three Thousand

by Asinnajaq | Inuk | 14 min
"My father was born in a spring igloo— half snow, half skin. I was born in a hospital, with jaundice and two teeth." Inuk artist Asinnajaq plunges us into a sublime imaginary universe—12 minutes of luminescent, archive-inspired cinema that recast the past, present and future of Inuit in a radiant new light.

Morit Elena Morit

by Inga Wiktoria Pave and Anders Sunna | Sámi | 2017 | 4 min
A haunting tale that follows a young girl and her reindeer as they try to escape the menacing darkness of the colonial oppression in Sápmi. Guided by a spirit, she is reminded to listen to her inner voice and trust her instincts.

f

**TUESDAY
EVENING**

Crema
Liminalis

**Tuesday, June 19, doors open at 7pm
H110 Theatre (1455 de Maisonneuve W)**

Crema Liminalis is a collection of films old, new and NEXT—each a unique truffle unearthed from the fertile soil of the island of Montréal. A journey through space, time and everything in-between, this screening is a celebration of the animated form and process, and of the city that has for decades been home to a network of unlikely connections, providing a breeding ground for creativity and innovation.

The Crema Liminalis curators

Astroplastique is **Claire Blanchet, Fred Casia, Eva Cvijanovic, HyunJin Park, Parissa Mohit and Elise Simard –**

all of whom met through the corridors of the National Film Board of Canada in Montréal. This free-form collective is seeking to create a fertile ground for collaborative, animation-based work, and is always in search of new ways of telling stories. Astroplastique thrives from highlighting individual talents while putting special focus on community and taking care of each other. They have a long history of creating content for fiction and non-fiction, and enjoy adding a touch of magic to everyday life. Following in this path, Astroplastique is curious to explore virtual and augmented realities, emergent and interactive narratives and serial content.

The films

Black Moon
by Brandon Blommaert | 2010 | 1 min 19

Continuum
by Noncedo Khumalo | 2017 | 2 min 44

Créteil
by Sabrina Ratté | 2018 | 4 min

Extra Champignons
by Lori Malépart-Traversy | 2015 | 2 min 2

Fatigue
by Munro Ferguson & Jamie Woollard | 2016 | 2 min 30

FRY GUY; A Table Play in Three Parts
by Frances Mckenzie | 2017 | 4 min 10

Hoshi Neko,
music video for Yamantaka // Sonic Titan
by Emily Pelstring | 2012 | 4 min 38

Interview
by Caroline Leaf & Veronika Soul | 1979 | 13 min

Life Life; feat. Ben + Rich
by James Kerr / Scorpion Dagger | 2015-2017 | 2 min

M
by Félix Dufour-Laperrière | 2009 | 7 min 36

Norman - Animated Short
by James Paterson | 2017 | 3 min 5

Norman - Behind the Scenes
by James Paterson | 2017 | 1 min 44

Out of Touch
by Arash Akhgari | 2018 | 1 min 49

Perspectrum
by Ishu Patel | 1975 | 6 min 20

Purple Hat
by Lynn Smith | 1974 | 1 min 13

Saison 1992
by Brigitte Archambault | 2014 | 8 min 10

Sparky Ketchup
by Lori Malépart-Traversy | 2015 | 1 min 48

Tanks: The Untold Stories
(game story trailer) by Rebecca Goodine | 2018 | 1 min 8

Toe Love
by James Kerr / Scorpion Dagger | 2014 | 14

Tout Garni | Ep.08 - L'appartement des basketteurs
by Patrick Doyon | 2017 | 1 min 28

Work In Progress
by Catherine Dubeau | WIP | 16

Work in Progress
by Jesse Santerre | WIP | 1 min 18

Work in Progress
by Lukas Conway | WIP | 1 min 11

Eleven Moving Moments with Evelyn Lambart

THURSDAY EVENING
CLOSING SCREENING & PANEL
June 21, doors open at 7pm
H110 Theatre (1455 de Maisonneuve W)

NFB ONF

Fine Feathers, 1968

"Behind every great man is a great woman,"

so the saying goes. In this case it was Evelyn Lambart standing next to Norman McLaren, not behind him. An under-recognized collaborator of McLaren for 21 years, Lambart was a sterling animator in her own right. This instructive 64-minute compilation about Canada's first woman animator, playfully contextualized by filmmaker Donald McWilliams, aims to set the record straight (as it really was THEN).

Donald McWilliams is a documentary filmmaker whose work makes use of both live-action and animation techniques. He was inspired to become a filmmaker after meeting Norman McLaren in 1968. McWilliams would later work with McLaren, and this led him to make two films about the acclaimed NFB animator: *Creative Process: Norman McLaren* (1990) and *Norman McLaren: Animated Musician* (2014). Having also met McLaren's long-time collaborator, Evelyn Lambart, McWilliams happily agreed to make *Eleven Moving Moments with Evelyn Lambart i*n 2017. The film gave him the opportunity to bring Lambart out of McLaren's shadow and recognize her contribution to his success, while highlighting her own beautifully crafted animation.

The screening will be followed by a conversation with Donald McWilliams, Maral Mohammadian, and Mélanie Bouchard and one of McLaren's most recent biographers, SAS president Nichola Dobson.

Eleven Moving Moments with Evelyn Lambart, Donald McWilliams, 2017 | 64 min

Credits

Research and Editing
DONALD McWILLIAMS

Title Design and Animation
MÉLANIE BOUCHARD

Sound Re-recording and Restoration
JEAN PAUL VIALARD

Voice Restoration
SYLVAIN CAJELAIS

Image Research
JOSÉE LALIBERTÉ

Archives
NATIONAL FILM BOARD OF CANADA
CINÉMATHÈQUE QUÉBÉCOISE
DONALD McWILLIAMS

The Lambart Collage
VERONIKA SOUL

Restored Sequences
SYLVIE-MARIE FORTIER

Technical Coordination
CANDICE DESORMEAUX
LUC BINETTE

A tip of the hat to
RANDALL FINNERTY
ELOI CHAMPAGNE
JULIE LAPERRIÈRE
ISABELLE PAINCHAUD
PIERRE DUPONT
SERGE VERREAULT
JAMES ROBERTS

Administration
VICTOIRE-ÉMILIE BESSETTE
ROSALINA DI SARIO
DOMINIQUE FORGET

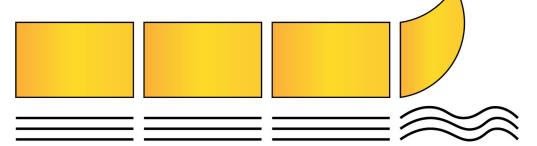Executive Director, English Program
MICHELLE VAN BEUSEKOM

Executive Producer
MICHAEL FUKUSHIMA

Producer
MARAL MOHAMMADIAN

Daytime screenings

Indigenous Animation in Quebec I
L'animation autochtone au Québec I
JUNE 19, 1:30 PM, EV 6-720

This one-hour bilingual screening session zooms in on the cultural politics of one of the most vibrant sectors of contemporary Indigenous media art production today, bringing together the works of established and emerging artists based in Quebec. The animated shorts to be screened include *Christmas at Moose Factory* (1971) by pioneer filmmaker Alanis Obomsawin, Diane Obomsawin's *Walk-in-the-Forest* (2009), *In Your Heart* (2012) by animator Raymond Caplin, Konwennénhon Marion Delaronde's *Skátne Ronatehiaróntie: They Grow Together* (2012), and *Nutag-Homeland* (2016) by Montreal-based Alisi Telengut. Animations created during the UQÀM and Concordia workshops that have been held in Montreal since 2010, in collaboration with the Wapikoni Mobile, will also be screened. Various invited artists will take part in the Q&A session that will follow the screening. *Organized by Kester Dyer, Mélissa Gélinas and Isabelle St-Amand*

The Films

Christmas at Moose Factory
by Alanis Obomsawin | 1971 | 13 min 8

Marche-dans-la-forêt
by Diane Obomsawin | 2009 | 3 min 12

J'aime les filles
by Diane Obomsawin | 2016 | 8 min 12

Nutag-Homeland
by Alisi Telengut | 2016 | 6 min

Mooshum, '77
by Cheli Nighttraveller | 2013 | 1 min 51

See this Spirit Bike
by Cheli Nighttraveller | 2016 | 3 min

In Your Heart
by Raymond Caplin | 2012 | 3 min 8

Traditional Healing
by Raymond Caplin | 2013 | 2 min 20

The Missing Offering
by Raymond Caplin | 2016 | 2 min 7

Le rêve
by Chanouk Newashish, Jason Papatie, Kevin Papatie | 2013 | 2 min 2

Skátne Ronatehiaróntie:
They Grow Together
by Konwennénhon Marion Delaronde | 2012 | 6 min 27

Ka Unian Uass (L'enfant disparu)
by Tshiuetin Vollant | 2008 | 5 min 36

Kokom
by Kevin Papatie | 2014 | 4 min 59

Daytime screenings

TYRUS and Requiem for Romance

JUNE 19, 3:30 PM, DE SEVE CINEMA

TYRUS (2015 | 1 hr 13) is Pamela Tom's tour-de-force documentary about 105-year old Guangzhou-born, L.A. based visual artist, Tyrus Wong and his breathtaking scope of work across multiple artistic mediums and his personal and professional journey navigating racial bigotry in 20th century America. Reaching back to 1919, nine-year old Tyrus and his father left their village and family in China. Tyrus's incredible journey takes him from the Angel Island Immigration Station in San Francisco where he is detained and interrogated, to earning a scholarship to Otis Art Institute. Tom's film makes meticulous use of Tyrus Wong's exquisite art, archival footage, illuminating interviews and commentary from Wong himself to document how his unique style, melding Chinese calligraphic and landscape influences with contemporary Western art, helped the Disney animated film, *Bambi* (1942) specifically, and early Hollywood in general establish their signature visual styles. Although his design work was crucial to the animated classic Bambi and over 100 live action movies including *The Music Man, Rebel Without a Cause* and *The Wild Bunch*, the name Tyrus Wong remains largely unknown – until now. Tyrus's life weaves an extraordinary thread in the tapestry of the American experience. (gooddocs.net/tyrus)

In this water-ink animated film *Requiem for Romance* (2012 | 7 min 34), a modern-day couple's secret love affair comes to a bittersweet end during an evening phone call. Cell phone static creates distance between them as they battle over details of their relationship. But the visuals of the film reveal something vastly different: a parallel narrative of their relationship set in an epic feudal landscape where family influence, cultural pressures and their lust for adventure makes more sense. In this dream-like short film, they fight to hold on to a love they cannot escape. It is often noted that *Requiem for Romance* advanced to the Shortlist stage for the Oscars race in 2013

The films will be presented by Requiem for Romance *director Jonathan Ng, with a Q & A sessions following the screening.*

Jonathan Ng is an award winning, multi-disciplinary animation filmmaker whose unique set of hand-made styles focus on merging themes of action, experience and fantasy. His last film Requiem for Romance, a water ink slice of life, has toured festivals around the world, winning Best Art Direction at Anima Mundi, while earning a badge from Vimeo Staff Picks and being presented to the major studios in California as part of the Animation Show of Shows. Having worked in the animation industry since 2004, his feature animation credits include *The Little Prince, The Mummy 3, Spiderwick Chronicles, April & the Extraordinary World,* and *The Day of the Crows*. Jonathan is also known for one of his earliest films, *Asthma Tech,* produced at the National Film Board of Canada, a semi-autobiographical tale recounting his experiences with childhood asthma and its relationship to him learning how to draw.

Daytime screenings

Concordia Animates!

JUNE 20, 5:00 PM, DE SEVE CINEMA

Concordia proudly presents a selection of 23 short films produced between 2012 and 2018 by students in the Film Animation BFA program. This beautiful compilation includes animated documentary, rotoscoping, stop-motion, traditional 2D animation, under-camera/direct animation techniques, and a variety of experimental/hybrid practices.

Kaleidoscope, Catherine Dubeau (BFA2015)

The films

Choeur
by Camille Monette-Dubeau | 2018 | 20s

Blackout
by Sharron Mirsky | 2013 |4 min 11

End of recording
by Stefan Jaroszonek, Lukas Conway and Olivier Sommelet | 2017 | 2 min 92

Ink Deep
by Constance Levesque | 2012 | 2 min 20
Animated documentary.

The thing is lost
by Arash Akhgari | 2018 | 2 min 34 An

Last Dance on the Main
by Aristofanis Soulikias | 2014 | 3 min 11

Snore Train
by Kamil Chajder | 2012 | 2 min

Wander
by Daniela Monzon | 2018 | 3 min 46

Abeo
by Brenda Lopez | 2018 | 7 min

Vers le ravage
by Louis Meilleur Roy | 2017 | 3 min 51

Les abeilles domestiques
by Alexanne Desrosiers | 2017 | 1 min 57

Dimanche
by Hristo Karastoyanov | 2014 | 2 min 8

No noodles
by Tyler Nicholson | 2012 | 2 min 14

Kaleidoscope
by Catherine Dubeau | 2015 | 3 min 26

My invisible mother
by Pascal Huynh | 2016 | 3 min 21

Cold bones
by Alexandra Levasseur | 2014| 1 min 47

Le flan
by Raoul Olou | 2013 | 2 min 16

Tengri
by Alisi Telengut | 2012 | 5 min 46

Last Summer in the Garden
by Bekky O'Neil | 2016 | 4 min 2

Super Soaker Battle Royal
by Simon Nguyen | 2015 | 2 min 7

I must go
by Sindre Ulvik Peladeau | 2015 | 3 min 20

108 Prayer Beads
by Han Han Li | 2012 | 8 min 33

Le Clitoris
by Lori Malépart Traversy | 2016 | 3 min 17

Daytime screenings

Prita Noir, dir. Sofía Carrillo

Trends in Latin American Experimental Animation
JUNE 21, 11:30 AM, DE SEVE CINEMA

Moebius animación, a curatorial and critical project dedicated to Latin American experimental animation, presents a selection of 16 short films from Argentina, Brazil, Colombia, Chile, Mexico, and Puerto Rico, produced between 2007 and 2014 by independent filmmakers and artists. This compilation is the result of our effort to map out the artistic field of experimental animation and its intense dynamic during the last decade. We have defined trends in the technical, narrative, material, and sensorial/affective dimensions of the works. The films explore and reinterpret a variety of techniques —such as pixilation, stop-motion, drawing, film scratching, 3D, and animation with painting and metals—, as well as conventions in the use of space, sound and edition.

Moebius animación has been working on the dissemination and study of experimental animation since 2009. We have curated screenings for animation festivals in several countries, including the United States, Austria, Slovenia, Croatia, Romania, Poland, and France. We have also designed exhibitions, workshops, and other events related to experimental animation, and we work every day in making Latin American animation visible through our website, www.moebiusanimacion.com. Moebius animación members are: Lina X. Aguirre, Cecilia Traslaviña González and Juan Camilo González.

The sequence of films is organized according to four main trends:

Trend 1: The Life of Things
Luis by Diluvio (Chile, 2008, 4min02)

Casa de máquinas by Daniel Herthel y Maria Leite | Brazil | 2011 | 5 min

Triángulo sádico by Nico Superby y Juan Pablo Langlois | Chile | 2012 | 7 min 41

Aedes by Quique Rivera | Puerto Rico | 2011 | 2 min 15

Trend 2: Narratives of Memory
Pasaje by Luis París | Argentina | 2012 | 2 min 18

Fabricia by Cecilia Traslaviña | Colombia | 2013 | 8 min 15

La casa triste by Sofía Carrillo | México | 2014 | 13 min

Trend 3: The Life of Form
Escarlata by Tania de León | México | 2011 | 5 min 13

Carne by Carlos Gómez Salamanca | Colombia | 2013 | 7 min 22

Lucía by Diluvio | Chile | 2007 | 4 min 2

Passo by Ale Abreu | Brazil | 2007 | 3 min 39

Sisisisisisisisisisisisi by Juan Camilo González | Colombia/USA | 2011 | 5 min 43

Trend 4: Constructing Atmospheres
Maria da Gloria by Diego Akel | Brazil | 2012 | 2 min 12

Immersed by Soledad Águila | Chile/UK | 2007 | 3 min 39

Prita Noir by Sofía Carrillo | México | 2011 | 8 min 14

El delirio del pez león by Quique Rivera | Puerto Rico | 2014 | 3 min 34

OUR
EXHIBITIONS

De Seve Foyer, EV Black Box,
EV Second Floor

ANIMATE TARANGALÎLA
A MEDIA INSTALLATION BY ROSE BOND

Animate Turangalîla is three-screen animated projection originally created as a visual partner for a live performance of Olivier Messiaen's Turangalîla-Symphonie. Considered an iconoclastic masterpiece of 20th century music, the symphony combines a lush and exotic array of sounds and cultural influences including birdsong, Balanese gamelan music, post war pop culture, Sanskrit, and the myth of Tristan and Isolde. Messiaen, the composer, was a synaesthete. His work begs to be experienced both visually and aurally. This is the first time the work will be viewed in its entirety as a media installation.

EV BLACK BOX, LEVEL S3

VERNISSAGE 5:00 PM - 7:00 PM, JUNE 18
12:30 PM - 6:30 PM, JUNE 19/20
11:00 AM - 3:30 PM, JUN 21

Screenings of *Animate Tarangalîla* and *Animation Temporalities* will alternate.

ANIMATION TEMPORALITIES

IMMERSIVE SHORTS BY
DE BRUYN, JAFRI, HATTLER & HOLBLOOM

How does the temporal function in the contemporary situation where everything is possible and we have seen it all?

How do you keep an audience watching or do you?

Animation creates continuous motion from discontinuous instants. The non-linearity of its production generates a freedom in the creation process, mechanically and artistically, which is subsequently reflected in the perception of time and space of the end product, distorting the chronology of time as Aristotle's unified plot and Freytag's pyramid lose their monopoly. This immersive projection features works by de Bruyn, Jafri, Hattler and Mike Hoolbloom.

EV BLACK BOX, LEVEL S3

VERNISSAGE 5:00 PM – 7:00 PM, JUNE 18
12:30 PM – 6:30 PM, JUNE 19/20
11:00 AM – 3:30 PM, JUN 21

Screenings of *Animate Tarangalîla* and *Animation Temporalities* will alternate.

What color is good-bye?

OTHER DISPLAYS
CONCORDIA EXHIBITS!

Alchemical Practices

In Fall 2017, Lindsay Montgomery and Cilia Sawadogo introduced a unique interdisciplinary collaborative class between Film Animation and Ceramics at Concordia's Faculty of Fine Arts. The resulting production combines ceramic zoetropes powered by pottery wheels, enhanced by strobe light, creating the illusion of movement without a camera. The zoetropes will be on display in the Black Box.

Animating Space: Engaging Place

is an intensive, interdisciplinary, open-themed workshop led by Cilia Sawadogo, Rose Bond and Pedro Serrazina for intermediate and advanced Film Animation and Fine Art students. Participants experiment, learn and innovate with the frame-by-frame moving image process using the concept of space as framework to explore inter-relation between the whole space of a frame, the space they inhabit and the space of the installation as well as their personal history with objective of pursuing expressions of personal identity. Combining self created animation footage and sculptural platforms; participants will produce site-specific interdisciplinary installations.

The Damzel and the Heron by Danielle Poirier, Mckenna Schaffer, Olga Okolelova

5:00 PM - 7:00 PM, VERNISSAGE

EV BLACK BOX, LEVEL S3

12:30 PM - 6:30 PM, JUNE 19/20
11:00 AM - 3:30 PM, JUNE 21

EV JUNCTION & FOYER, LEVEL 2
11:00 AM - 5:00 PM, JUNE 19/20
9:30 AM - 3:30 PM, JUNE 21

THEN|NOW|NEXT ARCADE

DE SEVE FOYER

11:00 AM – 5:00 PM, JUNE 19/20
9:30 AM – 3:30 PM, JUNE 21
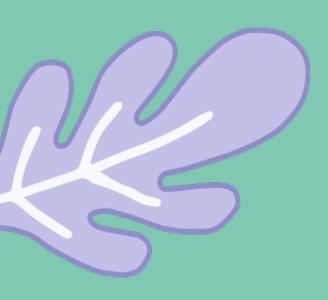
ANIMATE @
Our Colouring &
Pixillation Stations !

PLAY @
Cuphead (TAG's Xbox) &
The Floor Kids custom arcade

Images from **Floor Kids**, a Nintendo Switch and STEAM game by MERJ Media, with Graphix by JonJon and Beats by Kid Koala.

OUR SPEAKERS

Naima Alam

The Birds and the Bees: Animated Storytelling in Health Education in the Past, Present, and Future

Historically, animation has played an important role in health education films, especially in sex education, mostly in form of animated segments within live-action films, but also as fully animated movies. The functions of animation in these contexts are diverse: animations visualize the invisible, explain processes, add entertainment, and appeal strongly to the audience (cf. Laukötter 2013). Throughout the 20th century, governmental and non-governmental organizations such as the American Social Hygiene Association (ASHA), film companies such as Disney and personal care corporations such as Kimberly-Clark produced films to educate the youth and the general population on sexual health and practices. These films were shown in the classroom and at public screenings. In the 21st century, an age of self-help, video platforms, and social media, sex education films are still shown in classrooms, but they are also readily available on websites such as amaze. org for individual viewing for parents and the youth.

Many of these films employ individual characters in specific situations to transport their sex-negative and sex-positive ideologies. In the talk, we will closely analyze several historical and contemporary examples from the US and Asia and point out how storytelling, visual metaphors, and stylistic choices have developed according to new contexts and the messages that are conveyed. We will specifically look at how sexuality, consent, and gender roles have been presented in the newer films compared to the older ones. This is especially apparent when focusing on the portrayal of the individual characters and the relation of their actions to the information given by the voice of the narrator. We will close the presentation with speculations on how new media technologies could influence sex education in the future.

Bio: Ms. Naima Alam is a research assistant and a PhD candidate in the Department of Media Studies at University of Tübingen. She is also a freelance animator who specializes in explainer videos. She recently developed explainers for awareness campaigns and events run for international development organizations such as Swisscontant, and International Finance Corporation. Prior to that she taught at the University of Liberal Arts Bangladesh (ULAB) as a Lecturer of Public Relations and Animation. At ULAB she helped develop the Animation Minor program and founded the #VoicelessBangladeshi project to teach PR students about community outreach through application of theory into practice. She obtained her MSc. in Media Studies and Journalism from Brunel University, London.

This is a co-presentation with Dr. Erwin Feyersinger

USEFUL ANIMATION (8A)
JUNE 21, 9:30 AM, EV1-605

Luigi Allemano

Illustrated radio: Verbocentrism as contaminant and catalyst in contemporary animation filmmaking

'Illustrated radio' is a conceptual term from 20th century cartoon entertainment, now emerging in animation sound theory. Though it is perhaps lesser known than the expression 'Mickey Mousing', it shares equally pejorative connotations. Often attributed to animator Chuck Jones, 'illustrated radio' describes animation that relies on dialogue rather than the animation itself to convey narrative meaning. According to literary scholar Hugh Kenner, Jones championed the storyboard over the script, maintaining, "Any cartoon you can follow by ear without looking is merely 'illustrated radio.' Real animation holds you even with the sound turned off"(57). Despite the purist distain for dialogue-driven cartoons emerging in the 1950's, the verbocentric animation soundtrack persists today, arguably predominating popular culture as exemplified by animated sitcoms such as *Family Guy, Southpark* and *The Simpsons*. The animated sitcom is perhaps better considered ontologically as an extension of radio and less as a reductive form of cinema. However, this does not diminish the potential for verbocentric animation to convey an audio-visual experience that is more sophisticated and profound than 'real' animation that functions without a soundtrack. The developing genre of animated documentary is one that relies on verbocentric audio-visual relationships, most often through recorded interviews, as both a catalyst for creative production and a fundamental component of authenticity and reception. As Annabelle Honess Roe writes, "This pairing of animation and documentary audio recordings draws attention to the significance of a frequently neglected area in documentary studies – sound, and particularly the voice, as a bearer of truth and meaning in documentary. This shift in balance in the audio-visual landscape of non-fiction warrants further attention in our quest to understand and interpret animated documentary". Apart from highlighting the value of verbocentrism, Roe's assertion can be seen to support the notion that the animated documentary, like the cartoon sitcom, may hold stronger ontological ties to radio than to cinema. Through case studies and examples drawn from the author's work in animation soundtrack design, this paper suggests that despite its original negative connotation, 'illustrated radio' is useful as a way to understand contemporary animation filmmaking.

Bio: Luigi Allemano is an animation filmmaker, music composer and sound designer. His work appears in more than 65 productions of the National Film Board of Canada, four of which have received Academy Award nominations. His piece *Improvisation no.1: Cumulative Loops* was nominated for Best Animated Film by the Canadian Screen Awards Academy in 2015. Since 2009, Allemano has held faculty appointments at Concordia University in the Film Animation Undergraduate Program where he lectures on animation filmmaking and sound for animation. Allemano's research interests include philosophy of improvisation, methodologies of pre-cinematic animation and contemporary approaches to animated visual music composition.

ANIMATING THE VOICE (4B), JUNE 20, 11:00 AM, EV1-605

Jesse Anderson-Lehman

Animation and Compression

A
B

In honor of "Then | Now | Next," I pose the question of animation temporality as it relates to the way compression algorithms "think" the digital image. To consider compression is to sidestep questions of indexicality or authenticity, often central to the differing ontologies of animation and live action. Animation compresses differently than live action does: taking two samples of raw footage, live action and animated, same framerate and resolution, and compressing them with a standard codec, there will be a difference in size between the two files. Going further: the animation will generally compress into a smaller file.

Why is this? The codec thinks in terms of "blocks," looking for contiguous pixels with similar colors, looking for solid lines – that is, looking for "objects," like cels in traditional animation – and then tracks those "blocks" over time. The objects that are encoded from animation will generally be more recognizable to a computer: they have defined lines, large color fields...but the potential also exists for the animated file to be exponentially larger than the live action file. If we were to generate random fields of static as our frames, and animate them one after the other – random modulation, hard to create through live action – the codec would be stuck looking for patterns that didn't exist.
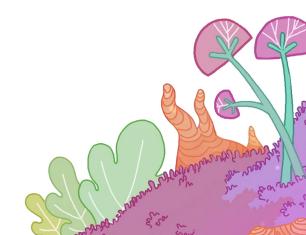
Here, we might argue about the ontological status of "motion" on screen: are random dots with no discernable pattern "moving" at all? But I suggest that it is more helpful to think epistemologically: it is precisely compression that "thinks" in terms of motion, in terms of objects. And it does so in ways that animation "thinks" the image too. Animation has been thinking through these questions at a deeper level for longer than live action has; this is also fundamentally closer to the ways we "think" the image than to the ways the cinema "thinks" it. Which is not only to say that these ways of "thinking" are similar, but to suggest that animation can provide its insights on the compressible digital image more readily than live action can.

Bio: Jesse Anderson-Lehman is a Film PhD student in the English Department at the University of Pittsburgh. He also holds an MA in Film and Media Studies from Emory University and a BA in Comparative Literature from Northwestern University. He works on the intersections between animation and new media, particularly the changes in animation production, form, and aesthetics with the introduction of computers. His other interests include the temporality of animation, film phenomenology, and Sci-Fi TV.

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

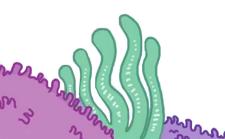# Sandeep Ashwath

Mythical Past, Animated Present

Popular Indian animation in the past two decades shows a predominance of mythological characters and stories. In many households, animated texts referencing Hindu mythology have a role in the ways that sacredness is constructed and maintained. Myths are 'living' through everyday practice. Fluidity in interpretation and re-appropriation of stories in practice has ensured a continuing importance of myths spanning several centuries. Yet, the bulk of Indian animation referencing myths are highly reductive in content, style, and interpretation and lacks experimentation. India's first live action film released in 1913 was also based on a mythological story. The filmmaker D. G. Phalke made several films referencing myths which are seen as founding a genre of Indian cinema labeled as the 'mythological'. With an audience familiar with the stories, mythologicals have been suitable in popularizing unfamiliar new media like silent films, talkies, television and currently, animation.
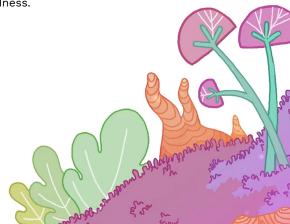
Contemporary Indian cinema shows a new wave of filmmakers widely experimenting with cinematic form and creating works that are at the cusp of popular and Indie/auteur cinema. Many of them have been deeply influenced by path breaking works of filmmakers from the Indian Parallel Cinema movement of late 1970's and 80's. Indian animation perhaps needs a similar parallel movement to break away from Western influences of animation aesthetic and storytelling and evolve as an expression of contemporary Indian culture. Animation referencing myths needs to be recast through experimentation. I will explore this idea in relation to the work of filmmaker Kamal Swaroop from the parallel cinema movement, who is deeply interested in mythology. His iconic film *Om Dar Ba Dar* (1988), finally released in Indian theatres in 2014, has a unique form that weaves elements of myth and Vedic astrology. One of his recent works looks at the life and work of D. G. Phalke, and the fuzzy boundaries between myth, memory and history. I will explore the possible innovations in animation referencing myths through Kamal Swaroop's work, reception of popular Indian animation and the everyday practice related to myths.

Bio: Dr. Sandeep Ashwath is the Head of Program for Digital Media Arts at the Srishti Institute of Art, Design and Technology, Bangalore, India. He has a B.Sc. in Environmental Science and Post Graduate Diploma in Animation from the National Institute of Design, Ahmedabad. He then completed an M.A. in animation from the Royal College of Art – London and a PhD in social anthropology from the University of Surrey – UK. Sandeep's work as an animator ranges from traditional hand-drawn, paper-cutout techniques to minimal drawn characters expressing poetry. His research interests are in animation reception, mythology and construction of sacredness.

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

Shira Avni

Honouring the Past, Animating the Present and Inspiring the Future of Canadian Animation Education
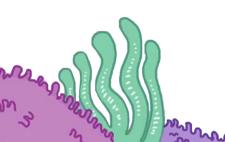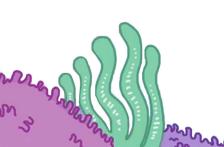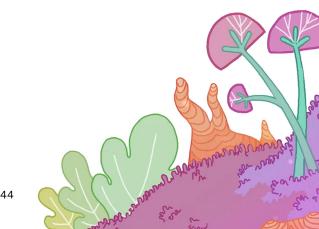
Canadian colleges and universities have helped to shape valuable and influential creative individuals now working within local, national and international animation communities. This panel brings together representatives from educational institutions across Canada: Emily Carr (Vancouver, British Colombia), Sheridan College (Oakville, Ontario), Concordia University, (Montréal, Québec), Nova Scotia College of Art and Design (Halifax, Nova Scotia). They will share their animation histories, discuss the present and future of animation within their organizations, and take questions from a moderator and the audience.

Bio: Award-winning animation filmmaker Shira Avni holds an MFA in Film/Video/New Media from the School of the Art Institute of Chicago (2003). She has been creating animated shorts with the National Film Board of Canada since 1997, where she has directed four films and assisted on a number of other projects. Her research has been supported by the National Film Board of Canada, the Canada Council for the Arts, Conseil des Arts et des Lettres du Québec, Frameline, and Bravo! FACT. Avni's films *Petra's Poem* (2012), *Tying Your Own Shoes* (2009), *John and Michael* (2005), and *From Far Away* (2000) have garnered over 30 grants and awards, including the prestigious DOK Leipzig Golden Dove and the NHK Japan Prize, and have screened in over 100 festivals worldwide, as well as on CBC, PBS, Bravo, and TV5 television networks.

Shira Avni's films address questions of difference and social justice in ways that gently break down the viewer's habitual barriers. Her studio practice involves photography as well as clay-on-glass animation and painting, back-lit to create the shimmering effect of stained glass in motion. Presented in a cinema or darkened gallery space, the work engages the spectator in a highly personal, emotionally cathartic experience. Avni's current research explores maternal health through a combination of animation and documentary media and collaborative, community-based animation films.

Roundtable with Becka Barker, Lorelei Pepi, and Tony Tarantini, chaired by Paul Ward.

JUNE 20, 3:30 PM, DE SEVE CINEMA

Becka Barker

AB

Honouring the Past, Animating the Present and Inspiring the Future of Canadian Animation Education

Canadian colleges and universities have helped to shape valuable and influential creative individuals now working within local, national and international animation communities. This panel brings together representatives from educational institutions across Canada: Emily Carr (Vancouver, British Colombia), Sheridan College (Oakville, Ontario), Concordia University, (Montréal, Québec), Nova Scotia College of Art and Design (Halifax, Nova Scotia). They will share their animation histories, discuss the present and future of animation within their organizations, and take questions from a moderator and the audience.

Bio: Becka Barker is an artist of settler ancestry who uses moving images, drawing, language, and participatory performance as strategies for exploring geography and mediated communication on collective identity. A defining feature of her work is the use of hand-crafted processes as a media art methodology. Becka's work has been exhibited at venues such as the Ottawa International Animation Festival, Seoul's EXiS (winner 2007, Best International Film), Images Festival (Toronto), Festival du Nouveau Cinéma (Montreal), KunstDoc Art Gallery (Seoul), Echo Park Film Centre (Los Angeles), Toronto Animated Images Society, WNDX (Winnipeg), and Struts Gallery (Sackville, NB). Her work has been supported by the National Film Board of Canada, Canada Council for the Arts, Arts Nova Scotia, and Halifax Regional Municipality. She has been regular part-time faculty at NSCAD University since 2005 and was visiting foreign faculty in the Film and Animation Department at Soon Chun Hyang University in South Korea from 2009-2012. Becka's educational research interests find her at the intersections of discourses on studio-based learning, multiliteracies, media art education, and language teaching pedagogy. She has shared her work at KOTESOL Pan-Asian Consortium (2010), TESL Canada (2012), CSEA/CAGE (2013), NSATA (2013, 2014), DCUTL (2016), AWELL (2014, 2016), UAAC (2016), and STLHE (2017).

Roundtable with Shira Avni, Lorelei Pepi, and Tony Tarantini, chaired by Paul Ward.

JUNE 20, 3:30 PM
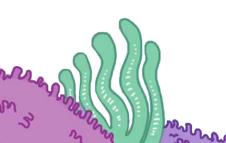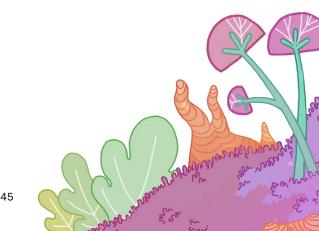**DE SEVE CINEMA**

Dana Barnes

Afrofuturism: cultural identity in animation

Afrofuturism is an artistic movement that explicitly addresses social issues revolving around the African American culture. This movement took form through music and literature and the term was coined in the 1994 by Mark Dery. This essay reflects on the identity of the animation industry and highlights how the impacts of Afrofuturism are reforming the social context depicted in animated content. Paralleling themes of science fiction to the experience of African Americans, the aesthetics of Afrofuturism convey ideas of liberation. The way audiences perceived depictions of black cultures in America throughout history signify a separation of cultural identities. The visual narratives developed by animation studios established stereotypes and instilled these social values to future creators. The aesthetics of Afrofuturism in animation interrogates the values of audiences, reforming their perspective on fictional characters of African descent. This essay further examines how Afrofuturism is present in contemporary animated works and how these fictional characters continue to spread underlying messages relevant to cultural identity. The values of Afrofuturism in animated works reorient characterizations developed by creators. As a result, the stereotypes that established misrepresentations of black culture are starting to diminish. Animated characters designed with aesthetic elements of Afrofuturism challenge the archetypes of black cultures. African Americans that indulge in contemporary animated content are able to envision themselves among the majority culture.

Bio: Dana Barnes earned a Bachelor's in character animation and currently pursuing a Master's degree in animation and visual effects at University of Central Florida. During his undergraduate studies, he fulfilled the roles as Animation Lead and 2D effects for the student film *The Moth Effect*. Currently, his examines the impact of animation on self-perception. In addition to his studies, he is a Graduate Teaching Assistant for modeling for real-time systems. He teaches concepts in 3D modeling and modular design. In the future, Dana plans to have a career in animation as a story artist.

RADICAL CARTOONING (8B)
JUNE 21, 11:30 AM, EV1-605

Sylvie Bissonnette

A
B

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
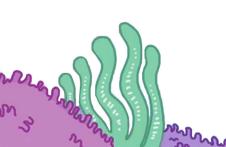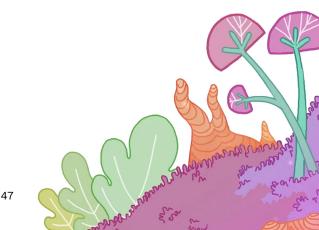**DE SEVE CINEMA**

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 conveyer 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

Janet Blatter

Making Time:
The Animator's Crafting of Temporal Experience(s)

A B

Temporality unites "Time" and "Consciousness" – defined here as the human experience of temporal dimensions, including duration and sequencing. While philosophers, cognitive and neuroscientists, and physicists continue the quest to settle the hard questions of time and consciousness, animators have always dealt with what is meant by past, present, and future, temporal duration, and temporal sequencing. The phenomenon of temporality has been typically reviewed in the context of critical film (and animation) studies. Most of these texts centre on the finished product and the viewer's reception. When the animator is factored in, the focus is on the animator as part of the cinematic or socio-economic apparatus.

This presentation spotlights the animator who must fashion time for an audience, with the time constraints typically at 24 fps, and within the cognitive and production resources demands of development. The frame of this study is cognition, specifically cognition as being: culturally-historically embedded and mediated by cognitive, symbolic, and physical tools; embodied in a continuous exchange between brain and body; emergent from an exchange between external and internal stimuli. This perspective allows for temporality to be revealed on a continuum between awareness and intuition, goal-directed and spontaneous, personal expression and social expectation.

A model is presented that distinguishes three animation time zones: 1) time "as" (the animator's here and now); 2) time "as-if" (a speculative future or recalled past); 3) time "as-in" (the inferred temporality of the audience). In terms of time, the animator must deal with its dimensions of duration, ordering, and change. And this must be done in three perspectives: her own, the film's imagined or fictive actors and objects, and the audience's.

This model is applied to research on the temporality of animators at National Film Board of Canada. Based on think-aloud protocols and interviews, I analyze how these artists treat time as they fashion 24 fps (image moments) that will ultimately be projected fast enough for the viewer to mentally construct a moving image in and of time. I ask what is the nature of the artist's temporality working frame-by-frame for the speed of human reception in real-time?

Bio: Dr. Blatter (PhD McGill University, post-doc Concordia Univesity) is a cognitive scientist researching issues related to design-based problem solving and spatial/temporal reasoning. Her focus is on animators, filmmakers, and video-game designers in studio-based practices where collaboration and multiple tools are essential to the creative endeavor. Recently, she became the first cognitive researcher attached to the Animation Studios of the National Film Board of Canada (NFB/ONF). She also writes for Animation World Network. Her publications and presentations at numerous film and interdisciplinary conferences continue to push the boundaries between neat theoretical models and the messy world of real-world animation design.

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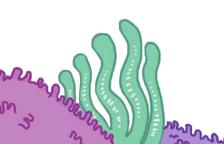DE SÈVE CINEMA**

Genia Boivin

Building a Better Tomorrow: Rethinking Soviet Imagination and Soviet Animation History
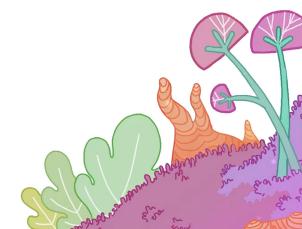
A
B

According to David MacFadyen, histories of Soviet animation were not written until the mid-1940s, and then were primarily authored by Soviet animators themselves. No critical history of animation has been written in Russia so far and the few scholars who have written about Russian and Soviet animation tend to abide by the longstanding child/adult dichotomy. The resulting historical overviews are rather predictable and repetitive. Most sources available praise the productions for children of the stalinist era, the later adult animation made possible under Nikita Krushchev, and the greatness of the studio organisation (Soyuzmul'tfil'm). However, Soviet animation, like Socialist Realism, did not present a stable aesthetic and ideological orientation. Its content and design changed as the Soviet Union refined its ideological and political agenda.

This paper explores Soviet animation's contributing role to the audiences' sense of self, community building, and perception of the world in the expression of the ethos of the nation and the Party's propaganda. Like national ideology, animation in the Soviet Union became a dynamic aspect of identity, constantly remodelled and renegotiated depending socio-political changes and the animator's perception of the ethos. It is necessary to examine how exactly socialist realist animation functioned within the Soviet ideological and aesthetic systems, and to try to uncover the mechanism of the institutional discourse expressed through animation so scholars can better understand recent animation from Russia, from the former Soviet Republics such as Ukraine, Georgia or Uzbekistan, and their new (or renewed) national symbols.

Bio: Genia Boivin received her PhD from University of Alberta in 2017. Her dissertation specifically focused on the way images and movements are created in order to support or suppress national ideology in different cultural contexts. More specifically, she investigated the American Dream in Disney's early films, Socialist Realism in Soviet animation, and a Russian émigré films in early 20th-century France. Her research interests include a broad range of cultural representation and technology, including storytelling, representation of the body, body culture and cyberbodies, as well as concepts of the Self and the Other in art, films, and video games.

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

Rose Bond

Really Huge Projections: Spectacle, Distraction… and Poetics

As past titles for this Society's conferences will attest, animation has gained an expanded presence in the world. With the proliferation of screens - and enhanced projection equipment - any building can become a screen as animation enters the public square. Such large scale displays in urban centers are generally described as projection mapping. Rather than projecting on a traditional, flat, rectangular screen, images are mapped, or made to fit, irregular architectural surfaces. In this paper, I will be exploring how one might talk about projection mapping. How might one differentiate between different modes of mapping? And, from my own perspective as a media artist, how might projection mapping elicit a range of emotional responses?

Anyone who has witnessed a large-scale projection at a Nuit Blanche, or a Night Lights festival, will likely concur that spectacle is a descriptor most commonly applied. I suggest there is also an element of distraction present in these huge displays. They produce a compelling need to look. Historically, several scholars have addressed spectacle and distraction – Tom Gunning in his "cinema of attractions" and Beatrix Colomina in her essay on the multi-screen projections of Charles and Ray Eames.

To narrow the field of discussion, I will be concentrating on large-scaled, mapped, non-narrative animation. Within that, I'll focus on my recent mapped projection in which the animation was played live, in concert with the Oregon Symphony's performance of Olivier Messiaen's *Turangalila-symphonie*. Messiaen's piece, often referred to as a mid-century avant-garde masterpiece, runs the musical gamut technically and emotionally. Using anecdotal research, I will identify factors that shaped viewer experience. Given that music itself can be powerfully evocative, I will be exploring the relationship of the mapped, non-narrative animation to the space, the Schnitzer Concert Hall, and questioning how is meaning conveyed? What alludes to content? And what seems to evoke a nuanced range of feelings? In short, what gives the audio/viewing experience poetic resonance?

Bio: ROSE BOND, animator and media artist has been internationally recognized for her monumental, content-driven, animated installations. Her themes are often drawn from the site, existing at the juncture of memory, architecture and public/private space. Her installations have illuminated urban spaces in Portland, Zagreb, Toronto, Exeter UK, Utrecht and New York. In 2016 Bond directed her first feature length animated projection performed live with Olivier Messiaen's *Turangalila*. Bond's direct animation films have been presented at major international festivals and are held in the MoMA Film Collection. Canadian by birth, Bond is based in Portland, Oregon where she leads Animated Arts at the Pacific Northwest College of Art.

EXPANDED FRAMES: ANIMATING SPACE (4D)
JUNE 20, 11:00 AM, BLACK BOX

Eli Boonin-Vail

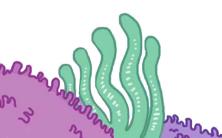## Queer Proteus: Towards a Theory of the Animated Child

How might the process of animating children unsettle notions of futurity and the body? This is the central question that motivates my conference paper, which will use the animated series *Steven Universe* as a central text to examine the queering of the child's body within an animated space. Steven Universe is a series which incorporates traditional animated notions of plasmatic bodily contortion with queer themes, arriving at a depiction of the body and time which are consistently in flux.
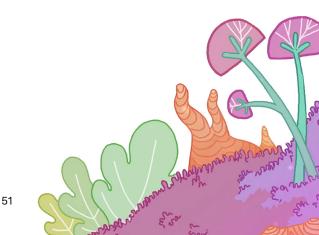
Drawing on queer theory of time, the body, and childhood as well as current theories of the digital cinema and its relation to animation, this conference paper will seek to engage the animated child as a queer Proteus: an unruly shapeshifter of Greek mythology who granted visions of the future to those who could wrestle it. Kathryn Bond Stockton describes the queer child as a figure inherently unsettled in time, whose very existence is enacted retroactively by the knowledge of an adult self looking back. The titular protagonist of *Steven Universe* is a half-human half-alien hybrid, whose mother gave up her body to birth him. He is an animated child whose past, future, and present are constantly at odds with the hauntological presence of his mother within his own body, and his body morphs in outrageous animated ways in a response to this haunting. His body bends and contorts, transforming into other species of animal but also aging rapidly or reverting to a baby depending on his mental state.

Animated plasmatic morphing of the body has been a fundamental part of animation's grammar since its inception, but *Steven Universe* utilizes it in service of a queer temporality and physiognomy, suggesting that there is actually something queer about the animated child itself. By utilizing animation's plasmatic visual language, the show is even capable of constructing a queer body out of heterosexual child romance, as when Steven and his romantic interest Connie combine into the genderless "Stevonnie." My paper envisions *Steven Universe* as a window into the ways in which animation itself offers new perspectives of childhood, the body, and time.

Bio: Eli Boonin-Vail is a student in the Master's program at the University of Iowa's Department of Cinematic Arts. Before coming to the University of Iowa, he graduated Summa Cum Laude from Brandeis University with a minor in philosophy and a major in film, history, and gender studies. His research centers animation, comic books, and film relating to sexuality, time, and incarceration.

(RE)DESIGNING GENDER (4C)
JUNE 20, 11:00 AM, EV 1-615

Julie Brousseau

"So many feels˘!"; Queering Male Shounen Characters in BL/Yaoi AMV and DMV

In the last decades, many scholars have conducted research on fan productions and their communal potential, both on a local and an international scale. Amongst these, Mizuko Ito (2010) and Samantha Close (2014) looked at the wider practice of Anime Music Videos (AMV) creation and its potential to offer, "alternative viewpoints not present in the professional media" (Ito). AMV and its lesser-known cousin, the Doujinshi Music Videos (DMV), have been gaining more and more popularity amongst fan circles, especially in online environments. Involving the sampling of original and fan-made material edited in synchronization with a chosen song's rhythm, lyrics and mood, AMV allows fans to revisit aspects of the original text or series. Narrowing her focus to a certain niche within the practice, Elizabeth Birmingham (2013) looked more closely at certain aspects of the portrayal of BL/yaoi relationships between bishounen male characters in AMV productions. In her paper, Birmingham demonstrates how producers and consumers protagonists with more feminine appearances in these narratives, as they facilitate identification and/or attraction in their main audience. However, there have been very few applications of these theories on the queering of shounen series celebrating male homosexual pairings specifically within this fan creation practice. To this effect, I draw parallels between yaoi AMV and DMV and Mori Naoko's work (2007; 2010), who argues that yaoi doujinshi (fan-made manga focusing on male homosexual relationships) incorporates expressive elements from both shoujo and shounen; made by and for female audiences, they adopt shoujo's interior monologues and expression of feelings through techniques such as a higher number of speech bubbles, all the while retaining the dynamism and some of the action-oriented themes from their original material. Thus, using examples from a selection of case studies concerning a popular pairing amongst fans of the shounen giant One Piece (Oda Eiichiro), I will demonstrate that through the production of BL/yaoi "ship" videos specifically reappropriating shounen anime characters, female creators can blur or redefine the line delimiting gender and sexual identities, and can publicly assert their admiration for the emotional development or physical appearance of a series' male characters.

Bio: Julie Brousseau is a Film Studies MA student at Concordia University. Her research work spans through a large variety of areas including fan production practices, contemporary Japanese genre films, and Indigenous cinema. She holds a BFA in Specialization in Film Studies from Concordia University, and studied Communications with a focus in film production in Dawson College. In between writing sessions, she especially enjoys creating psychological horror short films, devouring every manga she can put her hands on, and learning the particular etymology of words for entertainment purposes.

QUEER ANIME (6C)
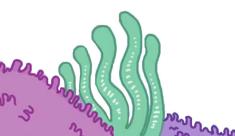**JUNE 20, 3:30 PM, EV 1-615**

Andy Buchanan

Thinking across frames – temporally extended consciousness and the process of animation

A
B

The experience of time and temporally extended events is a fundamental property of mind, and of the art of animation. In dealing with properties of time, does the operational logic of animation production cohere with philosophical views on the experience of time? Three competing explanatory propositions pervade the philosophical study of temporal consciousness. The 'cinematic model' links mental experience to the technology of the moving image, proposing that our consciousness is only able to experience a series of individual moments, like the individual frames of a film; discrete instants that together falsify an impression of an extended and flowing temporal experience. The 'retentional model' suggests that while consciousness exists within a single moment, the afterimage of previous 'frames' is somehow retained, and mentally represented within that single moment. Finally, the 'extensional model' allows that human temporal experience may not be made of single instantaneous moments, but rather of experiences that really do have the extended duration that we seem to experience. Embedded within our production technologies, the animator is faced with a new philosophical instrument: the animation timeline. The timeline utility in most animation software (and non-digital precursors) adopts the cinematic model as its operating metaphor. But the animation timeline brings new temporal complications, such as reversibility, hierarchy and modifiability. The animation timeline also contorts time into a spatialised dimension, represented as a linear vector within the software interface.

Do animators think across the frames in the timeline? Or does it merely seem that way? While the software of the animation timeline is conceived on the cinematic model of time, animators may exhibit behaviours which are more extensional in nature. This contribution explores these underlying presumptions about temporal consciousness embedded in a range of animation processes and toolsets, and out artistic reactions to them.

Bio: Andy Buchanan is a digital animation artist and animation researcher from Melbourne, Australia, best known for his sculptural morphing animation installations. Over the last decade, his work has been shown exhibited at the Sydney Film Festival, Experimenta Biennial, ISEA, The National Gallery of Victoria, White Night, and at other national and international animation and projection art events. He holds a PhD in Creative Media from RMIT University (Plasmatic: Improvising Animated Metamorphosis), as well as degrees in Animation and Industrial Design. Buchanan's animation research includes digital 3D metamorphosis, animated neuroaesthetics and philosophy of mind, and improvisation in animation practice. He is the Principal Investigator of the Immersive Media Research Cluster, based in Abu Dhabi and Dubai, and has lectured widely on animation theory and digital animation production.

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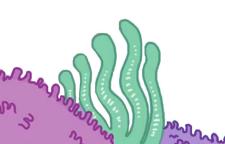**JUNE 20, 3:30 PM, EV1–605**

Raymond Caplin

Indigenous Animation in Quebec I
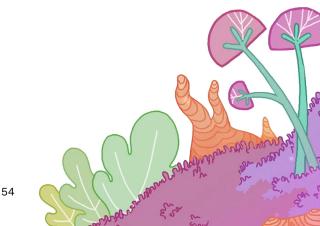## L'animation autochtone au Québec I

C D

This ninety-minute roundtable provides a panorama of Indigenous animation practices in Quebec by bringing together established and emerging artists: Raymond Caplin, Konwennénhon Marion Delaronde, Diane Obomsawin, and Alisi Telengut. In keeping with the conference's theme, this roundtable examines Indigenous animation Then | Now | Next, asking participants to reflect on their work and its place as part of a cultural, historical, institutional, and technological context that has led, in the twenty-first century, to a growing Indigenous animation practice in Quebec. The moderator, Innu filmmaker, cultural activist, and founder of Montreal's First Peoples Festival André Dudemaine, will initiate the roundtable with a brief background on the development of Indigenous animation in Quebec, to then lead the participants into discussion. June 21, last day of the conference, marks National Aboriginal Day in Canada. Our bilingual roundtable will celebrate animation as an artistic practice that honours Indigenous heritage while fostering its resurgence in the present and into the future.

Bio: Raymond Caplin is an illustrator and animator and a member of the Listuguj Mi'gmaq First Nation in the Gaspé region. His first experience with the Wapikoni Mobile was in 2012. He has since produced four animated shorts and has been pursuing a BFA in Film Animation at Concordia University's Mel Hoppenheim School of Cinema. He has received numerous national and international prizes and distinctions for his animated films *In Your Heart* (2012), *Traditional Healing* (2013), and *The Missing Offering* (2016). In 2014, he was invited to attend the prestigious École de l'image Gobelins in Paris. In fall 2017, he was an Artist in Residence at the Cinémathèque Québécoise. Ray will be headed to Hawaii this summer to train Indigenous youth in his art!

A roundtable discussion with Raymond Caplin, Konwennénhon Marion Delaronde, Diane Obomsawin and Alisi Telengut, moderated by André Dudemaine.

JUNE 19, 11:00 AM, EV 6-720

Chen Cong

When the Mecha Sing:
Voice, Body and Audiolization of Anime

In anime or any other media product, we always tend to expect a perfect match between image and voice. The match is both synchronic and diachronic: the character's mouth should at least appear as "talking" if not lip sync, and the cast should be consistent throughout. A pursuit of such match is frequently seen in cinema, and voice is explicitly or implicitly considered as subordinated to action-image and movement in cinema by many film scholars. However, a close examination of many Japanese anime discloses that the voice-image match is far less common and important – characters' voices can be accompanied with images of various kinds, from close-ups of other parts of the body to different texts or irrelevant graphics, and change of voice artists across seasons or across media is not rare. This intuitively leads us to one significant but rather understudied question: the role of the voice in anime. Synchronically, how can we consider the relation between voice and image, when the animetic image is itself no longer subordinated to movement? Diachronically, to what extent is the combination or separation of voice artists' voice and/from characters' body problematic? How will that change our perception of voice-body-soul connection, voice's relation to temporality, etc.?

To explore these questions, I consider mecha anime as a helpful point of departure, with the trope of "the person inside" echoing with the voice artists inside characters. Mecha, the word used to indicate the giant humanoid mechanical vehicles, mostly manned and heavily weaponized, are not expected to talk for the lack of soul. When they speak, it is the pilots inside them who speak – even the voice from the equipped computer system is rarely heard. On the other hand, the voice artists are referred to as "naka no hito" (the person inside). This double insideness obscures the binary of inside/outside, the boundary of body, and the threshold of the source of voice, unsettling the vocal essentialism in and through mediation. It becomes even complicated when the mecha do "speak," or even sing, when it turns out not enough to simply ask Whose voice? but also to ask: When and where is the voice? All in all, if we want to shift away from a visual-based analysis of anime and start from the direction of voice and sound, it is more important to seek new questions to ask, rather than to answer.

Bio: Chen Cong is a first-year PhD student in East Asia Studies at McGill University. She received her M.A. in East Asian Studies, Critical Humanities Track from Duke University and her B.A. in Sociology from Renmin University of China. Her research interests include popular cultures in Japan (especially manga and anime), seiyū (voice artists) studies, and science fictions. She is currently working on the audiovisual relation in anime and the problem of affect in voice as well as voice artists in anime-related productions.

ANIMATING THE VOICE (4C)
JUNE 20, 11:00 AM, EV 1-605

Malcolm Cook

Useful Animation: The application of animation to practical purposes in Britain during the 1930s

C D

This paper will examine the use of animation in areas including science, education, and advertising in Britain in the 1930s. These previously ignored fields of activity will be shown to have been rich and varied, not only shifting our view of animation history, but also helping us understand the present day boom in data visualisation, as well as pointing towards an important area for future research in animation studies.

There were a number of determining institutional changes in the British film industry around this time, including legislation and the arrival of synchronised sound technology, alongside the continued dominance of British screens by American imports, all of which inhibited domestic theatrical animated cartoons. As a result, the majority of British animation production is to be found in other spheres. In some cases well-known animators' work falls into this category, including films by Norman McLaren, Len Lye, and Lotte Reiniger. However, the useful functions of these examples have often been downplayed in favour of their aesthetic qualities, rather than recognising the two as inextricably linked. Conversely, a large volume of animation production at this time has been ignored because of its practical functions. Examples include Francis Rodker's diagrams for the Shell Film Unit and Robert Fairthorne and Brian Salt's mathematical films.

This paper will connect the burgeoning study of 'useful cinema' (Acland and Wasson, 2011) with animation studies to uncover this history. Addressing these diverse fields under the common title of 'useful animation' serves to recognise their shared practices. The work of Anson Dyer is exemplary here, spanning familiar entertainment animated cartoons, diagrammatic contributions to Gaumont-British Instructional films, and advertising and promotional material for Publicity Films. In many cases, the function of such films was not inherent but was only determined by the context in which they were presented and received. What emerges is not simply a revised history of the way animation was funded and developed in this period. Rather, we can see how animation shaped the way different disciplines and professions viewed their fields and thereby reformed our vision and knowledge of the world.

Bio: Malcolm Cook is a Lecturer in Film at the University of Southampton. He has published a number of chapters and articles on animation, early cinema, and their intermedial relationships. His book *Early British Animation: From page and stage to cinema screens* will be published by Palgrave Macmillan in 2018. His forthcoming work includes research into the use of music in Len Lye's British films, the role of advertising in the formation of Aardman Animations, and the place of singalong films in early cinema. He is currently preparing (with Kirsten Thompson) an edited collection on the relationships between animation and advertising.

USEFUL ANIMATION (7A)
JUNE 21, 9:30 AM, EV 1–615

Kevin Cooley

The Death of Captain Planet: Facing Anthropocentrism with Mushi-Shi and Actantial Animation

Citing the ineffectiveness of the didactically charged *Captain Planet* at curbing climate crisis, my essay sets out to find an alternate path by which animation might improve the ecological circumstances of humans and nonhumans. I begin with a history of technologies of animation which animate landscape and other non-anthropomorphized visual elements. This history analyzes the cel animation and the multiplane camera, giving specific attention to *The Old Mill* and *Bambi's* work toward a deconstruction of human subjectivity through the animation of traditionally inert objects and landscapes. I break this history off at the Disney-Pixar led move into fractal-based three-dimensional animation. Citing Frozen's tired use of the objective correlative, I explore how Disney's modus operandi of digital animation has led to an inability to treat non-anthropomorphized objects as animated objects with agency. I then suggest the need for a new path in animation toward animating the nonhuman, and I nominate the anime series *Mushi-Shi* as the ideal trailblazer for a more ecologically sound and posthumanistically inclined future.

Mushi-shi envisions a fairly realistic turn-of-the-20th-century Japan in which beings called "mushi," simple organisms that are neither plant nor animal nor Miyazaki-esque fantastic spirit, exist alongside small agrarian communities. Using *Mushi-shi* and its barely animated titular beings as a test case, I argue that animation's allusory-illusory nature and depiction of nature equip the medium to combat the central tenets of anthropocentrism. Drawing on the theory of Bruno Latour, Jacques Derrida, and Birgitta Hosea, I show that animation generates a visually figurative ontology in which subjects and objects as well as humans and nonhumans are democratically leveled down to symbolic totems, all rendered unreal through the filter of cartooning. I claim that *Mushi-shi* enacts this democratic levelling through two unorthodox techniques of animation: the use of sound/silence and the use of stasis as animating functions. With these bizarre techniques, Mushi-shi subverts the dominant understanding of animation as an art form driven by subjective characters in obvious motion. I conclude by mapping how *Mushi-Shi's* techniques could rejuvenate three-dimensional animation.

Bio: Kevin Cooley is a PhD student at the University of Florida, where he studies animation, posthumanism, and queer theory. His academic work is featured in *Studies in Comics* and is forthcoming at Modernism/modernity and The Lion and The Unicorn and through Bloomsbury Publishing. His developing doctoral dissertation examines a budding intersection between the formal properties of drawn media and the flexibility of queer terminology. In the spring of 2017, he taught a course that focuses on narrative texts which use visual signs to stand in for human actors such as animation, stop-motion, puppetry, and material performance.

**BEYOND THE HUMAN (4A)
JUNE 20, 11AM, DE SEVE
CINEMA**

Kate Corbin
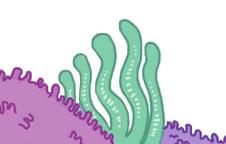
New Approaches to Women and Animation

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The history of animation is often understood, and therefore taught, as a history of 'great men'. Women's contribution to animation (historic and present) is often characterised as individual, artisanal and standing apart from the industry, and thus mainstream thrust of the development of animation as an art form and a business practice. This workshop-panel seeks to question this status quo, that exists in both the industry and the written history of animation, through several relative specific provocation papers that articulate the broader questions:

- Has a certain aesthetic, style or approach been associated with female animators?

- To what extent has the role of women in animation been acknowledged?

- What challenges exist in doing research into the historical and contemporary context of women and animation?

- How can exploring the work of women in animation illuminate broader theoretical and historiographical questions?

Bio: Kate Corbin is the Campus Academic Coordinator at SAE, Liverpool. She was awarded her MA in Computer Animation from C.N.B.D.I., France. She has industry experience as an in-game and full motion video animator for Sony Computer Entertainment Europe and specialises in digital animation. Magazine publications include articles in Imagine and 3D World magazine on behalf of WAK Studios. Kate has secured funding from Screen Yorkshire and The Arts Council Lottery Fund for short film animation production.

This roundtable, workshop-style panel session organized by Bella Honess Roe and Caroline Ruddell features provocations by Kate Corbin, Chrissy Guest, Bella Honess Roe, Mihaela Mihailova, Ruth Richards and Vicky Smith.

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

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.
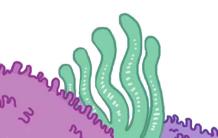
As with most creative industries no one practice is considered pure and in this era of collective processes and hybrid, mixed media film production, the use of 3D printers and developing materials can help to push both creativity and animation as an art form forward.
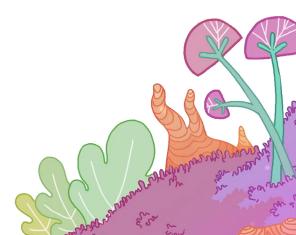
Within my research I am looking at ways in which stop-motion may greater use 3D printing to develop new processes, as well as revisiting past styles and techniques into a new era. This paper gives an overview on what has lead us to this point in creative freedom, as well as the more defined cataloguing 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)
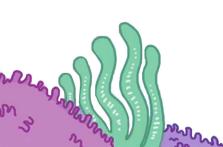**JUNE 19, 1:30 PM, DE SEVE CINEMA**

Daniel Cross

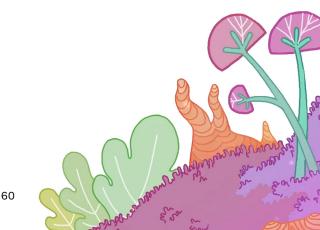## Can 2D images work in 3D VR environments?

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The project is about the last remaining blues musicians who learned the blues while working in the cotton fields. Mainly in their 80's and still living in Louisiana and Mississippi, these musicians have a world of experience etched on their beautiful faces. The sparkle in their eyes as rich and beautiful as the music they play. It was my concern not to lose these characters true identities when bringing them as 2D cinematography into VR.

Experimenting with projection scale, opacity, hologram, Image projection inside 3D modeled objects (Harry Potter style), 2D spatial mapping to build pointcloud 3D approximations, floating ghostlike as memories that you pass through. The point of these experiments is to find ways to incorporate the details of these characters faces as we originally photographed them. Needless to say implementing 2D images into VR is not readily acceptable and I was immediately challenged. However, it is important to consider that most VR technologists come from gaming and are not really concerned/aware of verite documentary ethics and traditions. So, for me the "gaming" influenced character models and rotoscoping results were not acceptable. What i experienced in the modelling attempts was a "Luigi/Mario" transitioning of these musicians, lost was the sparkle in their eyes and the lived experiences etched on their beautifully aged faces. So, I am trying to find ways to salvage and incorporate these character qualities when used in immersive environments

Bio: Daniel Cross is Cinema Professor & University Research Chair in Interactive Documentary at Concordia University. He is the founder of EyeSteel a top 100 Doc companies in the world having produced over 35 feature docs awarded the Emmy, Genie, Jutra, Golden Horse (China Oscar), presenting at IDFA, Sundance, Berlin, Hot Docs.

VR:THEN|NOW|NEXT (1B)
JUNE 19, 11:00 AM, EV 1-605
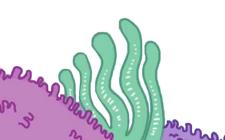
Dirk de Bruyn
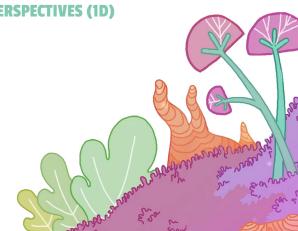
The Temporal Shifts in Traumatic Memory

My practice is a rolling ball of technique. It has gathered along over the decades gestures from super 8, sound tapes & cassettes, video and digital cameras of assorted vintage and definition. These all aesthetically speak to a specific historic moment that I move across. I work with half-images, transfigured, scratched, the worse for wear. These images represent memories, re-cycled through, reformed as only barely remembered gestures that speak to me all at once. These relationships shift over time and every viewing of every new procession kicks up new lines of enquiry. Discarded bits of animation are the detritus that lays the foundation for the next completed film. There are many sentences left half spoken. They lay dormant in my studio, waiting for the arrival of a new technique or memory. Over time, through these repetitive systems a story forms. I try to make sense, to build a narrative line but I become more interested in its collapse, breakdown and uncertainty. I understand this as a tension between what Chris Brewin calls Verbally Accessible Memory (VAM) and Situational Accessible Memory (SAM). Traumatic memory tends to be pure SAM. I construct a concussion of effects, a joy-ride of technologies. The traumatic is an all-at once-ness that I want the viewer to be inside of when experiencing my films and performances. It is about hypervigilance, the fragmented and dislocated gesture. These films roll out over time, but they force you into the here and now of what is before you. I string different but related narratives in parallel as sound, text, image, music and so on. These channels are at odds with each other. For me this activity is about negotiating the contemporary problem of history in the age of information overload. It is about pattern recognition at speed. This practice is informed by Vilem Flusser's notion of the Technical Image and his stated need for us to know where our images originated from. I also associate this situation with the tensions that Harold Innis identifies between the technologies of time (e.g. cinema) and the technologies of space (e.g. radio), and the need to retain a sense of time with its attached histories to make sense of the world.

Bio: Dirk de Bruyn is Associate Professor of Screen and Design at Deakin University, Melbourne, Australia where he teaches Animation and Documentary Animation modules. He has made numerous animations, performance and installation work over the last 40 years. He was a founding member and past president of MIMA (Experimenta). His book *The Performance of Trauma in Moving Image Art* (ISBN-13: 978-1-4438-6053-6) was published in 2014. Retrospective programs of his animations have been presented at Melbourne International Animation Festival (2016), Alternativa, Serbia and Punto Y Raya, Karlsruhe Germany (2016).

ANIMATION TEMPORALITIES: ARTIST PERSPECTIVES (1D)
JUNE 19, 11:00 AM, BLACK BOX

Eliska Decka

The new role of producers in contemporary independent auteur animation

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This paper focuses on the evolution of the animation production process itself, especially on the transformation and changes within the collaborative aspects of the independent auteur animation. Inspired by the research „How Computers Re-Animated Hand-Made Processes and Aesthetics for Artistic Animation" by Sara Álvarez Sarrat and María Lorenzo Hernandéz while using the findings and outcomes from presenter's own successfully finished and defended PhD research "Contemporary practice od auteur independent animation through oral history of female authors working in Prague and New York", this paper reflects on the evolution and changes within the animation producer's role in last decades.

Using the methodology of oral history this above mentioned PhD research gathered important amount of primary data, directly from the animation practice, which has shown several patterns and new challenges for independent animated auteur films, its authors and producers as well. The vast space of internet distribution, the festival's cycles, strategies and policies, various special screenings are just only one of them. As one of the narrators of the research mentioned: "Finishing the film is just a half of the work, getting it to people is as difficult right now, if not even more difficult." But the role of the (good) independent animation producer is also getting more and more important even during the development and production process. Many of the approached animators reflected on their producers as someone they practically and emotionally truly depend on during the time-consuming and challenging animation process.

This paper wants to, in accordance with Paul Well's famous motto "no theory without practice; no practice without theory; no progress without history" connect all the data gathered from the involved contemporary practitioners with the previously written materials statistics regarding this topic, and put it all into context of the animation auteur theory as presented by Wells or above mentioned Sarrat and Hernandéz. Where should the artistic authorship end and leave the space for creative producing? What are the basics for successful relationship between independent animation author and his/her producer?

Bio: Eliska Decka, PhD is an Assistent Professor at the Animation Dpeartment of Film and TV School of Academy of Performing Arts (FAMU) in Prague, Czech Republic. With her academic past including MA from a Film Studies Department, Faculty of Arts, and MA from a Law Faculty, Charles University in Prague, she focuses with her research and publication activities on the relationship between animation theory and practice, with especial interest in gender issues and the social influences on animation and vice versa. She publishes in various Czech and international cultural journals and frequently collaborates as a dramaturgist with different animation festivals such as PAF Olomouc, Anifilm or Fantoche.

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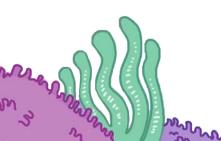
Konwennénhon Marion Delaronde

Indigenous Animation in Quebec I
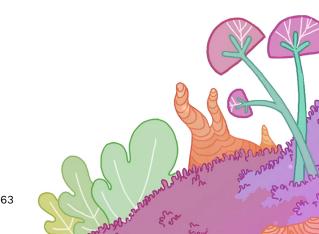**L'animation autochtone au Québec I**

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This ninety-minute roundtable provides a panorama of Indigenous animation practices in Quebec by bringing together established and emerging artists: Raymond Caplin, Konwennénhon Marion Delaronde, Diane Obomsawin, and Alisi Telengut. In keeping with the conference's theme, this roundtable examines Indigenous animation Then | Now | Next, asking participants to reflect on their work and its place as part of a cultural, historical, institutional, and technological context that has led, in the twenty-first century, to a growing Indigenous animation practice in Quebec. The moderator, Innu filmmaker, cultural activist, and founder of Montreal's First Peoples Festival André Dudemaine, will initiate the roundtable with a brief background on the development of Indigenous animation in Quebec, to then lead the participants into discussion. June 21, last day of the conference, marks National Aboriginal Day in Canada. Our bilingual roundtable will celebrate animation as an artistic practice that honours Indigenous heritage while fostering its resurgence in the present and into the future.

Bio: Raised in Kahnawà:ke, Konwanénhon holds a BFA in Film Animation from Concordia University, where she first animated a short satire titled How to Win an Argument. She also holds a College Diploma in Languages and Literature. In 1999, she began a community initiative called Teioiaks 2000, designed to assist local teens in making short films. In 2004, she graduated from Kanien'kéha Ratiwennahní:rats, a Mohawk immersion program for adults, where she enhanced her fluency level. That same year she began working at Kanien'kehá:ka Onkwawén:na Raotitióhkwa Language and Cultural Centre as the director of Tota tánon Ohkwa:ri, (a locally-televised puppet show for Mohawk children) and later as the director of the Eastern Connection Film Festival. Konwanénhon creates independent animated films (e.g., Skátne Ronatehiaróntie), and she co-hosts Tewawennakará:tats, a weekly radio program for Kanien'kéha (Mohawk) second language learners.

A roundtable discussion with Raymond Caplin, Konwennénhon Marion Delaronde, Diane Obomsawin and Alisi Telengut, moderated by André Dudemaine.

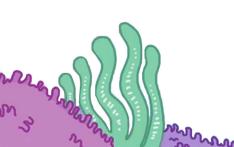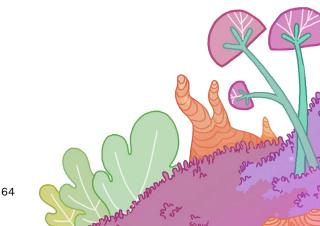**JUNE 19, 11:00 AM, EV 6-720**

Stephanie Delazeri

Toxic Trios

Using film historian Charles Woods' concept "the illusion of inclusion" as a guideline, I will examine the trope of the 'token trio' found prominently in mainstream US animation. Usually consisting of a white male lead with a supporting female friend and an 'ambiguously brown' friend, these trios might appear to be progressive within the show, but become the opposite when seen in a larger context. Educator Paulo Freire wrote that 'the oppressors do not favor promoting the community as a whole, but rather selected leaders.' Though the supporting friends represent their (very broad) communities of 'females' and 'people of color' within the story, paradoxically they are rarely depicted interacting with these communities, appearing detached from those they are meant to support. Representation in these animations become less about inclusivity and more about maintaining the white lead's position of power, by surrounding himself with diversity in order to appear progressive.

Bio: Stephanie Delazeri is an undergraduate at the California Institute of the Arts, majoring in Experimental Animation. Born and raised in Los Angeles by Brazilian parents, her animations have been screened in over 25 film festivals both nationally and internationally including festivals in Australia, Japan, Canada, and Germany. In addition to animation, Stephanie also has an interest in film/animation research. She presented at the 2016 Asia Animation Forum in South Korea and was a Robert Flaherty Film Seminar Fellow in 2017. In her spare time she enjoys eating tangerines and volunteering as a museum docent.

MICROTALKS (5D)
JUNE 20, 1:30 PM, EV 6-720

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Rayna Denison

Studio Ghibli at Anime's Digital Turning Point: Incorporating CG Animation into the Cel-aesthetics of Hayao Miyazaki's Princess Mononoke
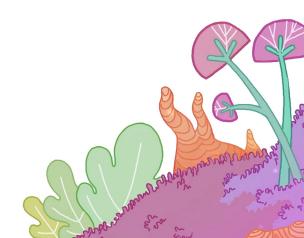
Princess Mononoke (*Mononokehime*, Hayao Miyazaki, 1997) was created at a significant moment for the whole of Japan's animation industry. The mid- to late-1990s marked a shift in the dominant technologies of animation production in Japan, as cel production gave way to digital, computer-created forms of anime. However, at Japan's most famous animation company, Studio Ghibli, cel aesthetics and technologies remained in place far longer than in many other parts of Japan's anime industry. Indeed, Miyazaki's films have been routinely sold to local audiences based on his ferocious attention to details in cel production, while international audiences have been informed that Miyazaki is 'master' of cel animation production (Denison, 2015; Ogihara-Schuck, 2014). However, this narrative belies the relatively early adoption of CG animation within Ghibli's films, hiding the long use of CG animation techniques as accents to Ghibli's 2-dimensional animation films.

This paper examines the discussions of CG animation produced by Studio Ghibli around the release of their 1997 film, *Princess Mononoke*, in order to reconsider Studio Ghibli's history as a producer of 'traditional' cel animation. The company's growing use of CG from the mid-1990s will be examined, including the use of CG animated-sequences in Isao Takahata's *Pompoko* (*Heisei Tanuki Gassen Pompoko*, 1994) through to Ghibli's creation of a specific CG department in time for the production of Princess Mononoke. The paper focuses on how Ghibli adopted and adapted CG animation into its 2-dimensional works. It considers how those discourses around CG animation at Ghibli might be used to rethink the company's history and aesthetic reputation within the wider industrial shift towards digital anime production in Japan.

Bio: Rayna Denison is a Senior Lecturer in Film, Television and Media Studies at the University of East Anglia in the UK. She specialises in Asian cinema and animation, and is the author of *Anime: A Critical Introduction* (Bloomsbury 2015), the editor of *Princess Mononoke: Understanding Studio Ghibli's Monster Princess* (Bloomsbury 2018) and the co-editor of the Eisner Award nominated *Superheroes on World Screens* (with Rachel Mizsei-Ward, University of Mississippi Press, 2015). You can find her articles on anime and Japanese Cinema in *Japan Forum, Cinema Journal, Animation: An Interdisciplinary Journal* and the *International Journal of Cultural Studies*.

**ANIME FORMS + BODIES (5C)
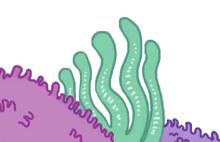JUNE 20, 1:30 PM, EV 1–615**

Edmond Ernest dit Alban

Queering Girl's Media Mix: a gendered approach of "stillness" in Japanese animation and its industry
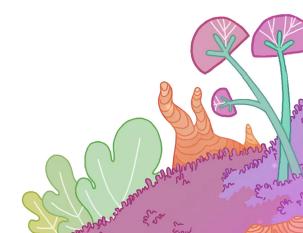
In recent academic works, Japanese animation is commonly understood as a playful set of esthetic, material and stylistic techniques of motion accelerating or slowing the gaps in between frames (Lamarre, 2009 Steinberg, 2012). However, most of histories and theories on anime and its marketing (media mix) tend to focus on Shônen manga, or male oriented texts generally characterized by fast paced rhythms of image flows. At the opposite of this male-centered spectrum lies an often left aside set of "still" techniques of motion: in homo-erotic manga and anime made "by girls for girls" (Shônen Aï) still images tend to be used to introduce inner monologues (Ishida, 2008). Despite the profound impact of the discovery of a psychological space inside these manga for girls (Ôtsuka, 2007), I believe that the effects of inner monologue motion techniques on the evolution of all Japanese anime subcultures and its industry is still underestimated.

Therefore, this paper explores the origins of girl's media mix industry in Japan from the emergence of "still" composition techniques created in homo-erotic manga during the 70's revolution led by Takemiya Keiko, Hagio Moto, Ôshima Yôko and many other female artists. Following the provocations of Mori (2010), I claim that the invention of these "queer" techniques representing inner space in manga influenced the development of new inter-media relationships in media mix. The aim is to rethink "stillness" in anime and manga as a movement filling with a potential psychological dimension the space in between the images, media and audiences. While building on the particular composition techniques of movement in homo-erotic Shônen Aï manga and its lager transmedia history (including anime, audio books and novels).I will conclude that media mix is built on "introspective queer stillness", constructing intimate space and sharing it through networks of commodities.

Bio: Edmond Ernest dit Alban is a cotutelle PhD candidate at Concordia University (Cinema Studies) and Paris Saint Denis University (Communication Studies). His dissertation examines a pedestrian approach to the Japanese popular otaku culture in Ikebukuro (Tokyo) by focusing on girl fanzine and paraphernalia circulation. His publications include a research report for the online journal gamenvironments and a chapter co-written with Marc Steinberg for Paul Booth's *Companion to Media and Fandom Studies: Otaku Pedestrians* (2018)

QUEER ANIME (6C)
JUNE 20, 3:30 PM, EV 1-615
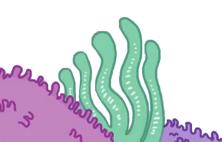
Nichola Dobson

Voice and Visibility

The notion of animation's artifice has been discussed by various authors over the last 30 years (Wells, 1998; Furniss 1998). That animation is wholly constructed to create movement and the illusion of life is known and accepted, yet there is still a drive to create immersive narrative, believable performance and in recent years with CG technology, photo realism. These areas create complex discussions about the nature of what animation can do and what it is for. In animation studies, there have been various approaches to the creators and output of animation but there remains a gap in production studies. As Mittell (2004) has suggested with genre, the context of production should be considered, and often is, but there are still sectors within animation to examine.
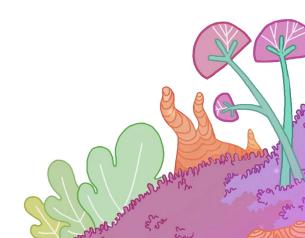
Production studies more broadly, has been most recently applied in film and television (see Caldwell et al 2009) and concerns the notion of 'above' and 'below' the line production – that of the visible creative input and the invisible or uncredited, labour. Animation has a legacy of invisibility through the history of the studios to the current issues in CG and the live-action cross over (see Thompson 2014, Mihailova 2016) This can be further complicated with issues of gender and racial representation but my area of interest in this paper, is that of the voice actor. The names of the most famous are well known (Mel Blanc, June Foray, Dan Castellaneta), but the profession is largely below the line; the increase in live action stars voicing characters in mainstream features (and the need to reduce box office risk) has over-shadowed the profession and further problematises the questions of animated performance.

This paper will survey key examples and consider the implications for the profession, the performance and the relationship between live action and the artifice of animation. If the star voice is foregrounded, what does this do to our suspension of disbelief, or the animated performance? By taking a production studies approach, the paper will be the start of a larger project which will ultimately consider the voice performer and representation in animation more broadly.

Bio: Dr Nichola Dobson is a teaching fellow in design and screen cultures at Edinburgh College of Art. Founding editor of Animation Studies (2006 - 2011) and Animation Studies 2.0 (2012- present), she has published on animation, television genre and fan fiction, including Historical Dictionary of Animation and Cartoons (2009) for Scarecrow Press and Between the Frames: Norman McLaren for Bloomsbury. She is currently working on a book on TV animation with Paul Ward for Edinburgh University Press and an Animation Studies edited reader for Bloomsbury. She is currently President of the Society for Animation Studies.

ANIMATING THE VOICE (4B)
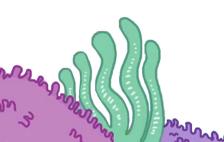## JUNE 20, 11:00 AM, EV1-605

André Dudemaine

Indigenous Animation in Quebec I
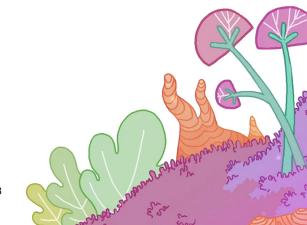## L'animation autochtone au Québec I

**C
D**

This ninety-minute roundtable provides a panorama of Indigenous animation practices in Quebec by bringing together established and emerging artists: Raymond Caplin, Konwennénhon Marion Delaronde, Diane Obomsawin, and Alisi Telengut. In keeping with the conference's theme, this roundtable examines Indigenous animation Then | Now | Next, asking participants to reflect on their work and its place as part of a cultural, historical, institutional, and technological context that has led, in the twenty-first century, to a growing Indigenous animation practice in Quebec. The moderator, Innu filmmaker, cultural activist, and founder of Montreal's First Peoples Festival André Dudemaine, will initiate the roundtable with a brief background on the development of Indigenous animation in Quebec, to then lead the participants into discussion. June 21, last day of the conference, marks National Aboriginal Day in Canada. Our bilingual roundtable will celebrate animation as an artistic practice that honours Indigenous heritage while fostering its resurgence in the present and into the future.

Bio: An Innu member of the Mashteuiatsh community, André Dudemaine has greatly contributed to promoting the culture of the Indigenous peoples of North America. For more than 30 years, he has worked tirelessly and spoken out in the public sphere to ensure that Indigenous peoples are fully included in the greater cultural landscape. Dudemaine is the co-founder and director of *Terres en vues/Land InSights*, Société pour la diffusion de la culture autochtone, the driving force behind Montreal's First Peoples Festival. An eminent member of the Indigenous film industry, he sits on the boards of directors of several organisations and is much sought-after for his ideas on new ways to give Indigenous peoples a voice. André Dudemaine's important work has earned him numerous honours over the years, including the Mishtapew Excellence Award of the First Peoples' Business Association and the Jacques-Couture Award of Quebec's National Assembly. In November 2017, he was awarded an honorary doctorate by the Université de Montréal.

A roundtable discussion with Raymond Caplin, Konwennénhon Marion Delaronde, Diane Obomsawin and Alisi Telengut, moderated by André Dudemaine.

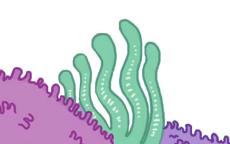## JUNE 19, 11:00 AM, EV 6-720

Kester Dyer

Indigenous Animation in Quebec II
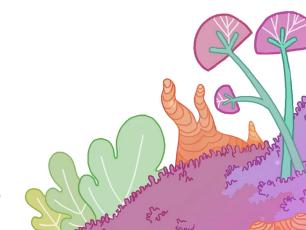## L'animation autochtone au Québec II

This one-hour bilingual screening session zooms in on the cultural politics of one of the most vibrant sectors of contemporary Indigenous media art production today, bringing together the works of established and emerging artists based in Quebec. The animated shorts to be screened include *Christmas at Moose Factory* (1971) by pioneer filmmaker Alanis Obomsawin, Diane Obomsawin's *Walk-in-the-Forest* (2009), *In Your Heart* (2012) by animator Raymond Caplin, Konwennénhon Marion Delaronde's *Skátne Ronatehiaróntie: They Grow Together* (2012), and *Nutag-Homeland* (2016) by Montreal-based Alisi Telengut. Animations created during the UQÀM and Concordia workshops that have been held in Montreal since 2010, in collaboration with the Wapikoni Mobile, will also be screened. Various invited artists will take part in the Q&A session that will follow the screening.

Bio: Kester Dyer is a PhD candidate in Film and Moving Image Studies at the Mel Hoppenheim School of Cinema. His dissertation examines expressions of intercultural tension through manifestations of the supernatural in the cinema of Québec. Kester was recipient of the Film Studies Association of Canada's Gerald Pratley Award in 2014 and Student Writing Award in 2016. He also currently teaches in the Department of Humanities at Dawson College in Montreal. In addition to Indigenous and Québécois cinemas, his areas of interest include nationalism, postcolonial theory, Irish film, and genre theory.

Organized by Kester Dyer, Mélissa Gélinas and Isabelle St-Amand

JUNE 19, 1:30 PM, EV 6-720

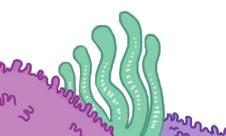# Zekkereya El-megharbel

Visual Music: Conversation in Aesthetic and Semantics

E G

Animation is a medium of synthesis, most transparently between visual art and film. Certainly not limited to these two, animation has also brought together ideas from theater, music, dance, mathematics and other fields of study. Often times, the influence from these fields becomes distilled and simplified after its integration with animation, and deeper synthesis with more complex ideas from these fields of study is minimized. This certainly is the case with Visual Music. When the term was invented, what we called music referred to a specific organization of sounds, and had a narrow idea of what constituted a melody or musical form. Artists such as Oskar Fischinger reinforced this in the inception of visual music by primarily illustrating dialogues with popular European compositions from the classical canon. Other artists such as Norman McLaren, and Len Lye (later on) worked with a broader demographic of music to illustrate. And yet despite this broadening of source material, the music the artists work came from typically was restricted to instrumentals and utilized a collection of sounds that the audience perceives as coming from identifiable musical instruments. Its very rare, for example to work under the semantic of visual music that exemplifies a Varese-ian or Cage-ian approach to sound/ noise liberation, or one that includes lyrics. In regards to the frontiers of the New Music Genre, the line between music, noise, and theater is consistently blurred, and has been for many decades prior. And the music definition aspect of "visual music" fails to acknowledge the spectrum of music that actually exists; one that embraces these somewhat alien (at least to the public ear) parameters. In regards to lyrics, which have been around no doubt for millennia, work under the semantic of visual music fails to address it. It is addressed in the hoi polloi counterpart; work under the music video genre which has been incorporating lyrics since inception in the 1980s. Work from this genre however defies the aesthetic parameters that Visual Music unintentionally set up; primarily non representational, abstract visuals moving in hyper sync with the music. Despite this defiance, music videos are a perfect counterpart to the music that it illustrates. Clearly, the aesthetic parameters that define Visual Music are not as effective or as concrete as previously thought, and it begs questions: what does the term of visual music signify, and is it still relevant, or is it a relic, describing a zeitgeist that we can never return to?

Bio: Zekkereya El-megharbel is an animator, composer, and scholar based in LA. He completed his BFA in Experimental Animation and Jazz Trombone at CalArts studying under scholars Marc Toscano, Alexander Stewart, and his mentor Maureen Furniss. Under her guidance he began research on visual music techniques, theory and history, and presented his first paper for SAS in 2013. In his artistic practice, he both researches audio visual relationships in more conventional animation forms, and pushes how animation integrates with his compositional practice in live performances.

ANIMATION, VISUALITY, DOCUMENTARY (7C)
JUNE 21, 9:30 AM, EV 6-720

Erwin Feyersinger

The Birds and the Bees: Animated Storytelling in Health Education in the Past, Present, and Future

Historically, animation has played an important role in health education films, especially in sex education, mostly in form of animated segments within live-action films, but also as fully animated movies. The functions of animation in these contexts are diverse: animations visualize the invisible, explain processes, add entertainment, and appeal strongly to the audience (cf. Laukötter 2013). Throughout the 20th century, governmental and non-governmental organizations such as the American Social Hygiene Association (ASHA), film companies such as Disney and personal care corporations such as Kimberly-Clark produced films to educate the youth and the general population on sexual health and practices. These films were shown in the classroom and at public screenings. In the 21st century, an age of self-help, video platforms, and social media, sex education films are still shown in classrooms, but they are also readily available on websites such as amaze.org for individual viewing for parents and the youth.

Many of these films employ individual characters in specific situations to transport their sex-negative and sex-positive ideologies. In the talk, we will closely analyze several historical and contemporary examples from the US and Asia and point out how storytelling, visual metaphors, and stylistic choices have developed according to new contexts and the messages that are conveyed. We will specifically look at how sexuality, consent, and gender roles have been presented in the newer films compared to the older ones. This is especially apparent when focusing on the portrayal of the individual characters and the relation of their actions to the information given by the voice of the narrator. We will close the presentation with speculations on how new media technologies could influence sex education in the future.
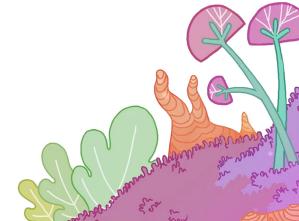
Bio: Dr. Erwin Feyersinger is a research associate in the Department of Media Studies at the University of Tübingen. His current research project focuses on theories of visual abstraction and dynamic visualizations. He is member of the editorial board of Animation: An Interdisciplinary Journal. He is initiator and co-coordinator of the interest group AG Animation as part of the Gesellschaft für Medienwissenschaft (GfM). In 2017, he published Metalepsis in Animation: Paradoxical Transgressions of Ontological Levels (Winter) and co-edited two collections of German articles on animation: In Bewegung setzen ... Beiträge zur deutschsprachigen Animationsforschung (Springer VS) and Im Wandel ... Metamorphosen der Animation (Springer VS).

This is a co-presentation with Ms. Naima Alam

USEFUL ANIMATION (8A)
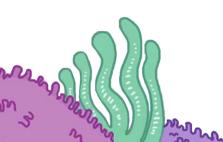**JUNE 21, 9:30 AM, EV1-605**
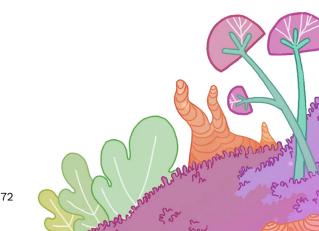
Joseph Fiumara

A Series of Miracles:
Kyoto Animation's New Wave of Anime

This research gives a general overview of the popular anime studio, Kyoto Animation, in order to delineate a changing history of the anime industry. By engaging with Thomas LaMarre's notion of "the Gainax discourse," which places Studio Gainax at the centre of anime production and posits them as the biggest influencers on how the anime industry caters to the otaku market, and by examining Kyoto Animation's production practices and output, this research showcases that the industry is shifting from a Gainax-centred discourse to a Kyoto Animation-centred discourse. Using Naoko Yamada's *K-ON!!* (2010) and *A Silent Voice* (2016), this presentation means to relate anime produced by Kyoto Animation to the production practices behind them – Kyoto Animation's focus on female filmmakers, studio head Naoko Yamada's filmic influences, working conditions for staff – as well as ti feminist and transnational film theory. In doing so, the research will illustrate how these works subvert traditional Gainax-centric industry standards and will attempt to answer why Kyoto Animation's works have found such a foothold in anime fandom both in Japan and overseas. As the research is ongoing, this presentation is meant to facilitate discussion around Kyoto Animation, bring greater academic attention to their work, and help to disrupt a male-centric narrative focused on Studio Gainax.

Bio: Joseph Fiumara earned his BA with honours from the University of Toronto in Cinema Studies and Eng-lish, and is currently in the MA program in Cinema and Media Studies at York University. His research concerns the studio Kyoto Animation within the context of a rapidly changing anime industry, addressing issues of production practices, globalization, historiography, authorship, and the role of gender as they inform the works of Kyoto Animation and situate the studio in the contemporary anime industry. Aside from anime, Joseph holds a strong interest in Golden Age American animation and intersections between animation's medium-specificity and other elements of cinematic representation.

ANIME FORMS + BODIES (5C)
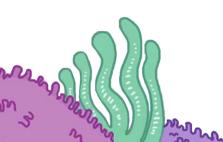**JUNE 20, 1:30 PM, EV 1–615**

Cristina Formenti

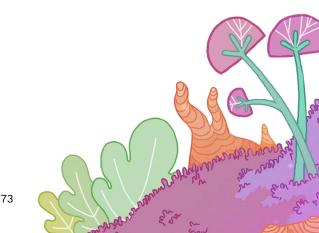## The animated mockumentary and its long early era

Although the existing literature addressing the crossover of animation and documentary tends to take into account almost exclusively the animated documentary, another typology of animation-documentary cross-breed exists too: the animated mockumentary. That is, it is also possible to find animated works that chronicle imaginary events as if they were real, by means of mimicking the aesthetics, codes and narrative structures proper of live-action's nonfiction. And, like it is the case for animated documentaries, animated mockumentaries too are not a product of contemporary times, but rather they have long been here.

The paper will focus on the history of the animated mockumentary in order to show, first, how these animated works made inroads way earlier than their live-action counterparts, charting the way for the development of the live-action mockumentary. Indeed, it will be illustrated how animated mockumentaries commenced to appear already in the 1910s in the form of spoof newsreels, and in the subsequent decades the codes and conventions of other nonfiction genres (among which travelogues and wildlife documentaries) started to be imitated as well. The paper will then demonstrate how, however, up to the 1990s the animated mockumentary remained in its same initial "embryonic" stage. Indeed, by means of analyzing the rich production of this period that spans from Tex Avery's *The Isle of Pingo Pongo* (1938) or *Crazy Cruise* (1942) to Walt Disney Studios' *This Is Your Life, Donald Duck* (1960) or the *Here Is Your Life* segments offered within the television program *Sesame Street* (1969–present), it will be shown how animated mockumentaries took many decades to go beyond being just a little more than gimmicks that lacked either a proper plot or a consistency in their documentary premise. In so doing, an explanation for the early development of the animated mockumentary and its subsequent relentless evolution will be offered.

Bio: Cristina Formenti is an Adjunct Professor in Film Studies at University of Milan, Italy. She holds a doctoral degree from the same university, obtained defending a thesis on the theory, history and aesthetics of the animated documentary. She is author of the monograph *Il mockumentary: la fiction si maschera da documentario* (Mimesis 2013), editor of *Mariangela Melato tra cinema, teatro e televisione* (Mimesis 2016), and she is currently working at a book on the animated mockumentary to be published by CRC Press. She is also the co-editor of *Animation Studies 2.0*.

ANIMATION HISTORY (2C)
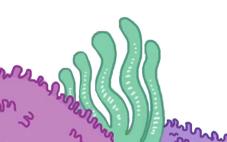**JUNE 19, 1:30 PM, EV 1–615**

Mélissa Gélinas

Indigenous Animation in Quebec II
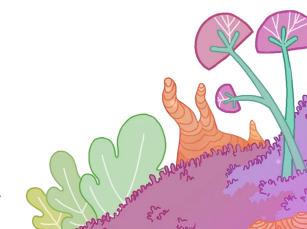### L'animation autochtone au Québec II

This one-hour bilingual screening session zooms in on the cultural politics of one of the most vibrant sectors of contemporary Indigenous media art production today, bringing together the works of established and emerging artists based in Quebec. The animated shorts to be screened include *Christmas at Moose Factory* (1971) by pioneer filmmaker Alanis Obomsawin, Diane Obomsawin's *Walk-in-the-Forest* (2009), *In Your Heart* (2012) by animator Raymond Caplin, Konwennénhon Marion Delaronde's *Skátne Ronatehiaróntie: They Grow Together* (2012), and *Nutag-Homeland* (2016) by Montreal-based Alisi Telengut. Animations created during the UQÀM and Concordia workshops that have been held in Montreal since 2010, in collaboration with the Wapikoni Mobile, will also be screened. Various invited artists will take part in the Q&A session that will follow the screening.

Bio: Mélissa Gélinas received her Ph.D. in Comparative Literature and Screen Arts and Cultures from the University of Michigan. In 2017, she was awarded a two-year fellowship by the Social Sciences and Humanities Research Council of Canada to undertake postdoctoral research at Concordia University's Mel Hoppenheim School of Cinema. Her current research examines the language and cultural politics of contemporary Indigenous media arts in relation to Indigenous resurgence in Canada. As a settler scholar, Mélissa's research, teaching, and translation activities draw on Indigenous perspectives and participate in initiatives dedicated to the continued and renewed expression of Indigenous cultures.

Organized by Kester Dyer, Mélissa Gélinas and Isabelle St-Amand

JUNE 19, 1:30 PM, EV 6-720

Jemma Gilboy

Don't Deal with the Devil? Taking On Animation's Ugly Past
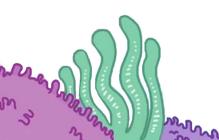
Celebrated for its emulation of 1920s and 1930s-style American animation, Canadian Studio MDHR's indie game *Cuphead: Don't Deal with the Devil* (September 2017) has been a critical and commercial success, but has inspired discussions within the gaming community regarding the links between the aesthetics of early American animation and its frequent, problematic depictions of race and ethnicity. The makers themselves excluded any racial representations from the game; co-creator Chad Moldenhauer addressed the relationship between the aesthetics of Jazz-era animation and its offensive stereotypes, saying, "We went into the game knowing that what we wanted from the era was the technical, artistic merit, while leaving all the garbage behind". However, one author identifies this decision as "sidestepping" and, with respect to the game's inclusion of jazz music, "whitewashing: erasing the embarrassing parts of the past so we can enjoy the good".
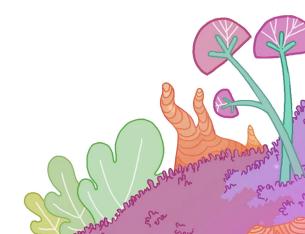
The ethical dilemma—whether to depict animation's history in an honest way, with deeply offensive racial depictions intact, or to exclude "the garbage" at the risk of removing all representation and ignoring our problematic past—extends far beyond a single video game.

The conversation about *Cuphead's* aesthetics brings to light issues pertinent to teaching animation history and aesthetics in higher/further education. In 2018, students are ever more aware of—and are participating members in—discourse around representation in media. I propose to examine the main discursive points of *Cuphead's* criticism and carry them into a discussion (that includes student input) on how we might teach animation history in a way that acknowledges the ugliness of the past while being sensitive to the students who will shape animation's future.

Bio: Jemma Gilboy is a Senior Lecturer in Animation Studies at Nottingham Trent University, teaching modules on animation/film theory and aesthetics, and animation history. Her research focuses on meme theory and its application to relationships among the fans, authors and producers of The Simpsons and other animated texts, as well as to productive memetic activity by fans. She studied practical animation in her undergraduate work in Canada, and in further undergraduate and postgraduate study narrowed her focus onto the theoretical sides of filmmaking, animation and online participation. She is renowned for having a Simpsons analogy for everything.

ANIMATION & INDIE GAMES (1A)
JUNE 19, 11:00 AM, DE SEVE CINEMA

Donna Golden

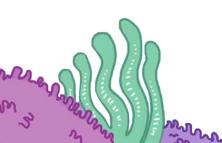## Run | Time : Animated temporalities of work, class, and everyday life

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?
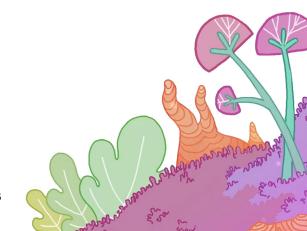
Focusing on a selection of animated films, I will explore disparate rhythms, affects, and temporalities of work and lived experience. Repetitions, ruptures, alternations, and radical breaks - what possibilities might animation offer to reveal insights, amplify meaning, or expand what is visible, felt, 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, run|time 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)
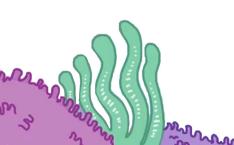**JUNE 20, 1:30 PM, EV 1-605**

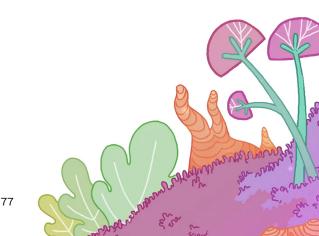# Jordan Gowanlock

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-found 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

Cassandra X. Guan

Emotional Animals:
Pathognomy and Animism in the Age of Revolutions

E G

"Please would you tell me," said Alice to the Duchess, "why your cat grins like that?" Like Alice, a time traveler to the modern world would be struck by the menagerie of emotional animals (despondent duck, tearful rabbit, smiling gecko) that populate its crevices like the minor demons of medieval cosmology. Deprived of allegorical significance, these creatures flit in and out of sight with such rapidity that one rarely has time to appreciate the strangeness of their presence. Unlike theories of physiognomy, which advances the unity of form and substance, an alternative, pathognomic discourse developed in response to the emergence of affective economies untethered to a fixed scale of being. The autonomy of feeling, a legacy of Romanticism, became a representational problem in the nineteenth century, brilliantly parodied by Lewis Carol as "the grin without a cat." If the Cheshire Cat's final trick is to vanishes while leaving behind only its smile, it shows that the animal is afterall only the mobile bearer of an affective content, the free circulation of which has become paramount under revolutionary conditions.

Building upon the art historian Ernst Gombrich's physcological study of caricature, I will examine the art of pathognomy in the work of Daumier, Grandville, Eisenstein, and Disney. My investigations span the century-long interval between the July Revolution of 1830 and the fall of the Weimar Republic in 1933, a historical era that saw the development of lithographic printing, photography, and cinema into global mediums of communication. I will argue that these animistic visions of nature represent a fundamental departure from pre-modern traditions of natural taxonomy and systems of emotions, testifying to the emergence of an 'ecology of affect' that coincided with the mechanization of social life and the naturalization of communicative media. By putting key texts of formalist film theory into dialog with recent scholarship on animacy, affect, and media ecology, I hope to render a theoretical account of the animation of life in modern technical aesthetics, engaging specifically with the ontological problem of nature exposed to the bright light of technological modernity

Bio: Cassandra Guan is a Ph.D. student and Presidential Fellow in the Department of Modern Culture and Media at Brown University. She has previously studied at The Cooper Union School of Art and Whitney Museum Independent Study Program, where she is currently serving as the Joanne Cassullo Teaching Fellow. In addition to her scholarly work, Cassandra is a practicing filmmaker. Her films have been exhibited internationally in places including International Film Festival Rotterdam, Copenhagen International Documentary Film Festival, Lisbon International Independent Film Festival, Athens Avant Garde Film Festival, and the Asterisco Festival Internacional de Cine in Buenos Aires.

BEYOND THE HUMAN (4A)
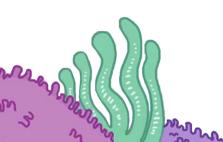## JUNE 20, 11AM, DE SEVE CINEMA

Chrissy Guest
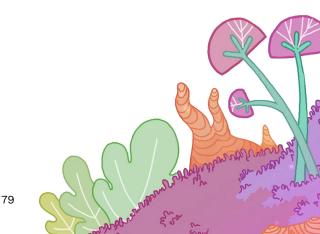
Documenting Women in Animation from 1980 – 2018

This paper examines the making of *Beyond Ink & Paint: The Women of Animation,* a documentary film that examines the studio culture surrounding women working in animation during the 1980s, 1990s and 2000s within the United States. The filmmaker and producer interviewed 60 prominent women working across varying forms of animation and studio models to create a unique perspective on the past, present and future of animation. The formation of the Women in Animation (WIA) organization from its conception in 1995, to its membership decline in the early 2000s, and its reinvigoration in 2013 are discussed in relationship to women's roles with in the industry. Also, examined in the paper are a portion of the survey findings that are used in the film.

The filmmaker conducted a survey of the WIA membership and the Animation Guide of Los Angeles to determine career trajectory factors as they relate to the academic practices used to educate potential animation artists. The study was conducted by the filmmaker to examine the gap between the 60% of women attending animation schools and the 23% of creative animation jobs held by women in the United States, according to WIA. Various animation studio trainee programs, hiring and promotional practices and other factors in career trajectory for women are also brought into question. The paper combines the findings of the interviews for *Beyond Ink & Paint: The Women of Animation* and that of the survey results.

Bio: Chrissy Guest (M.F.A, Full Sail University, 2011) is an Assistant Professor in the Department of Media Arts, Sciences, and Studies at Ithaca College. She instructs television production courses. Her broadcast career spans fifteen years as a photojournalist, assignment editor and director for news affiliates. Guest's research centers on career trajectory for women entering the animation field. Her documentary film *Beyond Ink & Paint: The Women of Animation* examines the studio culture surrounding women working in animation during the 1980s, 1990s and 2000s within the United States. Guest has interviewed nearly 60 prominent women working across varying animation disciplines.

ANIMATION HISTORY (2C)
JUNE 19, 1:30 PM, EV 1–615

Miriam Harris

A Space and Drawing Odyssey:
Robert Breer's Journeying through Time

Drawing, words, and animation, when mixed together, have the potential to affect a viewer on a conscious level, but can also hurtle a viewer, in the style of a time machine, back to a developmental stage before language. This kind of alternation between representation and inchoate gestural marks - created on index cards, photographed, and propelled into movement through the apparatus of the film projector - is a signature feature of several works by the acclaimed US experimental animator Robert Breer.
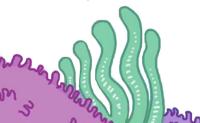
Experimental film has expanded the vocabulary of cinema into territory that goes well beyond André Bazin's privileging of the photographic index. As a process-oriented medium, drawing already has temporal values encoded within its signification, and when coupled with the persistence of vision required for frame-by-frame spectatorship, has the power to activate deep-seated - even primal - memories within the viewer. Calvin Tomkins, in a 2010 New Yorker article, wonders aloud about the emotive power behind experimental filmmaker William Kentridge's animated drawings: 'I still can't figure out why these stubbornly low-tech movies are so moving.' I believe that a similar power can be ascribed to Robert Breer's animated films.

Cognitive and psychoanalytic theory can shed light upon the reasons for this power - visceral mark-making, kinetic rhythm, and movement, are all integral elements in the developmental stages that precede language, and any echoes of such stages consequently have the potential to reactivate unconscious memories in a viewer. Psychoanalytic theorists Julia Kristeva and Serge Tisseron have observed that it is not only the sign-based sphere of the symbolic that informs the body of a text, but also the pre-linguistic realm.

This is an important observation in relation to Robert Breer, particularly with regard to the last two animations completed before his death, which have to date received little academic attention - 'Atoz' (2000) and 'What Goes Up' (2003). In considering these films, my presentation will examine the crucial contribution of both the pre-linguistic and symbolic realm to their communicative expression.

Bio: Dr Miriam Harris is a Senior Lecturer in Digital Design at the Auckland University of Technology, New Zealand. She has had essays published in the book Animated Worlds (2007) and the online Animation Journal. She is also an animation practitioner, and her experimental animated films, made in collaboration with composer Juliet Palmer, have won awards at the Brooklyn International Film Festival, New York, and the New Media Film Festival, Los Angeles.

DRAWN TO MOTION: DRAWING, TEMPORALITY, AND EMBODIED LANGUAGES OF MOVEMENT (6D), JUNE 20, 3:30 PM, EV 6-720

Louise Harvey

'Endless Space' :
Light Shows, Planetaria and Virtual Reality

In her 2009 article 'Raumlichtmusik -Early 20th Century Abstract Cinema Immersive Environments', Cindy Keefer acknowledges Oskar Fischinger's multiple projector shows from 1926, his 1944 proposal for a centrally projected dome theatre, and Jordan Belson and Henry Jacobs' 1950s Vortex Concerts at the Morrison Planetarium, as predecessors to 'immersive media environments'; Robin Oppenheimer describes the 1960s West Coast Light Shows (2009) as attempts to create 'immersive mediated environment(s) embracing both the performers and the audience in a transformative sensorial experience'; while in his comprehensive study 'Theaters of Time and Space: American Planetaria 1930–1970' (2005), Jordan D. Marché II reports on audiences who are 'mentally transported into a different world' and experiencing 'a sense of vastness and wonder of the universe ... an emotional 'lift'... akin to that produced by the surging music of a fine symphony.' This paper examines the extent to which contemporary cinematic VR can be seen to draw upon, connect with, and extrapolate on these precedents in immersive technology. How can technological advances that allow for seamless 720 degree audio-visual immersion progress, or even detract from, the creative objectives and audience experiences at the heart of analogue multiple projector and dome presentations of the 20th century? Central to this inquiry is reporting on the development of the VR colour music project Thirst which takes as its theme and inspiration the infrasonic –or low-frequency– sounds evident in our natural surrounds yet beyond the scope of our human hearing. Through visualising such audio samples within an abstracted Australian landscape, the scope for utilising the immersive possibilities of a VR platform for promoting environmental awareness will be examined. It is the positioning of an audience as central to an immersive experience, and given the subject matters, made cognisant of our place within the natural world, and ultimately the universe, that is the crux of this exploration. How can the various platforms exercise this relationship between self and surrounds? As Oppenheimer proposes in relation to the 1960s Light Shows: 'They can begin to show us how to tune in to the powerful forces of change and chaos by making them visible from the inside of what Tony Martin calls a "dynamic... joining place" of heightened inner awareness that connects to the universe.'

Bio: Dr Louise Harvey is a 3D artist and filmmaker who has been combining her interests in animation production, research and teaching since 2001. Her doctoral thesis - an examination of 3D animation production techniques and principles - formed part of a major ARC-funded study on the topic. Her primary field of research is focused on the development of efficient animation production workflows, addressing the ongoing challenge of how to produce quality animation on time and on budget. Outcomes from Louise's research have been articulated via conference presentations and papers, numerous digital art works and animated films.

A co-presentation with Peter Moyes.

VR:THEN|NOW|NEXT (1B)
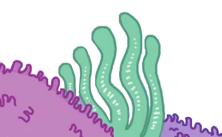**JUNE 19, 11:00 AM, EV1-605**

Max Hattler

Linearity Disrupted: Looping Back to Beginnings

In my abstract animation films, installations and performances, I explore temporal and visual loops, patterns and mirrorings. These repetitive structures create a nonlinear temporality which runs counter to notions of narrative development associated with more mainstream modes of filmmaking. Instead, they evoke the sense of stasis or cyclical time of musical, psychedelic and meditative experience. Growing up to hippie musician parents, and being introduced to time-based media production via computer-based, loop-centric, electronic music making affected my subsequent approach to animation. My audiovisual performances draw influences from visual jockey (VJ) culture. This way of working loops back more broadly to the absolute film experiments of the 1920s which have become an important influence on my artistic development. Relatively untainted by the tyranny of narrative cinema, works from the period were free to explore abstract terrains through structuring principles derived from music. Another influence are mid 20th-century West Coast artists like Jordan Belson and James Whitney, who, deeply inspired by Eastern mysticism, aimed to create through their works abstract depictions of meditative and mystical states of mind. My abstract mirror stop-motion film *AANAATT* (2008), driven by Jemapur's mesmerizing electronica soundtrack, portrays a forever-yet-never-changing singular view, in which three weeks of real time are compressed into five meditative minutes. When the film ends, we are left where we started. While there is a certain dramatic development, the film fundamentally describes a continuum, a circular state. *Heaven and Hell* (2010) goes a step further: it shows two perfect loops of mirrored geometries, each also mirroring the other as the polar opposite of itself. They represent infinite metaphysical spheres, translations of Augustin Lesage's paintings titled *A Symbolic Composition of the Spiritual World from 1923 and 1925*. The *—O/* (2015) triptych, created in collaboration with Venezuelan animators, presents the viewer with animation loops inspired by Native American Wayuu patterns. A forever-expanding, mandalic circular structure, symbolising the universe, is flanked on one side by moving vertical patterns which stand for rain, growth and life, and on the other side by horizontal patterns, symbolising earth, drought, and death.

Bio: Max Hattler is a moving image artist and academic interested in the relationships between abstraction and figuration, aesthetics and politics, sound and image, and precision and improvisation. He holds an MA in Animation from the Royal College of Art and a Doctorate in Fine Art from the University of East London. His work has been shown at festivals and institutions such as Resonate, Ars Electronica, ZKM Center for Art and Media, MOCA Taipei and Beijing Minsheng Museum. Awards include Supernova, Cannes Lions, Bradford Animation Festival and several Visual Music Awards. He is an Assistant Professor at School of Creative Media, City University of Hong Kong.

ANIMATION TEMPORALITIES: ARTIST PERSPECTIVES (1D)
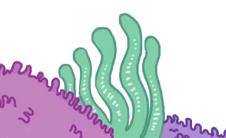## JUNE 19, 11:00 AM, BLACK BOX

Eric Herhuth

Coraline and the Liberal Subject:
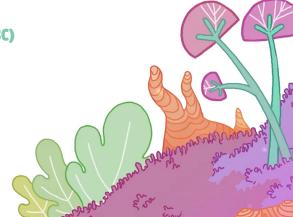## Traditional Characters, Narratives, and Progressive Politics

Given the history and popularity of character animation, it is rather surprising that there is not more commentary on animation forms that contribute to perpetuating and constituting aspects of liberal subjectivity. In addition to depictions of movement and embodiment that express individual freedom and self-possession, animated characters are often portrayed through traditional quest narratives and rites of passage that solidify a character's sense of autonomous self. Animated films designed for family-oriented markets typically focus on the dissolution and reconstitution of family as the protagonist leaves home, explores a larger world, and then returns or develops an alternative family structure. This is not necessarily a normative pattern. In his classic study *Fairy Tales and the Art of Subversion,* Jack Zipes observed that "The pattern in most fairy tales involves the reconstitution of home on a new plane, and this accounts for the power of its appeal to both children and adults" (174). Although not a traditional fairy tale, the 2009 film *Coraline* (Henry Selick) adheres to this pattern and advances it in novel form. The film was lauded for its innovative stop-motion animation and mother-daughter story, but it also demonstrates how animation aesthetics, narratives, and fantasies can intersect around traditional aspects of liberal subjectivity. Through her fantastic ordeal battling her Other Mother, Coraline learns about the valences of caring—that those who really care for her well-being may not show it, and those who appear to care may not really mean it. This valuable lesson leads to the reconstitution of Coraline's family, but the lesson belongs entirely to Coraline. As in so many fantastic stories featuring children, the parents remain unaware of the magic, supernatural events unfolding around them. By participating in this tradition, the film *Coraline* presents fantastic experience as belonging to the individual and serving them as a personal source of wisdom and self-knowledge. The film illuminates how the reconstitution of home can be tied to the reconstitution of the liberal subject, which is critical for understanding how traditional narrative patterns function within character animation features that seek to express and advance progressive political views.

Bio: Eric Herhuth is Assistant Professor of Communication at Tulane University. His research areas include animation and film studies, aesthetics and politics, media and film theory, and modernity and globalization. He has published in the *Quarterly Review of Film and Video, Cinema Journal*, and *animation: an interdisciplinary journal*, and he is the author of *Pixar and the Aesthetic Imagination: Animation, Storytelling, and Digital Culture* (University of California Press, 2017).

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

Alvaro David Hernández Hernández

Moving Images, Nation and Propaganda: The Mexican Film Rio Escondido and the Japanese Animation Momotar: Umi no Shinpei

Rio Escondido (Hidden River) is a 1947 film by the Mexican director and screenwriter Emilio Fernández. As one of the films that better represents nationalistic praise of public education and post-revolutionary cultural policies in Mexico, it is also interesting for the central place that the engravings of the graphics artist Leopoldo Méndez hold in the film aesthetics and composition. The work of Méndez, a member of the "League of Revolutionary Writers and Artists" (LEAR) and the "People's Graphic Workshop" (TGP), played, among others, a central role in shaping the images through which Mexican cultural nationalism would be represented later on.
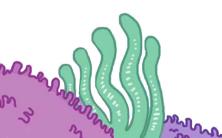
Momotarō: Umi no Shinpei (Momotarō: God Warriors of the Sea) is a 1945 full-length animation film by the Japanese director Mitsuyo Seo. The film, famous for its propagandistic content and its high degree of technical completion, has been identified by authors like Eiji Ōtsuka (2013) as a milestone in shaping the aesthetics and formal features of Japanese animation and manga, by blending in "an unholy alliance" the montage theory of Eisenstein and a constructivist appropriation of Disney character design.

In this paper, I follow Thomas Lamarre's (2009) approach to the specificity of the moving image to examine how these two propaganda films portray nation and modernity. I also follow Marc Steinberg's (2012) emphasis on the importance of "dynamic immobility" to assess the relevance of the relationship between different media, such as engravings and film in the case of Mexico, and manga and animation in the case of Japan. The paper will pay particular attention to the role of montage and the use of layers in the films for achieving realistic as well as emotive effects. Also, by examining the differences and similarities in both films, I will reflect on how moving images shaped a language to imagine, represent and convey the concept of nation.

Bio: Álvaro David Hernández Hernández is a Project Research Fellow at the International Center for Japanese Studies, Kyoto. He has done comparative research on Japanese animation fan groups and Japanese amateur manga culture from the perspective of cultural sociology. His recent work focuses on comparative research on Japanese manga and Mexican historieta (comic books).
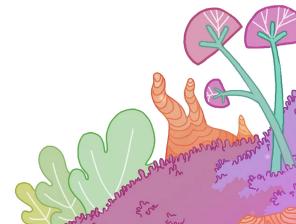
LAYERS & MONTAGE (8C)
JUNE 21, 11:30 AM, EV 1-615

Christopher Holliday

Repaint It Black: The Animated Genealogy of Film Noir

The perennial difficulty in finding common critical ground among its codes and conventions certainly situates Film Noir (as a genre, style, mood or movement of cinema) in close proximity to animation, whose own scrutiny within film, media and animation studies has similarly fractured when confronted with the medium's elusiveness. Henry Benshoff and Sean Griffin have claimed that "Perhaps, film noir and the animated cartoon are exemplary queer forms in that they themselves resist easy categorization" (2004: 62). Yet while the visual regime and downbeat pessimism of noir filmmaking has been widely attributed to the authority of French Poetic realism, German Expressionism and U.S. "red meat" crime/gangster dramas, this paper builds the case for Hollywood cartoons to be added to noir's multiple ancestors. The abstract shadowplay and surrealist chiaroscuro style supporting animation's early stars (Betty Boop, Felix the Cat) seems to anticipate the expressionist "animation-logic" of oneiric film noir (Solovieva 2011: 51). Additional links can be traced through the careers of certain filmmakers (James Howe Wong, Richard Fleischer), in scholarship on animation written by 1940s noir intellectuals (Nino Frank, Raymond Borde), and the many U.S. shorts produced during the 1930s and 1940s – particularly at the Warner Brothers studio – that targeted noir iconography as part of their comic register. Indeed, *The Herring Murder Case* (Dave Fleischer, 1931), *Thugs with Dirty Mugs* (Tex Avery, 1939), *Who Killed Who?* (Tex Avery, 1943), *Bacall to Arms* (Bob Clampett, 1946) and *The Big Snooze* (Bob Clampett, 1946) not only responded to and absorbed the 'darkened' themes enveloping American cinema, but actively participated in and perpetuated the stylistic and narrative elements of noir filmmaking. In fact, these cartoon noirs were often produced and exhibited theatrically alongside live-action noirs in carefully co-ordinated acts of synergistic company business, suggesting animation's central role in both shaping noir's cultural recognisability and its contribution to defining noir as a rhetorical 'idea.' By spotlighting the industrial and formal terms of animation's potential intersection with film noir, this paper identifies how the medium can be woven into noir's complex genealogy in ways that question received historiographical assumptions that have guided animation's critical appreciation.

Bio: Dr Christopher Holliday teaches Film Studies and Liberal Arts at King's College London specializing in film genre, international film history and contemporary digital media. He has published several book chapters and articles on digital technology and computer animation, including work in *Animation Practice, Process & Production* and *animation: an interdisciplinary journal*. He is the author of *The Computer-Animated Film: Industry, Style and Genre* (with Edinburgh University Press, forthcoming 2018), and co-editor of *Fantasy/Animation: Connections Between Media, Mediums and Genres* (Routledge, forthcoming 2018) for Routledge's AFI Film Readers series that examines the historical, cultural and theoretical points of intersection between fantasy and animation.

ANIMATION HISTORY (2C)
JUNE 19, 1:30 PM, EV 1–615

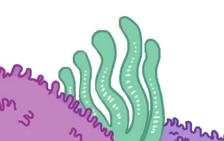# Bella Honess Roe

New Approaches to Women and Animation

The history of animation is often understood, and therefore taught, as a history of 'great men'. Women's contribution to animation (historic and present) is often characterised as individual, artisanal and standing apart from the industry, and thus mainstream thrust of the development of animation as an art form and a business practice. This workshop-panel seeks to question this status quo, that exists in both the industry and the written history of animation, through several relative specific provocation papers that articulate the broader questions:
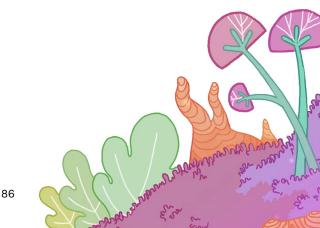
- Has a certain aesthetic, style or approach been associated with female animators?
- To what extent has the role of women in animation been acknowledged?
- What challenges exist in doing research into the historical and contemporary context of women and animation?
- How can exploring the work of women in animation illuminate broader theoretical and historiographical questions?

Bio: Bella Honess Roe is Senior Lecturer and Programme Director for Film Studies at the University of Surrey, UK. She has published widely on animated documentary (including a 2013 book published by Palgrave) and is currently editing a book on Aardman Animations (I.B. Tauris) and co-editing The Animation Studies Handbook (Bloomsbury). Along with Caroline Ruddell (Brunel University) she is working towards establishing an international research network on women and animation.

This roundtable, workshop-style panel session organized by Bella Honess Roe and Caroline Ruddell features provocations by Kate Corbin, Chrissy Guest, Bella Honess Roe, Mihaela Mihailova, Ruth Richards and Vicky Smith.

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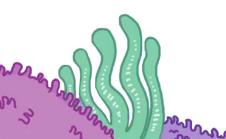
Lilly Husbands

Computer Generated Imperfection:
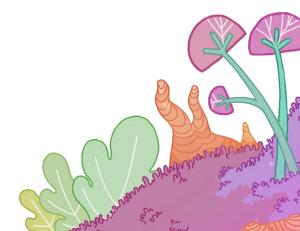## Experimental Animation & the Subversion of Software

Scholars and critics have over the years noted a tendency in 3D computer animation towards a homogenised aesthetic of hyperrealistic perfectionism—a trend that in some sectors of visual culture seems far from abating. Yet the ever-increasing power and capacity of consumer grade visual effects and 3D animation software has engendered thriving subcultures of independent and experimental animators working in 3D. Many of these artists explore alternatives to the hyperrealist mainstream, with some pursuing neo-baroque (grotesque, even) aesthetics and others distinguishing themselves through a purposefully 'imperfect' application of techniques. There is an increasing need to examine the different ways that software affects animation practices and aesthetics, and this is particularly relevant to 3D animation. Issues surrounding automation, simulated physical laws and pre-rigged models and assets raise questions around personal style and creative expression in an age dominated by corporate-owned software programmes. This paper will examine the alternative aesthetics of several contemporary independent and experimental animators working with 3D animation software, including David O'Reilly, Kathleen Daniel, Lilli Carré, James Lowne, Ian Cheng and Barry Doupé, in order to characterise some developments in formal experimentation and the 'expressive' capacities of 3D computer animation. Imperfection, in modelling or subverting physical laws, is often used as a means of distinguishing an artist's personal style. Instead of an 'aesthetics of effortlessness' that much mainstream 3D computer animation conveys, these artists' works often explore and make visible the complexity of 3D animation software and the intensive labour of the individual artist. By closely examining works from a cross section of contemporary animation artists, we can identify new trends and trace continuations of certain avant-garde traditions in contemporary independent and experimental 3D computer animation.

Bio: Lilly Husbands received her PhD in Film Studies from King's College London in 2014. Her research is broadly concerned with the legacy and evolution of experimental animation in contemporary moving image art and visual culture. She has published book chapters and articles on experimental animation in journals such as *Moving Image Review & Art Journal (MIRAJ), Frames Cinema Journal,* and *Alphaville: Journal of Film and Screen Media.* She is an associate editor of *Animation: An Interdisciplinary Journal.* She is the co-editor of a book entitled *Experimental Animation: From Analogue to Digital,* forthcoming from Routledge.

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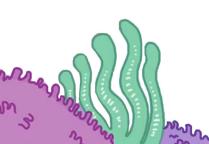## JUNE 19, 3:30 PM, EV 1-605

Faiyaz Jafri

The Temporal Aesthetics of the Animated GIF

The animated GIF (graphics interchange format) is a hybrid of animation and still photography; the illusion of motion and the destruction of motion. It is the amalgamation of discontinuous instants of discontinuous instants, an infinite double take, motion in a temporal prison. It has been part of the online visual landscape since the birth of the internet. Due to its portability and widespread compatibility, it has outlived many formats like Adobe Flash and holds its own among more sophisticated formats like PNG (Portable Network Graphics). As a result of this vast online proliferation, the temporal aesthetics of the animated GIF have become archetypical and part of the digital vernacular. In my practice, I search for Jungian archetypes in the modern world, distilling the pop references of mass media and global popular culture into a visual shorthand of neo-archetypes, creating legible but ambiguous storylines. I use imperfect loops based on the temporal aesthetics of the animated GIF as visual building blocks for my animated narratives. One can draw parallels with House music where the best parts of songs are extracted and appropriated to create new undiluted iterations. Repetition instils importance; persistent repetition creates a hyper normalization where everything and nothing is important, creating a wholly new narrative with intentional ambiguity. It is this ambiguity that I explore and exploit. In my film *Sway* (2016), imperfect loops are created in the timeline of the editing software, sculpting with time, cutting, copying, and pasting. In Miller Fisher (2016), a more rigid approach was taken by creating a soundtrack based on a repetition of discreet audio parts. In both these films, the imperfect loops are repeated and altered in duration following mathematical sequences. These films are solely constructed by a succession of animated loops which create new ambiguous narratives. *Amoricania* (2017) takes a post-modern approach and uses extensive layering of animated loops, reminiscent of VJ collages, creating a bricolage of optional and accidental intertextuality.

Bio: Faiyaz Jafri studied at the Technical University of Delft (MSc) and is a self-taught animation artist and music composer. Jafri's art explores Jungian archetypes in the modern world, distilling the pop references of mass media and global popular culture into a visual shorthand of neo-archetypes. His work has been exhibited in the form of print, paintings, installations, animations, and sculptures. Jafri's award-winning films have screened at prestigious festivals and museums. He is the founder and curator of the Third Culture Film Festival in Hong Kong and a part-time professor at Parsons School of Design and Queens College in New York.

ANIMATION TEMPORALITIES: ARTIST PERSPECTIVES (1D)
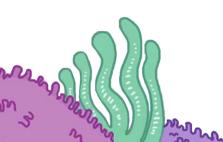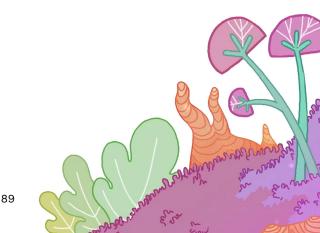**JUNE 19, 11:00 AM, BLACK BOX**

JonJon

Floor Kids! Journey from the Jams to the Joystick

This talk will serve as a retrospective journal looking back on the vivid experiences of a hand-drawn animator, applying his knowledge of movement as he becomes a bboy, gradually allowing those experiences to emerge in his work as an animation filmmaker, and building upon those experiences to concept, animate and co-produce the creation of FLOOR KIDS, an experimental indie game, on Nintendo and Steam, about a fictional universe of bboys and bgirls and the positive culture of break that he was a part of. This dynamic lookback will explore the thoughts, memories, artistic vision of artist & animator JonJon over a span of 10 years incubating Floor Kids, and how he formed an interdisciplinary partnership with Kid Koala, Ryhna Thompson of Envision, and the crew at Hololabs, spanning across the realms of music recording, dance, interactive media, and the visual arts. Details of the journey will range from the spark of creation, subtle subversion of existing animation conventions, identifying many paths to pursue all the way to technical innovations like variable frame rates to accommodate rhythmic gameplay controls. Reflections on how Floor Kids is one of few cases of the animation process being the primary and driving force of a game's design and sense of exploratory interactivity, rather than being a vehicle to deliver a rigid set of goals. Will highlight the importance of maintaining an organic process in development all the way through to production and how a unique portrayal of a dynamic dance culture, community and its character depictions can still create a sense of magic.

Bio: JonJon is a visual artist & animator and the concept creator of award-winning indie game Floor Kids, recently released on Nintendo Switch and Steam. Based in Montreal, he works with hand-drawn techniques focusing on styles of expressive line work, vibe, feeling, rhythm, organic movement and bright colours. Having been a member of the break & street dance community, his work reflects a perspective from within that world and he has sponsored local and international dance competitions with his graphics serving as prizes. He is one quarter of a creative partnership with Kid Koala, Envision Management & Production, Hololabs Inc, and together they have merged into an interdisciplinary entity - MERJ Media, the producer of the Floor Kids brand.

ANIMATION & INDIE GAMES (1A)
JUNE 19, 11:00 AM, DE SEVE CINEMA

Timothy Jones

Seaweed, Selkies, and Sacred Wells:
Braiding Celtic-Christian folklore and art in Song of the Sea

According to Irish tradition, the history of Gaelic-speaking peoples was not written down but memorized in poetic form by ceremonial bards – the Seanachaí or 'bearers of old lore.' In Tomm Moore's 2014 *Song of the Sea,* the Great Seanachaí of the fairy Sidhe literally bears every story as a strand of hair. Moore's own hair is not nearly so long – Song of the Sea is only his second animated feature – yet he braids a wide range of aesthetic, sacred, narrative and linguistic traditions to create a uniquely tangled vision of Irish past, present and future.

Drawing not only on animation studies but also Celtic folklore and art history, this paper considers *Song of the Sea's* historical hybridity and its corresponding disruption to contemporary indigenous identity. These attributes extend to the film's production and must certainly unsettle our own cultural analysis as well. On one hand, Moore's sensibilities draw clear influence from contemporary animated fantasy, most overtly Hayao Miyazaki: his character doubling, ecstatic flight, and favorite liminal settings – forgotten shrines and holy wells. On the other, while Miyazaki's spirits are usually inventions, the story of the selkie's coat is in part traditional. Characters have analogues in the Celtic pantheon; giant MacLir is sea-god Manannan and even the sheepdog Cú suggests Cuhulain. Significantly, some of these connections are only hinted in Irish dialogue or folk music. Regardless, all are incorporated into the film's unifying and likewise meticulous visual style, evoking both Christian imagery and spiral forms appropriated from ostensibly pre-Celtic Megalithic art.

Among the stumbling blocks to adapting indigenous narratives for animation have often been the nostalgic representation of a naïve past and a corresponding glossing of cultural specificity for outside audiences, especially given multinational production. Both of these critiques can be applied to *Song of the Sea* – in particular its reverence for vanished landscapes and reliance on English dialogue. However, through its hybridity Moore's film goes some way to resolve these tensions. Indeed it engages in relatively little self-indulgent nostalgia, demanding instead a climactic break with the mythic past, and while making some accommodations to accessibility, retains much in hidden detail.

Bio: Timothy Jones is Production Manager at the University of California, Los Angeles Extension and co-chair of the Society for Cinema and Media Studies (SCMS) Animated Media Scholarly Interest Group (SIG). His recent research concerns community identity, production culture, discourses of craft and professional development, as well as animated advertising. His wider interests include animation labor and education policy, online learning, virtual reality, and games. Timothy's work appears in *Animation: An Interdisciplinary Journal, Animation Practice, Process & Production, Animation Studies, The South Asianist,* and the recently published *Reconceptualizing Film Policies* edited by Nolwenn Mingant and Cecilia Tirtaine.

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

Iveta Karpathyova

Embodiment in Hand-drawn Animation

      In animating the short film *Phases of Dance* (2017) through 2,100 drawings, I rendered movement at 12 frames per second and approached rotoscoping as a design method that allowed me to analyze and document aspects of visual expression, performance and technique in my dance practice. While I sought to capture the embodied knowledge in bachata dance, it became apparent that through the act of drawing, animation is also an embodied practice in itself. While observing the physical and mental processes involved in traditional animation, I analyzed how my technique and use of media progressed to capture dancers' movement and timing. This embodied research methodology integrated a writing reflection on a two-month studio regime where I drew 100 frames per day.

Traditional animation was analyzed as a discipline of embodied knowledge in relation to my long-term practice of Latin dancing and martial arts. As noted by Norman McLaren, "[a]ny art which doesn't move seems to me to be in one category, and all the arts that are connected with motion are in another category" (19). I explored embodiment as a common way of learning through these practices which enact a state of thinking, perception and knowledge acquisition through movement and action. In the process, I became aware how my experience in dance, which revolves around rhythm, timing and pacing, informs my animation practice and the perspective through which I perceive and understand movement.

The research was grounded in the theoretical framework proposed by Ben Spatz in *What a Body Can Do: Technique as Knowledge, Practice as Research* which proposes that a practitioner's bodily technique should be observed as a type of knowledge production conducted on a daily basis in studios, training sessions or rehearsals (6). This self-reflexive study entailed awareness of my making techniques and presents animation as a creative process grounded in repetitive action, drawing reflexes, self-expressive gestural articulation, and mental attunement to timing, perception and memory. William Kentridge and Nick Sousanis add to the discourse on animation as an embodied practice by discussing the physical labor and visual representation related to the activity of drawing.

Bio: Iveta Karpathyova is an illustrator, animator and educator with a Master of Design degree. Her hand-drawn rotoscope animations, presented at the Fighting Spirit Film Festival (London) and Martial Arts Studies conference (Cardiff), revolve around sports, dance and musical performances. Iveta lived and freelanced as a commercial illustrator and graphic designer in Toronto, Montreal, Paris and San Francisco. Some of her clients include *Variety Magazine, The Walrus,* Lindt, and World Wildlife Fund (WWF). She continues to teach courses at the Toronto Animated Image Society and OCAD University

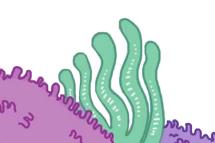**DRAWN TO MOTION: DRAWING, TEMPORALITY, AND EMBODIED LANGUAGES OF MOVEMENT (6D), JUNE 20, 3:30 PM, EV 6-720**
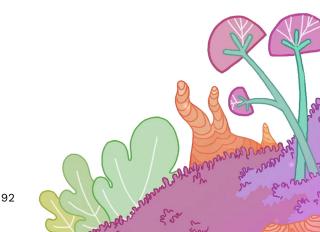
Tom Klein

'Film-Mediated Fantasy Aggression': The Legacy of Alberta Siegel and Cartoon Violence Studies

A 1955 behavioral psychology experiment conducted at Penn State University by Alberta Siegel led to a surge of violence-in-media studies that followed, sparking an equal appetite for news services to report on such findings. This feedback loop, coupled with a seemingly unabated rise in American homicides to give these studies such urgency, eroded a conventional wisdom from the 1950s that film violence was cathartic. The enormous bulk of ensuing research has arguably played a role in casting a more critical eye on the impact that Hollywood animation has had on the framing and conveyance of normative values to millions of viewers, leading to eventual reforms and activism. The rise of animation studies and the founding of the SAS has been a factor in this critical assessment and response to the imagery and societal inculcations of cartoon-ideated behavior. However, the actual findings of Siegel's seminal work, titled "Film-Mediated Fantasy Aggression and Strength of Aggressive Drive," have been misrepresented by modern accounts. Contemporary descriptions of her research conclusion, which appeared in Dr. Siegel's article in the journal Childhood Development in 1956, seem to consistently overlook or misstate the findings, the two hypotheses of which were either in conflict (if the data is accepted) or were inconclusive (since her research revealed the disparity between the experiment and control group was so small). By her own admission, Siegel was trying to initiate the terms by which film-mediated aggression might be studied, not to gather a binding judgment. This paper will reveal some of the underlying assumptions and trends of the period taken from a long-overdue animation studies perspective, looking specifically at the animated films that were employed (the Woody Woodpecker cartoon *Ace in the Hole* and Iwerks' *The Little Red Hen*) and the insights this affords.

Bio: Tom Klein is Professor and Chair of Animation at Loyola Marymount University in Los Angeles. He curated the recent critically acclaimed exhibit Woody Woodpecker & The Avant-Garde at Laband Art Gallery. He is a columnist for Cartoon Research. His articles have appeared in such publications as *Animation: an Interdisciplinary Journal, Griffithiana, Animation Journal,* and *Animation Studies*, among others. He contributed to the anthologies, *What's Up, Tex? Il Cinema di Tex Avery* (1998) and the McLaren-Lambart Award-winning *Animated Landscapes* (2015).

USEFUL ANIMATION (8A)
JUNE 21, 9:30 AM, EV1-605

Christopher Leinonen

Ruptured Loops:
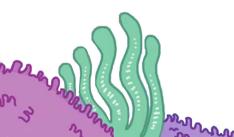## The Political Possibilities of the Broken Cycle

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.

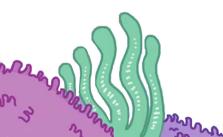**LOOPS & LABOUR (5B)**
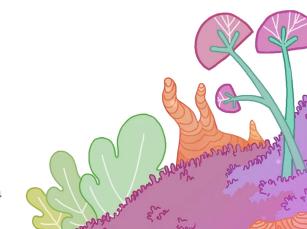**JUNE 20, 1:30 PM, EV 1-605**

Richard J. Leskosky

A Second look at two-stage animation

"Two-State Animation" is the name given to a form of animation which consists of the repeated alternation of two images. It was first discussed as such in "Two-State Animation: The Thaumatrope and its Spin-offs" (Leskosky, Richard, *Animation Journal,* Vol. 2, no. 1, Fall 1993) which surveyed the patent history of some of the devices, most notably the thaumatrope, which employed it. That article implicitly posited two-state animation as the most basic form of animation. This presentation will revisit the notion of two-state animation by examining additional examples of this form of animation (including a form that regularly appears in a popular contemporary series of children's books) and then will consider the question of whether this really is the most basic form of animation. The question arises of whether the notion of repeated alternation is absolutely necessary for two-state animation, and it will be argued here that it is not. The illusion of motion can be produced with the simple substitution of one image for another, given the proper conditions and circumstances. This leads to the further possibility of considering certain classes of magic trick – for example, the "color change," in which one card turns into another before the spectator's eyes – as actually constituting another form of non-cinematic animation. And this, in turn, leads to the possibility of considering the nineteenth century Pepper's Ghost illusion (which relied on lighting and refraction to effect on-stage changes, disappearances, and appearances) to be considered another early example of non-cinematic animation and the justification for considering the on-screen magic effects of Melies as actually being examples of animation as well.

Bio: Richard J. Leskosky is retired from the University of Illinois at Urbana-Champaign (UIUC). He has formerly served as Director of the UIUC Unit for Cinema Studies and as President of the Society for Animation Studies. His work has appeared in *Animation Studies, Film History,* and *The Velvet Light Trap* as well as in journals in the natural and social sciences. He continues to write on animated film genres, Japanese animation, and 19th century proto-cinematic devices.

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

Deborah Levitt

Perceptual Infrastructures: The Animation of Virtual Reality

While film's vocation, according to theorists from Bazin to Cavell to Manovich, is to be found in its relation to the world, animation's fundamental feature is world making. And as animation—conceived as a supermedium that includes computer generated images (CGI), simulations of all kinds, and emerging media like virtual reality (VR)—has emerged as the dominant cultural medium of the twenty first century, the production of multiple worlds has eclipsed the reflection of the world as moving image media's central operation. The previously radical notion that images produce forms of life as much as they reflect them has migrated into our everyday ways of relating to our environments. In addition to making worlds, animation produces the creatures that inhabit them. It gives "life." It is not at all coincidental that this broad shift in the status of the image is concurrent with changes in biology. Paradigms in both biology and media making focus on developing interventions into existing forms of life and the production of new ones. While this convergence describes producing forms of life in a literal sense, equally important are the new forms of animation, or vitality, emerging from our interactions with changing media infrastructures and aesthetics. New perceptions and affects engender new forms of life. My objective in this paper is to think through both how forms of world making in Virtual Reality (VR) are informed by screen animation and how animation functions differently in post-screen media. When we talk about new media infrastructures, we typically mean the stack or the cloud, large-scale structures that shape our experience largely without our notice. But VR is distinguished by the importance of its micro infrastructure: Its dependence on a precisely calibrated interface between the apparatus and human physiological functions rests on the mapping of perception in optics and neuroscience, and the way this renders perception available to particular kinds of intervention. These provide the invisible base upon which the hardware and software depend. As Phillip Thurtle argues, the technical image always displays the social, economic, and cultural dispositif that produces it. Today's VR, with its clumsy headsets, highlights this. It exaggerates a dichotomy between plasticity and potentiality, on one side, and the constraints of its scientific-technological specificity, on the other. If dominant models and modes of life have been transformed by the media infrastructures of biology—from grids to computers—as well as by the succession of media infrastructures in popular culture, how can we conceive the way in which VR, as a new perceptual infrastructure for animation, reiterates existing forms of vitality and produces new ones?

Bio: Deborah Levitt is Assistant Professor of Culture and Media Studies at Eugene Lang College, The New School. She is the author of The Animatic Apparatus: Animation, Vitality, and the Futures of the Image (Zero Books, forthcoming May 2018). Her current research focuses on contemporary media forms—most specifically animation, digital (post)cinema, virtual reality (VR) and augmented reality (AR)—and the ways in which they shape our worlds and selves.

**PANEL: BIOLOGY, ONTOLOGY, EMERGING MEDIA (2B)
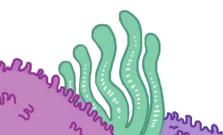JUNE 19, 1:30 PM,
EV 1-605**

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.

ANIMATION, VISUALITY, DOCUMENTARY (7B)
JUNE 21, 9:30 AM, EV 1-615

Daniel Marrone

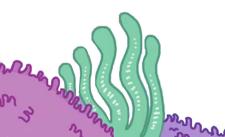## Certain Incidents in the Career of Wile E. Coyote

In his ongoing effort to catch the Road Runner, Wile E. Coyote occasionally resorts to trompe-l'oeil illusions, the purpose of which is to suspend the bird's movement. In these instances, Coyote disguises a two-dimensional surface as an extension of three-dimensional space, perspectively extending the path of a real road into a painted picture – a technique that can fairly be characterized as baroque. "The principle of coextensive space is an important one in Baroque art," John Rupert Martin explains, "employed by artists to dissolve the barrier imposed by the picture plane."
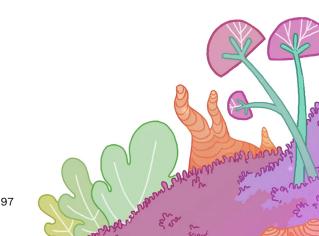
Unlike the birds pecking at painted grapes in Pliny the Elder's classic account of artistic similitude, the Road Runner is not misled by Coyote's pictures. Indeed, the Road Runner completely realizes the baroque promise of coextensive space by running into the picture plane and disappearing down the painted highway. What exactly is taking place when Coyote's pictures betray him like this? W.J.T. Mitchell's typology of "metapictures" helps to parse these incidents, which involve a transition between two types: from a picture-within-a-picture to a meta-metapicture that reflects on the very nature of pictorial representation. Notably, it is by exploiting the iconic ambiguity of cartooning that the Road Runner is able to fulfill the potential of the trompe-l'oeil, enacting a recursive exploration of the picture and, arguably, rendering the animation baroque.

In their formal excess and capacity to disorient, baroque works reveal the inadequacy of a single point of view; Deleuze suggests that "the Baroque invents the infinite work or process." In this way, the term designates a sensibility rather than a specific historical period: the archetypal baroque perspective entails a projection of possible and impossible space. Animation is not inherently baroque, but it might be considered a kind of trompe-l'oeil – a sequence of still images that fool the eye, giving the illusion of lifelike motion. Wile E. Coyote's unstable trompe-l'oeil are exemplary animated metapictures, dense sites "where pictures reveal and 'know' themselves," as Mitchell puts it. These deceptively simple and inviting animations highlight the affinity between baroque and metapictorial tendencies, an exploration of which may yield fresh understandings of animation itself.

Bio: Daniel Marrone's research often explores the unique capacity of comics and cartoons to represent history, memory and longing for the past. He is the author of F*orging the Past: Seth and the Art of Memory* (University Press of Mississippi). His work on cartooning has appeared in *Studies in Comics, ImageTexT,* and *Canadian Review of Comparative Literature,* as well as the recent anthology *The Canadian Alternative.*

RADICAL CARTOONING (8B)
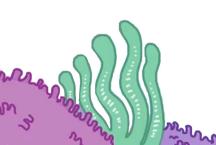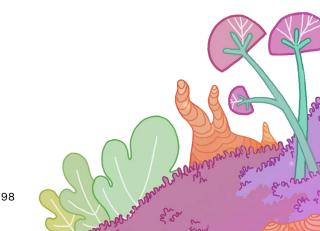**JUNE 21, 11:30 AM, EV1-605**

97

Joel McKim

Speculative Animation: Architectural Futures

This paper explores the use of digital animation as a tool for the creation of speculative urban futures within the work of contemporary visual artists, architects and designers. Speculation is a fraught term in architectural studies, signalling capital intensive property development and computation-driven hierarchical planning. Animation plays a role in this circuit of speculation in the production of urban simulations and the glossy digital renderings of proposed architectural projects. The digital works explored in this paper serve as counter-points to the typical processes of development shaping our urban landscapes. Here animation is used as a method of counter-speculation, a way of critically opening up future temporalities and the space of potential resistance. The paper will focus on two examples, the films of the artist Larissa Sansour and the animation work of "speculative architect" Liam Young. Sansour merges live action and digital animation to visually depict bleak and disturbingly convincing Palestinian futures where present day geographic inequalities are taken to their logical extremes. Young employs animation techniques to present urban scenarios that teeter between the technologically utopian and dystopian. Works like *Under Tomorrows Sky* (2012) and *Renderlands* (2017) illuminate elements of our contemporary media ecology of which we are largely unaware and encourage us to reengage in the activity of imagining the future development of our urban condition.

Bio: Joel McKim is Lecturer in Media and Cultural Studies at Birkbeck, University of London. He is the director of the Vasari Research Centre for Art and Technology. He recently co-edited, with Esther Leslie, a special issue of the journal *animation* entitled "Life Remade: Critical Animation in the Digital Age."

ARCHITECTURE & ANIMATION (7C)
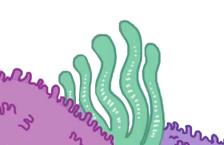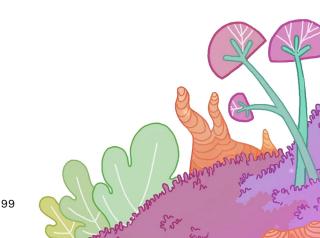## JUNE 21, 9:30 AM, BLACK BOX

Zach Melzer

Preserving Media Architecture

This paper compares the aesthetics of media architecture and projection mapping in order to analyze how ideas about preservation inform contemporary architecture. Whereas media architecture is the practice of animating buildings through the addition of permanent electronic materials—such as, for example, the incorporation of LED displays onto façades—projection mapping technologies do not necessarily disrupt the orders of conventional architectures, but instead work to augment the characteristics of brick and mortar by allowing the built constructions to remain intact. Rather than introducing new kinds of building materials, projection mapping technologies animate architectures by adding layers of animation onto the already built buildings' façades. Thus, in contrast to media architecture's highly moderated and subdued designs of windows, the aesthetics of projection mapping potentially enable the animation of centuries-old buildings. As such, projection mapping techniques carry the abilities to mediate renewed senses of architectural preservation. Key to analyzing such forms of preservation, however, is also an understanding of the discourses that shape which particular buildings are selected to be animated as such. Focusing on the employment of projection mapping in Montréal's Quartier des Spectacles, this paper illustrates how instances of projection mapping are molded as additions to urban infrastructures by working both in distinction to, as well as in compatibility with the paradigms of architectural preservation. Emphasizing how the Quartier des Spectacles public-private partnership manages the digital projectors, computers, spaces, and the labour involved, this paper argues that projection mapping techniques work both in congruence with neoliberalist policies of privatization as well as with those of a particularly subdued version of Québec's francophone sovereignty.

Bio: Zach Melzer is a PhD candidate in Film & Moving Image Studies at Concordia University working on the conditions that bring about, and the conditionings that help sustain the usages of outdoor screen technologies and cultures.

ARCHITECTURE & ANIMATION (7C)
JUNE 21, 9:30 AM, BLACK BOX

K
M

Nicholas Andrew Miller

'Drawing with Light': The Invention of Photography and the Temporality of Drawing

Media "archaeologies" often emphasize the technical similarities between nineteenth-century optical toys and the basic mechanism of film: both create the illusion of movement by deploying series images stroboscopically. As Donald Crafton and others have pointed out, this focus on technological kinship has created a false sense of teleological continuity that masks the uniqueness of these instruments as well as the distinct historical and cultural meanings that their moving images evoked. The result has been a reductive and anachronistic disposition of optical toys as "proto-cinematic" devices, semantically and historically important only insofar as they present naive or rudimentary forms of "animation."

The proposed essay seeks to advance a more rigorous understanding of nineteenth-century moving images both in distinction from and relation to cinema by investigating more fully the material and aesthetic conditions of their development. My argument focuses on a rereading of the earliest such device, the phenakistiscope, in its historical development as a machine for "drawing on the eye." Roget's 1824 paper on the "palisades" illusion, which he described as "an impression made by a pencil of rays on the retina," inspired Belgian physicist Joseph Plateau's "loci" experiments, in which he used spinning discs etched with intersecting, semi-transparent lines to "draw" emergent shapes with light. In these and subsequent experiments with anorthoscopic discs, Plateau's central aim was to chart the duration of the eye's perception of distortion and figuration in a temporality of seeing.

Similarly, the phenakistiscope's emergence can be traced, I contend, to Plateau's primary focus not on motion devices but on machines that draw for and on the eye. This interest was shared by Plateau's collaborator in designing the imagery for the discs, the painter Jean-Baptiste Madou. Madou pursued his work with Plateau in the shadow of another light-drawing machine, the recently invented photographic camera. In this context, Madou's drawings reveal the myopia in treating phenakistiscopes as mere technical devices; in fact, I argue, they were hermeneutic texts, employing a unique visual iconography that responded and corresponded to the shifting codes of mechanized visuality in the age of the photograph.

Bio: Nicholas Andrew Miller is Associate Professor of English and Director of Film Studies at Loyola University Maryland. His areas of teaching and scholarly interest include film animation, early cinema, the intersections between modernist print and visual cultures, and twentieth-century Irish and British literature. He is currently at work on an interdisciplinary study of metamorphosis in modernist visual culture. He is the author of *Modernism, Ireland, and the Erotics of Memory* (Cambridge, 2002).

DRAWN TO MOTION: DRAWING, TEMPORALITY, AND EMBODIED LANGUAGES OF MOVEMENT (6D), JUNE 20, 3:30 PM, EV 6-720

Laura Montero Plata

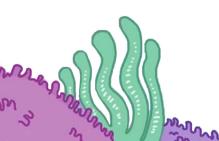## Sound in early Japanese animation: Masaoka Kenz 's development of musical genre

With the arrival of the talking films, Japan witnessed the first attempts to combine animated cinema with sound. The effort in this particular field came from the hand of the second generation of Japanese animators, especially from the work of filmmakers such as Ōfuji Noburō, Murata Yasuji or Masaoka Kenzō.
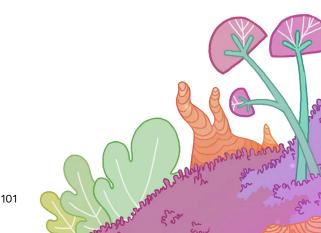
It was precisely this latter the one in charge of making the first talking animation film in the history of Japanese Cinema. He was also responsible of a large experimentation and adaptation of new techniques in the local sphere. Frustrated with the poor results given by the post-synchronisation (afureko), Masaoka decided to study Disney's musicals seeking a harmony between the motion picture (dōga) and the music. The results of his research were applied as a mixed system in *Benkei vs Ushiwaka* (1939), where he used for first time a prescoring method (puresuko). However, the best results of his investigation and tenacity could be found in his masterpiece *Kumo to churippu* (1943) and in *Tora-chan's trilogy* (1947-1950). With them Masaoka lays the foundations of the animated musical produced in the sixties within the company Toei Dōga (now known as Toei Animation) in films like *Hakuja-den* (1958) –mainly through the manual handed over to Toei´s employees: *Masaoka Kenzō dōga kōgiroku Sakuga no jissai* [Masaoka Kenzō´s *Lecture Notes on animation: animation practice*].

This paper intends to reach a double goal. On one side, to analyze the role of this forgotten filmmaker Masaoka Kenzō in the development of Japanese animated musicals and, on the other hand, to highlight his importance in anime configuration.

Bio: Ph.D in History of Cinema by Universidad Autónoma de Madrid. She has published in journal such as Secuencias, Cahiers du Cinéma España, Caimán Cuadernos de Cine, 24 Monthly and Con A de Animación, and she contributes to several collective books. Furthermore, she is programmer and co-organizer for Week of Contemporary Japanese Cinema at EOI. Her main research interests lie in the field of East Asian Cinemas, Anime and Contemporary Japanese Cinema. She wrote the books *El mundo invisible de Hayao Miyazaki* (Dolmen, 2012) – currently in its sixth edition – and *BSG: La princesa Mononoke* (Héroes de Papel, 2017).

ANIME FORMS + BODIES (5C)
JUNE 20, 1:30 PM, EV 1-615

N
P

Peter Moyes

'Endless Space' :
Light Shows, Planetaria and Virtual Reality

In her 2009 article 'Raumlichtmusik -Early 20th Century Abstract Cinema Immersive Environments', Cindy Keefer acknowledges Oskar Fischinger's multiple projector shows from 1926, his 1944 proposal for a centrally projected dome theatre, and Jordan Belson and Henry Jacobs' 1950s Vortex Concerts at the Morrison Planetarium, as predecessors to 'immersive media environments'; Robin Oppenheimer describes the 1960s West Coast Light Shows (2009) as attempts to create 'immersive mediated environment(s) embracing both the performers and the audience in a transformative sensorial experience'; while in his comprehensive study 'Theaters of Time and Space: American Planetaria 1930–1970' (2005), Jordan D. Marché II reports on audiences who are 'mentally transported into a different world' and experiencing 'a sense of vastness and wonder of the universe ... an emotional 'lift'... akin to that produced by the surging music of a fine symphony.' This paper examines the extent to which contemporary cinematic VR can be seen to draw upon, connect with, and extrapolate on these precedents in immersive technology. How can technological advances that allow for seamless 720 degree audio-visual immersion progress, or even detract from, the creative objectives and audience experiences at the heart of analogue multiple projector and dome presentations of the 20th century? Central to this inquiry is reporting on the development of the VR colour music project Thirst which takes as its theme and inspiration the infrasonic –or low-frequency– sounds evident in our natural surrounds yet beyond the scope of our human hearing. Through visualising such audio samples within an abstracted Australian landscape, the scope for utilising the immersive possibilities of a VR platform for promoting environmental awareness will be examined. It is the positioning of an audience as central to an immersive experience, and given the subject matters, made cognisant of our place within the natural world, and ultimately the universe, that is the crux of this exploration. How can the various platforms exercise this relationship between self and surrounds? As Oppenheimer proposes in relation to the 1960s Light Shows: 'They can begin to show us how to tune in to the powerful forces of change and chaos by making them visible from the inside of what Tony Martin calls a "dynamic...joining place" of heightened inner awareness that connects to the universe.'

Bio: Dr Peter Moyes is Director of the Animation Program, Griffith Film School. He specialises in Animation and Film history and contextual studies, having taught at Griffith University for almost twenty years. A Creative Producer in Animation Research, Peter's interests include the utilisation of animation for education and community applications, holistic approaches to tertiary education, live music—animation relations, and experiential animation in VR. Peter was Director of the Brisbane International Animation Festival from 1996 to 2000; his animated film Sunday has been included in major retrospectives and has won various awards including The Yoram Gross Animation Award at the 40th Sydney Film Festival.

A co-presentation with Louise Harvey.

VR:THEN|NOW|NEXT (1B),
JUNE 19, 11:00 AM,
EV1-605

Janice Nadeau

L'adaptation de l'image fixe à l'image animée : une approche de recherche-création 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-création. 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-création, 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-création, 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, entres 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
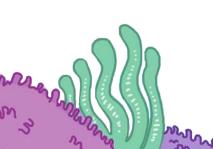
Diane Obomsawin

Indigenous Animation in Quebec I
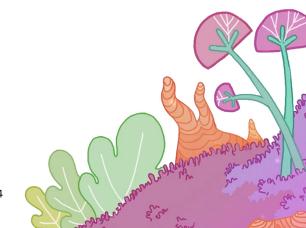## L'animation autochtone au Québec I

This ninety-minute roundtable provides a panorama of Indigenous animation practices in Quebec by bringing together established and emerging artists: Raymond Caplin, Konwennénhon Marion Delaronde, Diane Obomsawin, and Alisi Telengut. In keeping with the conference's theme, this roundtable examines Indigenous animation Then | Now | Next, asking participants to reflect on their work and its place as part of a cultural, historical, institutional, and technological context that has led, in the twenty-first century, to a growing Indigenous animation practice in Quebec. The moderator, Innu filmmaker, cultural activist, and founder of Montreal's First Peoples Festival André Dudemaine, will initiate the roundtable with a brief background on the development of Indigenous animation in Quebec, to then lead the participants into discussion. June 21, last day of the conference, marks National Aboriginal Day in Canada. Our bilingual roundtable will celebrate animation as an artistic practice that honours Indigenous heritage while fostering its resurgence in the present and into the future.

Bio: Obom a.k.a Diane Obomsawin is a Montreal-based cartoonist and animator of Abenaki descent. She has directed many films independently and six in collaboration with the National Film Board of Canada. Over the years, she has created a unique and unassuming storytelling style, imbued with humour, humanity, and a certain naïveté. Both narratively and visually, her works are characterised by their gravity and candor, and they often incorporate autobiographical elements. This surprising balance confers onto Obom's work a poetic urban tale dimension that nonetheless remains deeply rooted in reality.

A roundtable discussion with Raymond Caplin, Konwennénhon Marion Delaronde, Diane Obomsawin and Alisi Telengut, moderated by André Dudemaine.

JUNE 19, 11:00 AM, EV 6-720

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Jorgelina Orfila & Francisco Ortega-Grimaldo

It's not the colle that makes collage animation

When, in 1968, British television aired the first episode of *Monty Python's Flying Circus*, audiences were fascinated by Terry Gilliam's snappy collage animations. Collage, a technique with an impeccable art historical lineage tracing back to Cubism, had crossed disciplinary boundaries in the irreverent Beat underground milieus of the American East and West coasts of the 50s. Collage integrated a discrete set of materials from the real world into a new whole calling into question the Western tradition of art. To the modernist masterpiece understood as a unique transcendent creation, collage opposed the association of emphatically dissonant materials that beckoned to their original contexts and times of production. After Cubism, subsequent avant-garde movements took advantage of collage's infinite possibilities of expression. Thereby collage became a distinctive way of creating art. As Surrealist artist Max Ernst commented: "Ce n'est pas la colle qui fait le collage" (it is not the glue what makes the collage). For most American experimental artists practicing collage animation in the 50s and 60s (Stan Vanderbeek, Harry Smith, Robert Breer, Larry Jordan) collage was a strategy to break with the strictures of the modernist dogma. Nevertheless, this technique became—partially due to Gilliam's success—a staple presence in the field of animation, where it was conflated within the tradition of stop motion. Nevertheless, collage animation has its own characteristics, which derive from its distinctive roots in fine arts avant-garde practice. While the American artists of the 50s are acknowledged as experimental animators, "collage animation" has not yet found its place in animation studies. This paper proposes a working definition and characterization of collage animation by concentrating on the genealogy of this technique and the first collage animations used to disrupt mainstream artistic and cinema practices in the 50s and 60s. By proposing new lenses for the analysis of animations centered on the re-use of images from diverse sources, this research aspires to create groundbreaking knowledge on the history of animation as a whole.

Bios; Dr. Jorgelina Orfila, a native of Argentina, from 1997 to 1999 earned her Ph.D. in Art History from the University of Maryland. Originally from México, Dr. Francisco Ortega-Grimaldo received his PhD in Critical Studies and Interdisciplinary Practices from Texas Tech University in 2007. Both are Associate Professors in the School of Art at Texas Tech University. Since 2013 they collaborate in a research project that examines the intersections of animation and modern and contemporary art. They have presented papers on the subject at Scanners Animafest, Croatia; SAS, Singapore and Padua; CAA, New York; AAH, UK; and MSA, Amsterdam.

AUTEURS & EXPERIMENTS (2A), JUNE 19, 1:30 PM, DE SEVE CINEMA
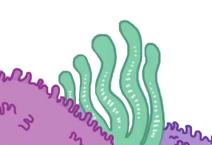
Gen Leonardo Ota Otani

The Influence of Sergei Eisenstein on Mexican Visual Expression and Japanimation, with reference to Pixar Animation Studio's Coco
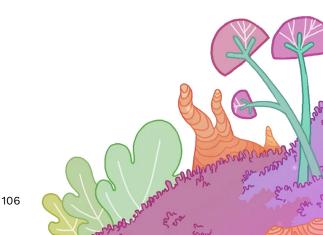
The aesthetics of The Walt Disney Pictures/Pixar Animation Studios production *Coco* (2017), a 3D computer-animated musical fantasy film based on the Mexican holiday of the Day of the Dead, incorporate references to the national identity of Mexico as expressed in the Mexican art movement in the 1930s and the golden age of Mexican cinema. The montage of Mexican aesthetics expressed by Sergei Eisenstein in his film ¡Que viva México! is one key example of such expression. Nowadays, it is common to see the depiction of skulls dancing like the living, inspired by Guadalupe Posada's silkscreens, and in some of the works of the Mexican muralists, is very Mexican. However, it is little known that this expression of death was part of one of the montages in film expressed by Sergei Eisenstein that had worldwide impact, influencing the cliché that is now accepted as part of the visual expression of Mexican culture.

Eisenstein's theory and methods of montage may be regarded as an "aesthetic of intrinsic culture", but their influence on cultural expression is not limited to Mexico. In a different way, they can also be observed in Japanese animation. 'Eiji Ōtsuka argues that in 1944, under the fifteen-year war, period in Japanese history that starts in 1931 with Mukden Incident and end in 1945 with the formal surrender of Japan, the influence of Eisenstein's montage theory reconstructed the montage theory of Japanese culture. This brought about a situation that Ōtsuka calls "the free marriage of Disney and Eisenstein", and exerted a strong influence on postwar Japanese animation and its aesthetics. I will therefore examine the ways that this form of visual expression, considered an "aesthetic of intrinsic culture" not only in Mexico but also in Japan, has been influenced by the development of Eisenstein's method and theory of montage and layers in Mexico and Japan respectively.

Bio: Gen Leonardo Ota Otani is a lecturer at the National School of Anthropology and History in Mexico. He has a Master in Anthropology from the Autonomous National University of Mexico, and is a doctoral candidate in Social Anthropology at the National School of Anthropology and History. His research interests include visual anthropology, Mexican indigenous culture (especially the Amuzgo culture of the state of Guerrero) in the modern context, and Japanese language and culture.

LAYERS & MONTAGE (8C)
JUNE 21, 11:30 AM, EV 1-615

Lorelei Pepi

Honouring the Past, Animating the Present and Inspiring the Future of Canadian Animation Education
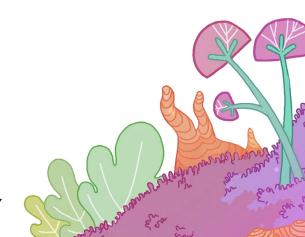
Canadian colleges and universities have helped to shape valuable and influential creative individuals now working within local, national and international animation communities. This panel brings together representatives from educational institutions across Canada: Emily Carr (Vancouver, British Colombia), Sheridan College (Oakville, Ontario), Concordia University, (Montréal, Québec), Nova Scotia College of Art and Design (Halifax, Nova Scotia). They will share their animation histories, discuss the present and future of animation within their organizations, and take questions from a moderator and the audience.

Bio: Lorelei Pepi is an animation artist and professor, whose projects engage with topics of identity and representation, the sexual female body and LGBTQ issues. Her favorite festival prize recognized *High Risk* (Fantoche) for her creative efforts in the film *Grace* (1994) and is thrilled that her film work is included in community discussion on LGBT representation and the power of revisionist history (*Happy & Gay*, 2014). Lorelei's projects have received international recognition with festival awards and competition screenings, including Sundance, Rotterdam, Siggraph, Bilbao, Frameline, Ann Arbor, and Ottawa Animation. Her creative work is distributed internationally, and has received generous support from such organizations as Creative Capital, LEF Moving Image, Harvard University Film Study, and the MacDowell Colony. She studied Illustration at Rhode Island School of Design (1987) and Experimental Animation at California Institute of the Arts (1997). Lorelei lives in Vancouver, Canada, where she teaches animation arts at Emily Carr University of Art + Design. She is currently in production for an interactive animation installation considering the commodification of the virtual female body.

Roundtable with Shira Avni, Becka Barker, and Tony Tarantini, chaired by Paul Ward.

JUNE 20, 3:30 PM, DE SEVE CINEMA

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Baryon Tensor Posadas

Animating the Posthuman Body: Biopolitics, Futurity, and the Zombie in Project Itoh

Recent writing on science fiction points towards a shift of interest from the figure of the cyborg to that of the zombie as the central critical object of inquiry for articulating a politics of posthumanism and futurity. Such a shift brings interesting consequences to the study of Japanese science fiction animations, given how the cyborg has so often served as a conceptual apparatus for understanding both its cultural politics (e.g., techno-orientalism, postwar hybridity, gender and technology) and the formal features (e.g., the distributive field, animated bodies, fan networks). What perspectives might an examination of science fiction anime oriented around the concept of the zombie open up? How might such an analysis present different approaches to the politics of futurity in animation practices?

My paper takes up these questions by examining the figure of the zombie in the work of *Project Itoh* [*Itou Keikaku*]. Often understood as an allegory of dehumanization, be it as an effect of the capitalist production process or colonial governmentality, the zombie has made multiple appearances in much of Itoh's work. I focus here on his posthumously published *Empire of Corpses* (*Shisha no teikoku*, 2012) and its recent anime adaptation (2015). Set in a metafictional steampunk world wherein Dr. Frankenstein's experiments with re-animating corpses have led to the widespread use of zombie workers and soldiers, *Empire of Corpses* extends Itoh's earlier employments of the zombie as a vehicle for the exploration of the nature of consciousness by confronting a world populated by mass-produced animated bodies without subjectivity. Moreover, the animated adaptation of the novel takes the issue further, staging a meta-commentary on the problem of animation itself as generative of zombies, of animated images that can simulate human affect and intelligence. In doing so raises the question of how to apprehend the figure of the zombie not only as a representational object of inquiry within the texts under examination, but as a critical prism for articulating the stakes of visualizing the non-human by raising the issue our own practices of spectatorship, our own visual pleasure in seeing the mass-produced images of Japanese animation.

Bio: Baryon Tensor Posadas teaches Japanese literature, animation, and science fiction in the Department of Asian Languages and Literatures, University of Minnesota. He is the author of *Double Visions, Double Fictions: The Doppelganger in Japanese Film and Literature* (2018) and the translator of Yoshio Aramaki's New Wave science fiction novel *The Sacred Er*a (2017). He is currently working on a project titled "Science Fiction, Empire, Japan," which examines techno-orientalism and the transpacific politics of futurity through the prism of Japanese science fiction.

BEYOND THE HUMAN (4A)
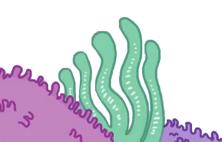**JUNE 20, 11AM, DE SEVE CINEMA**

Marie Pruvost-Delaspre

Looking for the hand and pencil: implications of the use of graphics tablet in French 2D animation
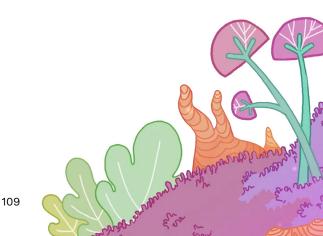
The technological history of animation, its evolutions and changes in techniques, dates long before the digital revolution. Nevertheless, digital tools have since the 1980's drastically altered the way traditional 2D animation is produced, first on a local scale (inking, camera movements) and now on a much more global scale (subcontracting, etc). In France, pioneers such as Philippe Quéau and André Martin (*Maison vole*, 1983) experimented with the use of digital images to create new forms of animation, a path then followed for example by Pierre Coffin. Recent academic works have reevaluated the importance of such experiments in the context of the growing French animation industry, sustained at this period by government funding. The subtler shift of the digitalization of traditional animation has however seldom been analyzed, and more precisely the role of a "mimic" tool, the graphics tablet, which allows animators and animation workers to leave behind the paper and pencil for an all-digital production pipeline of 2D animation.

The graphics tablet appears both as a technical and an historiographical stake, changing the practice of traditional animation, especially the gestures learned by experience and repetition – one cannot for example properly "flip" drawings on a tablet. This digital tool has already made an impact on the production pipelines and workflow organization, challenging the old models of division of labor and collaboration. This proposal aims at presenting the theoretical frame and first hypothesis formulated during an on-going inquiry on the use of graphics tablet in French 2D animation studios (Folimage, Je suis bien content, Small Bang). Using examples of different studios and work organization, it aims at offering a work-in-progress view of a research project centered on the emergence of new modes of cooperation between workers and teams, and the impact of digital tools on animation labor and practices.

Bio: Marie Pruvost-Delaspre is a Senior Lecturer in cinema studies at Université Paris 8 Vincennes-Saint-Denis. Her courses include an economical approach to cinema broadcasting, production history and animation. She is the author of several articles on Japanese animation and has edited several books in French, such as *Archives et acteurs des cinémas d'animation en France* (2014) and *L'Animation japonaise en France* (2016).

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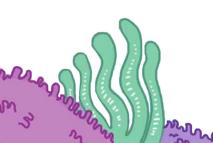**JUNE 19, 3:30 PM, EV 1-605**
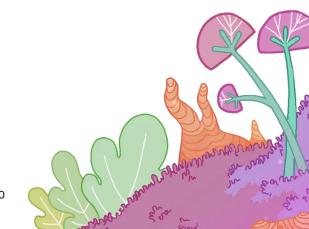
Evelyn Ramiel

Maidens, Guns, and Bears:
Yuri and Animal Transformations

Yuri animations from *Utena* to *Flip Flappers* have incorporated narratives of human-animal transformation and anthropomorphized organisms. Species hybridity and queer themes intersect in these shows, and animal figures are often used to embody queer desire, monstrous archetypes filled by queer women, or, in some cases, to unravel a whole tissue of genre tropes. Silver Link's 2015 show *Yurikuma Arashi* is the best example of the latter. This presentation will focus on YKA's treatment of interspecies interactions and hybridity, in particular the hunter-gun-animal assemblage. This assemblage binds together characters, their daily rituals, performative exclusion of perceived others, and the system's recourse to deadly violence. Through animating ritualized transformations and other performances of frustrated and open desire as well as social exclusion, Silver Link and creator Kunihiko Ikuhara explore the intensive connections between individuals as well as those between animals, humans, and technology, all of which participate in the unfolding of its visually elaborate genre critique. Beyond this fundamental point, the presentation will also discuss YKA in the historical context of yuri anime production and earlier or contemporary portrayals of animal hybridity and transformation. Utilizing frameworks from Manuel DeLanda, Donna Haraway, and theorists of post-natural environmental studies, I will show how anime can be used as an apparatus for visualizing traumatic and affectionate relations between individuals of varying species and organic composition

Bio: Evelyn Ramiel is a PhD student studying modern Japanese environmental history at York University. Xey have explored Meiji Japan's war machines, mapping the relationships between states, human bodies, technologies, and other living beings as they unfold in synthetic environments like cities and ships. More broadly, xey use assemblage theory and anarchist critiques of centralized and hierarchical social structures to critique the ways that biological and technological systems and individuals became entangled during and after the Meiji era. Beyond and within academia, Evelyn wants to build queer friendships and mutual associations that are nourishing to their members.

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QUEER ANIME (6C)
JUNE 20, 3:30 PM, EV 1-615

Kate Raney

Why Does Your Robot Have a Gender?
Rethinking Pedagogy for Character Design

My students sometimes choose to design robots for their introductory animation character. For those who are intimidated by art, robots are easy to make out of basic shapes and don't require animating fabric. A recent example, a "business" robot, included masculine accoutrements (tie, fedora) and the student referred to it as a "he." Nothing in the student's narrative required a gender or related to the robot's sexuality. So why does business attire suggest masculine characteristics and imply masculinity? Why does the robot have a gender? Simple questions like this combined with complex issues, like the sexual harassment allegations in the animation industry, have caused me to wonder how I, as an educator can have an impact on my aspiring animation students. How can I create a more inclusive and positive environment? With this in mind, I began to look at my classroom materials through a different lens. Many character design exercises rely on hackneyed narrative tropes where women wait for romance in alluring poses, and men are framed as the active hero. Stereotypes and exaggerated secondary-sexual characteristics proliferate our textbooks. With all due respect to the legacies of significant animators, students in animation programs now need a modern understanding of representation.

In order to prepare students for the future, we must be ambassadors of diverse representation. These practices must be introduced and reinforced early. Re-evaluating our own teaching practices and creating an inclusive classroom is one of the first steps to achieving a more welcoming and diverse animation industry. By examining their own intersectionality and that of others, students enhance their creative endeavors. Additionally, this can help them envision the possibility of building an inclusive working environment. To this end, this paper will examine the reasoning and methodologies for creating an intersectional, foundational text on diversifying character design and character animation. Strategies will include collaborating with a diverse group of students to develop character description examples and sample models. Inclusive language will be naturally built into learning materials and exercises. Context will be offered for concepts like intersectionality, cultural-appropriation, gaze theory, etc., which will be practically applied throughout teaching materials.

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Bio: Kate Raney began animating in college and immediately connected with the materiality and process. Her recent creative interests involve deconstructing visual language, narrative, and performance through a hybrid of animation and live-action. She received an MFA in Film from the University of Wisconsin – Milwaukee. Currently, she teaches in Media Arts & Studies at Ohio University. Her work has screened at numerous festivals such as SXSW Film Festival, the Factual Animation Film Fuss, ICDocs, and the Chicago Underground Film Festival. Kate was a Sponsored Artist at High Concept Laboratories and received an Individual Excellence Award from the Ohio Arts Council.

(RE)DESIGNING GENDER (4C)
JUNE 20, 11:00 AM, EV 1-615

Anna Madeleine Raupach

Experimental animation as science communication: abstract temporalities in virtual and augmented reality

Cross-disciplinary research within the fields of art and science provides valuable opportunities for new interpretations of scientific concepts. Experimental animation is an important and unusual subset of this domain. I suggest that the alternative temporalities often produced through experimental animation can be used to conceptualize abstract notions of time relevant to scientific disciplines that require representations of change and transformation, such as climate science and anatomy.

Combining the temporality and materiality of hand-drawn animation with the spatial environments of augmented reality (AR) and virtual reality (VR) opens up a new space for science communication. In this space, the emotive qualities of animation become immersive and embodied, and scientific concepts are personalised and interactive.

I draw on two of my own practice-based research projects as examples how this occurs. First, as part of the Australian National University's Vice-Chancellor's College Artist Fellowship Scheme (VCCAFS) in 2016, I collaborated with anatomists from the ANU Medical School to produce re-animated medical scans. Presenting these in virtual reality and as projections within an immersive installation, I transform the usual scenario in which medical imagery is viewed to re-conceptualise the relationship between internal and external experiences of the body. Second, my artwork 'Pranatamangsa', produced during a 2017 Asialink Arts residency with Common Room Network Foundation in Indonesia is an animated portrayal of traditional farming knowledge in Javanese and Sundanese culture. The stability of this knowledge is under threat due to changing climate conditions, and I found the ambiguous and idiosyncratic qualities of animation to be expressive of this uncertainty. Referencing this disruption caused by climate change, I expanded this work into augmented reality to activate scenes using visual cues rather than unfolding through a predesigned sequence. In this paper I will discuss these two projects to show how experimental animation, in combination with VR and AR, creates a new experiential space that utilizes poetic, immersive and interactive elements to personalize the communication of science. Re-orienting our sense of time and space in this way is particularly valuable at a time when the communication of science that effects humanity is a significant concern for the future.

Bio: Anna Madeleine Raupach is an artist working in experimental animation, mixed media, and interactive installation, and a lecturer at the Australian National University (ANU) School of Art & Design. Anna completed her PhD in Media Arts at UNSW Art & Design in 2014, and a Bachelor of Visual Arts (Honours) at ANU School of Art & Design in 2007. In 2016 she was a visiting scholar at the School of Cinematic Arts the University of Southern California, Los Angeles, and in 2017 undertook an Asialink Arts residency at Common Room Network Foundation in Bandung, Indonesia. She has had solo exhibitions in New York, Sydney, Melbourne, Canberra, Montreal and Bandung.

VR:THEN|NOW|NEXT (1B)
JUNE 19, 11:00 AM, EV1-605

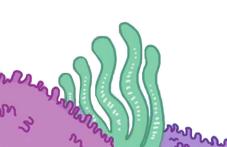# Ruth Richards

New Approaches to Women and Animation

The history of animation is often understood, and therefore taught, as a history of 'great men'. Women's contribution to animation (historic and present) is often characterised as individual, artisanal and standing apart from the industry, and thus mainstream thrust of the development of animation as an art form and a business practice. This workshop-panel seeks to question this status quo, that exists in both the industry and the written history of animation, through several relative specific provocation papers that articulate the broader questions:
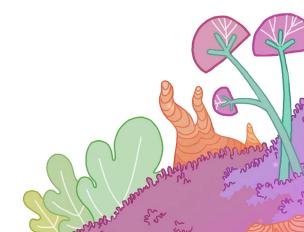
• Has a certain aesthetic, style or approach been associated with female animators?

• To what extent has the role of women in animation been acknowledged?

• What challenges exist in doing research into the historical and contemporary context of women and animation?

• How can exploring the work of women in animation illuminate broader theoretical and historiographical questions?

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.

This roundtable, workshop-style panel session organized by Bella Honess Roe and Caroline Ruddell features provocations by Kate Corbin, Chrissy Guest, Bella Honess Roe, Mihaela Mihailova, Ruth Richards and Vicky Smith.

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

Jacqueline Ristola

Ritual of the Everyday
in the Queer Narratives of Kunihiko Ikuhara

Anime director Kunihiko Ikuhara is well known for creating both obtuse, symbolic imagery and queer narratives of resistance. While these two subjects may seem initially disparate, Ikuhara connects them through specific animation techniques of stillness and ritualism. This paper investigates the particular ways Ikuhara (re)uses animated sequences and tropes to build narratives of queer resistance. Reusing animated sequences is a common trope in certain anime genres, such as the mahō shōjo (magical girl) genre, and serves both economical and narrative purposes. While the reuse of animation sequences in anime is often regarded as a cheap technique, Marc Steinberg (2012) and Tom Lamarre (2009) illustrate how the specific animation techniques of anime, such as its use of stillness and repetition, create new modes of visualizing the world.
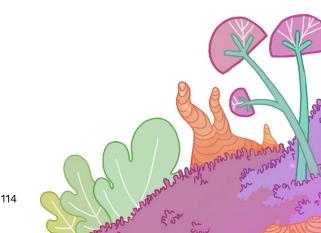
Ikuhara's work serves as a perfect example of anime's particular techniques, illustrating how repetition can serve deeper aims than presumed budgetary restrictions. His shows, such as *Sailor Moon* (1992-1997), *Revolutionary Girl Utena* (1997), and *YuriKuma Arashi* (2015), often engage in such animated ritualism to invert narrative tropes and illustrate the gendered rituals of everyday life. Most of these series subvert the typical mahō shōjo transformation sequence, instead repurposing them in critiques of patriarchy and homophobia.

Additionally, each series reuse animation sequences to critique the performances of gender roles in the everyday. Using the work of Judith Butler (1990, 1993), this paper investigates how the animation techniques of Ikuhara's anime itself illustrate and critique perforative societal gender codes and ultimately envision new forms of queer embodiment and resistance.

Bio: Jacqueline Ristola is a PhD student in Film and Moving Image Studies at Concordia University. She graduated with a MA in Cinema and Media Studies at York University and a Honours BA in Film and Media Studies from Calvin College. Her research interests include animations and its various incarnations, with her Masters project examining the cross-cultural aesthetic exchanges between the Japanese anime *Samurai Champloo* and the American animated series *The Boondocks*. She won the inaugural SAS Maureen Furniss Student Essay Award in 2017. Her work can be read in *Animation Studies* and the film magazine *Bright Wall/Dark Room*.

QUEER ANIME (6C)
JUNE 20, 3:30 PM, EV 1-615
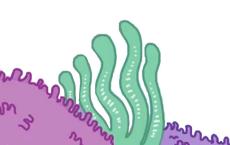
Isabelle St-Amand

Indigenous Animation in Quebec II
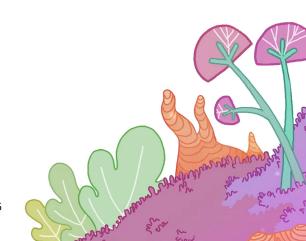## L'animation autochtone au Québec II

This one-hour bilingual screening session zooms in on the cultural politics of one of the most vibrant sectors of contemporary Indigenous media art production today, bringing together the works of established and emerging artists based in Quebec. The animated shorts to be screened include *Christmas at Moose Factory* (1971) by pioneer filmmaker Alanis Obomsawin, Diane Obomsawin's *Walk-in-the-Forest* (2009), *In Your Heart* (2012) by animator Raymond Caplin, Konwennénhon Marion Delaronde's *Skátne Ronatehiaróntie: They Grow Together* (2012), and *Nutag-Homeland* (2016) by Montreal-based Alisi Telengut. Animations created during the UQÀM and Concordia workshops that have been held in Montreal since 2010, in collaboration with the Wapikoni Mobile, will also be screened. Various invited artists will take part in the Q&A session that will follow the screening.

Bio: Isabelle St-Amand is an Assistant Professor, QNS, in the Departments of French Studies & Languages, Literatures, and Cultures at Queen's University. Her research as a settler scholar focuses on Indigenous literary criticism in Québec and Canada. In 2013, after co-founding the international conference Revisioning the Americas through Indigenous Cinema, Dr. St-Amand co-founded a graduate summer institute on Indigenous literatures and film at CÉRIUM/Université de Montréal, for which she was co-responsible from 2013 to 2016. The English version of her book La crise d'Oka en récits: territoire, cinéma et littérature is forthcoming at the University of Manitoba Press in Spring 2018.

Organized by Kester Dyer, Mélissa Gélinas and Isabelle St-Amand

JUNE 19, 1:30 PM, EV 6-720

R
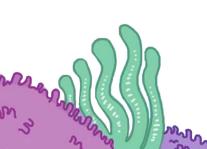S

115

Nicholas Sammond

Ralph Bakshi Meets the Libertarians of Underground Comix
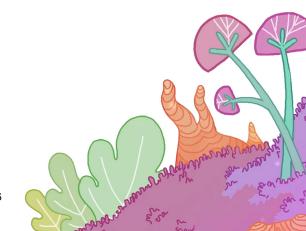
Two truisms intersect in the figure of animator Ralph Bakshi. One is that R. Crumb killed off his iconic character Fritz the Cat to protest Bakshi's rendering of Fritz in 1972. Crumb has variously complained that he wasn't properly compensated for the rights to Fritz, or that he objected to the film on artistic grounds. A close reading of the film suggests that it was remarkably true to its source material, both visually and narratively, which leaves the financial objection. Given that comix artists were regularly short-changed in their business dealings, Crumb's insistence on duplicity in this instance bears greater scrutiny. The second truism is that underground commix and animation grew out of and contributed to the burgeoning of leftist radicalism of the late 1960s and early 1970s. As with the first, this truism isn't entirely accurate. Crumb's waffling aside, there were ideological arguments between Bakshi and several underground commix artists, and Crumb was arguably participating in that feud. As for the purported leftism of commix, it is a durable founding story that is not entirely supported by the historical record. Relying on primary sources and interviews with key members of the commix community, this paper chronicles the importance of libertarianism to key members that community. Not only does this reading suggest a greater continuity between radical cartooning and the mainstream, it also provides a more detailed historical account of that community relationship with Bakshi—one grounded as much in ideology as in aesthetics, and far more explicitly articulated than the record has shown.

Bio: Nicholas Sammond is an Associate Professor of Cinema Studies at the University of Toronto. He is the author of *Babes in Tomorrowland: Walt Disney and the Making of the American Child, 1930-1960* (Duke University Press, 2005), and the editor of and contributor to *Steel Chair to the Head: The Pleasure and Pain of Professional Wrestling* (Duke University Press, 2005).

Nic has recently finished the book *Birth of an Industry: Blackface Minstrelsy and the Rise of American Animation* (Duke University Press, 2015), which explores the historical relationship between blackface minstrelsy and the American animation industry. His next major project, on abjection and resistance, will include an edited volume, *The Abject Objection,* and the monograph *Fluid Resistance*, which explores the political and social uses of abjection in Cold War vernacular media.

RS

RADICAL CARTOONING (8B)
JUNE 21, 11:30 AM, EV1-605
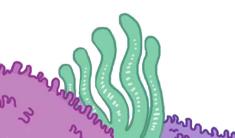
Aaron Schmidt

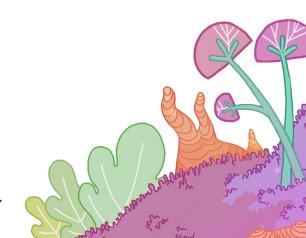## Thai Whale Project: Animation, Transportation Narratives and Conservation

The gulf of Thailand is home to a number of Bryde's whale pods. Kanjana Adulyanukosol and her team at the Marine and Coastal Resource Research and Development Center have dedicated their lives and careers to the research and preservation of the whales living in the gulf of Thailand. However, despite their efforts the whales continue to be threatened by fishing nets, plastic ingestion, habitat degradation, underwater sound pollution, and vessel strikes by boats and ships. Public awareness of whale conservation is low.

The Thai Whale Project is an attempt to help raise public awareness and interest in Thai whale conservation through the animation. The Thai Whale Project consisted of the design, production and dissemination of an animated short film and educational workshops. Workshops were held at select high schools in Thailand where students engaged in the topic of whale conservation through animation. The talk will be a discussion on transportation narratives in service of conservation. Including exploration of the art values of utility and sincerity, avoiding narrative pitfalls and animation as education tool.

Bio: Aaron Schmidt has worked in the Thai animation industry for over 15 years. His portfolio features commercial and independent work in TVCs, music videos, and short and feature films. Many of his works as a visual effects supervisor and CG artist have won local and international awards. Most notably, the best fantasy short at the Rhode Island International Horror Film Festival, for the independent short film *The Glow* in 2012. Aaron has worked as a lecturer in animation at Mahidol University International College in Nakhon Pathom, Thailand since 2008. Two years ago he took on the role as Entertainment Media Program Director. Aaron's research areas of interest are community, activism, sustainability, and visual narratives.

MICROTALKS (5D)
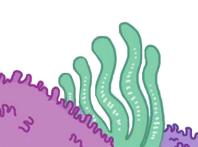**JUNE 20, 1:30 PM, EV 6–720**

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Lisa Scoggin

Nostalgia for What Never Was:
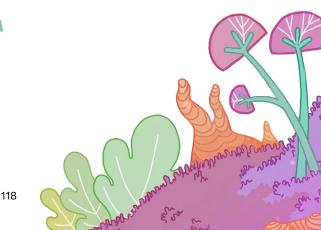## The Pseudo-1930s World of Cuphead

The 2017 video game *Cuphead,* created by indie game producers StudioMDHR Entertainment Inc., has become quite well known, popular (selling over 1,000,000 copies in its first two weeks), and well respected within the gaming community for two reasons: its extraordinarily high level of difficulty and its unusual look and sound. Over the course of seven years, primary creators Chad and Jerod Moldenhauer designed and created a 2D run and gun/boss-game that emulates "1930s cartoons," even going so far as to include a copyright of MCMXXX on their title screen. The accompanying original soundtrack is also designed to sound like music typical of the period, focusing on various forms of then contemporary jazz, but also including barbershop quartets, waltzes, ragtime, and earlier jazz.

While both the animation and the music are extraordinarily well done, the chosen style in some ways begs the question of why so many enjoy it, especially given that the majority of hardcore gamers (for which this was designed) are of the age where their grandparents are too young to remember the cartoons on which these were based, let alone the players themselves. In this paper, I maintain that the answer to this lies in part in a sort of nostalgia for what never was: a standardized 1930s cartoon using standardized 1930s music. In comparing the sound and visuals of mainstream American animation of the time, particularly that of Fleischer and Disney, to that of *Cuphead*, I will show how the makers of the video game were able to create a brand new (and in some ways, cutting edge) experience that nevertheless is inspired by and reminiscent of those earlier films. As part of this discussion, I will also touch upon issues of race and reception, both historical and current.

Bio: Lisa Scoggin completed her Ph.D. in Musicology at Boston University and received degrees from Oberlin College and the University of Wisconsin – Madison. She has presented papers internationally at various conferences, most notably at AMS, SAM, MaMI, SCMS, the Society for Animation Studies conference, and the North American British Music Studies Association. Her musicological interests include music in film, television, and animation. She has taught at Boston University, St. Anselm College, and Tufts University, where she taught a course on music in American animated film. Her book on the music from the show Animaniacs is now available from Pendragon Press.

ANIMATION & INDIE GAMES (1A)
JUNE 19, 11:00 AM, DE SEVE CINEMA

Pedro Serrazina

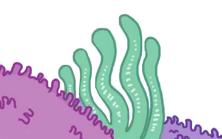## Animation, space and the memory of social experience: the rise of gentrification

In the recent past, many European cities have experienced a fast, dramatic change which has seen their centres as the locus of sudden economic exploitation: the rise of hotels and online rental platforms has pushed the original inhabitants away, and the organic social movements have been replaced by the transient fluxes of the short-stay visitors.
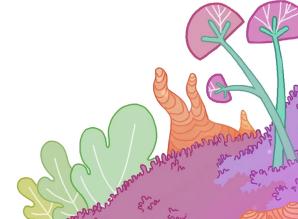
Such a deflation of contemporary public and social space, promotes city centres as quotations of absent history. As Augé suggests, together with the passage of time, this quick change and the refurbishment of places we used to know, renders them as "places of memory", in which older, resistant locals become "spectators of themselves, tourists of the private" (Augé, 2000, Non places: 56);

Bringing Hantelmann's questions of how can art "become politically or socially significant"? (*How to do things with art:* 9) to an animation context, in this presentation I will use teaching projects and short films to discuss whether animation practice can go beyond the illustrative to fulfil an analytical and social(ly reflexive) role about spatial occupation and its dynamic(s). Both in fiction or documentary format, animation is renowned for creating powerful visualizations of change and poetic evocations of memories, but in this context I will be discussing its potential to be used as a counterpoint to the rhythms of real life: to reflect on what architect Norberg-Schulz's called the Genius Loci, the spirit of the place, and express thoughts on the contrasting themes of identity, belonging and commercial interests, to address the social issues that shape the space we inhabit.

Bio: Pedro Serrazina, MA (RCA, UK), is an animation director and senior lecturer at Univ. Lusófona de Lisboa currently completing a practice-based PhD on The Creation and Use of Animated Space in Animation, with a grant from FCT, Portugal. Pedro is an award winning director whose work ranges from short films and music videos, to site-specific installation pieces. His work is presented widely at conferences and festivals, and referenced in many animation books and publications. He is currently preparing his next film, with funding from the Institute of Portuguese Filmmaking.

EXPANDED FRAMES: ANIMATING SPACE (4D)
JUNE 20, 11:00 AM, BLACK BOX

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Vicky Smith

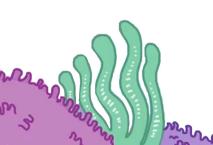## New Approaches to Women and Animation

The history of animation is often understood, and therefore taught, as a history of 'great men'. Women's contribution to animation (historic and present) is often characterised as individual, artisanal and standing apart from the industry, and thus mainstream thrust of the development of animation as an art form and a business practice. This workshop-panel seeks to question this status quo, that exists in both the industry and the written history of animation, through several relative specific provocation papers that articulate the broader questions:
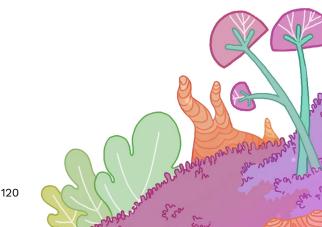
- Has a certain aesthetic, style or approach been associated with female animators?
- To what extent has the role of women in animation been acknowledged?
- What challenges exist in doing research into the historical and contemporary context of women and animation?
- How can exploring the work of women in animation illuminate broader theoretical and historiographical questions?

Bio: Vicky Smith has been practicing experimental animation for 25 years and her work has screened in major international galleries and retrospectives, including From Reel to Real (2016) Tate Modern & Anthology N.Y. Publications include: The Animator's Body in Animation: an Interdisciplinary Journal (2015) and Full Body Film in Sequence: New Artists Film & Video (2013). In collaboration with Nicky Hamlyn, she is editing a book Experimental & Expanded Animation: Current Perspectives, due early 2018.

This roundtable, workshop-style panel session organized by Bella Honess Roe and Caroline Ruddell features provocations by Kate Corbin, Chrissy Guest, Bella Honess Roe, Mihaela Mihailova, Ruth Richards and Vicky Smith.

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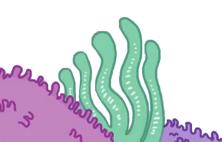
Tony Tarantini

Honouring the Past, Animating the Present and Inspiring the Future of Canadian Animation Education
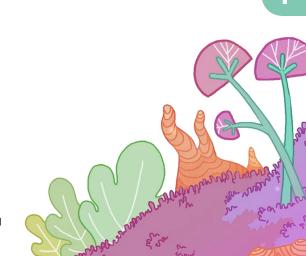
Canadian colleges and universities have helped to shape valuable and influential creative individuals now working within local, national and international animation communities. This panel brings together representatives from educational institutions across Canada: Emily Carr (Vancouver, British Colombia), Sheridan College (Oakville, Ontario), Concordia University, (Montréal, Québec), Nova Scotia College of Art and Design (Halifax, Nova Scotia). They will share their animation histories, discuss the present and future of animation within their organizations, and take questions from a moderator and the audience.

Bio: Professor Tony Tarantini considers teaching to be his raison d'être. He believes in helping students develop a vision of their creative identity and instill in them a belief that they can develop their potential and realize it. He has been teaching a wealth of animation and visual arts courses at Sheridan College since the year 2000 where he has worked extensively in curriculum design and has been the Industry Day Coordinator for a decade. He is also a veteran of the animation industry with more than 20 years of creative and management experience contributing to many animation productions:, The Magic School Bus, Little Bear, Rupert, George Shrinks, Ewoks, Timothy , Franklin, Babar, Beetlejuice, Care Bears, Ace Ventura, Magi-Nation, Meta-Jets and many more. His areas of animation expertise include animation production, directing, storyboarding, layout, design, and art direction. Professor Tarantini is an active member of the Society for Animation Studies and was a keynote speaker at the 2017 SAS Conference. He is interested in applied research and currently focused on the relationships between animation theory, practice, and pedagogy.

Roundtable with Shira Avni, Becka Barker, and Lorelei Pepi, chaired by Paul Ward.

JUNE 20, 3:30 PM
DE SEVE CINEMA
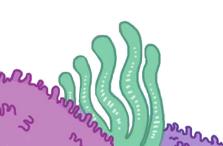
T
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Alisi Telengut

Indigenous Animation in Quebec I
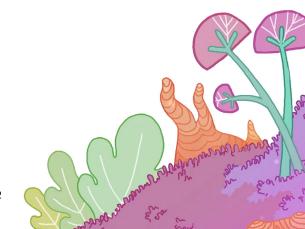## L'animation autochtone au Québec I

This ninety-minute roundtable provides a panorama of Indigenous animation practices in Quebec by bringing together established and emerging artists: Raymond Caplin, Konwennénhon Marion Delaronde, Diane Obomsawin, and Alisi Telengut. In keeping with the conference's theme, this roundtable examines Indigenous animation Then | Now | Next, asking participants to reflect on their work and its place as part of a cultural, historical, institutional, and technological context that has led, in the twenty-first century, to a growing Indigenous animation practice in Quebec. The moderator, Innu filmmaker, cultural activist, and founder of Montreal's First Peoples Festival André Dudemaine, will initiate the roundtable with a brief background on the development of Indigenous animation in Quebec, to then lead the participants into discussion. June 21, last day of the conference, marks National Aboriginal Day in Canada. Our bilingual roundtable will celebrate animation as an artistic practice that honours Indigenous heritage while fostering its resurgence in the present and into the future.

Bio: Alisi Telengut is a visual artist and an award-winning filmmaker and animator of the Telengut people of Siberia. Now based in Montreal, she holds an MFA (2016) from Concordia University. Her recent works include Nutag - Homeland, a "surrealist requiem" for the Kalymk people, who were deported to Siberia during Stalin's Soviet regime. Alisi's films have received awards at Sarasota Film Festival, Stockholm Film Festival, and the Montreal World Film Festival. In addition to being showcased at worldwide film venues and exhibitions such as Sundance, TIFF, and the Edinburgh Film Festival, her animation and moving image artworks have also contributed to ethnographic and ethnocultural research archives.

A roundtable discussion with Raymond Caplin, Konwennénhon Marion Delaronde, Diane Obomsawin and Alisi Telengut, moderated by André Dudemaine.

JUNE 19, 11:00 AM, EV 6-720

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Alanna Thain

Observer-Participant:
Architectural Embodiment between AI and Alien

How can science fiction live-action films use the alter-embodiment of animation to challenge deadening forms of control? How does animation's uncanny differential generate a margin of indetermination that complicates the difference between human and nonhuman subjectivities through an architectural mode of embodiment, opening gaps of critical suspense? Drawing on Gilbert Simondon, Felix Guattari and Paul Preciado, this paper explores a queer, nonhuman corporeal architecture created through special fx and and animation work together to create an alien architectural form of embodiment in Stanley Kubrick's *2001: A Space Odyssey* and Jonathan Glazer's *Under the Skin,* to propose that alter-embodiments are ethico-aethetical responses to control technologies. Disrupting the dynamics of surveillance through affective intensity, I bring the speculative form of outer space cinematic architectures back down to earth through an affective lens of queer skepticism. Both films rely heavily on animated architectures of embodiment, bound to extended forms of environmental design around surveillance. Glazer says "The film's camera style is all 'about witnessing'...The camera's not excited. This allows the alien to witness things we do and watching her reaction to those things." The social choreography of control, manifested through ubiquitous surveillance, is a key technicity of contemporary embodiment. This creates an intensive form of estrangement—"witnessing withness"; this self-referentiality shifts the terrain of production, reception and analysis from the ethical to the ethico-aesthetical, the paradigm Guattari suggests is most useful for understanding how affect is a "process of existential appropriation through the continual creation of heterogeneous durations of being", or a mode of sensing difference made. Kubrick's HAL is in some ways little more than a suggestive choreography of unblinking, monocular spying, the foggy atmospherics of his melancholic voice, and a suspensive corporeality associated with the camerawork of a stalker film. Johannsen's alien in Under the Skin exists in an animated indistinction—the One-Cam of her surveillance vehicle as means of mobility paralleled by the murderous topography of the black liquid interiors of her home and body. These curious incarnations create a feedback effect that allows for a minimal critical distance to the dominant extractive ecologies that underpin the film worlds: 2001's colonialist expansion and *Under the Skin's* harvesting of natural resources. A queer skepticism opens through these estranged alter-embodiments linked to surveillance, violence and longing. Through queer desire, these alter-embodiments disrupt the productivity imperative of the body under control.

Bio: Alanna Thain is Associate Professor in the Department of English at McGill University. She is director of the Institute for Gender, Sexuality, and Feminist Studies and the Moving Image Research Laboratory. She is the author of *Bodies in Suspense: Time and Affect in Cinema.*

ARCHITECTURE & ANIMATION (7C)
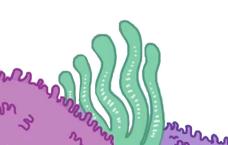**JUNE 21, 9:30 AM, BLACK BOX**
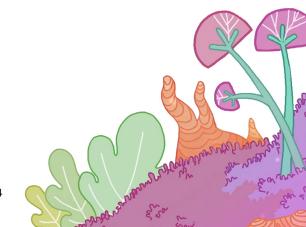
Phillip Thurtle

Animating Biological Worlds

In his 1995 noble prize address, Edward Lewis showed a 20-minute home-made animation. Lewis used animation to theorize how genetic regulation could lead to evolutionary and developmental change. Animating his model allowed Lewis to show how molecular interactions contributed in a step-wise fashion to create important tissues in the developing fruit fly embryo. Yet, changing the variable of time through animation was only one technique of media control enacted by Lewis. Lewis also used animation's ability to create composite images to present a biological world that was otherwise impossible to envision. Lewis moved between photo-realistic and drawn content, he rapidly changed scale to show the interactions of molecular and organismic scales, and he used cutout moving images in order to conflate the distinction between evidence and model. Following Deborah Leavitt's, Animatic Apparatus, I suggest that Lewis engaged in an act of "worldmaking" of an "anontology" where biological existence could only be envisioned through the exquisite control of relationships presented though making animations. This is a trend we see continued and amplified in contemporary, computerized, biological animations as well as in the discipline of de novo protein design. In both cases, building biological worlds contributes to an understanding of life more tightly focused on how things interact than what they are.

Bio: Phillip Thurtle is associate professor in Comparative History of Ideas and History. He is the author of *Biology in the Grid: Graphic Design and the Envisioning of Life* (in publication, University of Minnesota Press) and *The Emergence of Genetic Rationality: Space, Time, and Information in American Biology 1870-1920.* His research focuses on the affective-phenomenological domains of media and theories of novelty in the life sciences. His most recent work is on the cellular spaces of transformation in evolutionary and developmental biology research and the cultural spaces of transformation in popular culture and the arts.

**PANEL: BIOLOGY, ONTOLOGY, EMERGING MEDIA (2B)
JUNE 19, 1:30 PM, EV 1-605**

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Kim Khanh Tran

"Man or woman, is that so important?": On Viewing, Reading, and Translating Ten Haruka/Sailor Uranus Two Decades Later

This paper identifies the adaptation gap between the 1991-1997 manga *Bishōjo Senshi Sērā Mūn* (*Pretty Guardian Sailor Moon*) by Takeuchi Naoko and its two 1992-1997 and 2014-current anime (Japanese animation) series, as well as contextualizing the translation gaps between the Japanese original and the English translations in an attempt to illustrate the untranslatable nature of Tenō Haruka/Sailor Uranus' character. Since the first manga appearance in 1994, Haruka's gender identity has remained a topic of discussion amongst English-speaking fans. A quick search on Google with the keyword "Sailor Uranus" immediately prompted the so-called "people also ask" question: "Is Sailor Uranus a man or woman?" This long-standing fixation on Haruka's gender identity is most recently triggered by the Viz Media anime subtitles in 2016 where Kaio Michiru/Sailor Neptune apparently explains, "Uranus is both a man and a woman, who is a guardian with both sex and both strength." The wording in this translation leads English-speaking fans in the Youtube comment thread of said subtitled clip to readily and diversely interpret Haruka as one of the following or any combination thereof: "intersex," "hermaphrodite," "trans," "transgender," "transgendered but not transsexual," "genderqueer, "gender fluid," "nonbinary," "futanari ," "bigender," "no gender," "genderless," "asexual," "androgynous," "androgynous not genderfluid," "unisex," "transvestite," "lesbian," "tomboy," "butch," "still a woman," "just a woman." By comparing and contrasting the official Tokyo pop and Kodansha Comics manga translations, the official Viz Media SMC3 anime subtitles and dubbing, Miss Dream scanlations, as well as offering my own when appropriate, I firstly seek to demonstrate the inability of western identity labels and English-language pronouns to adequately account for the gendered characterization of Haruka. Further, this paper argues that translating Haruka from Japanese to English demands a move beyond the usual semantics, which is to contextualize Haruka's character in two very specific cultural contexts: the Japanese sexual politics in the 1990s and the Takarazuka theatre, from which Takeuchi drew her inspiration. The latter half of this paper critically evaluates the extent to which these adaptation and translation gaps influence the diverse ways the English-speaking online fanbase has been interpreting Haruka's gender identity for the past two decades.

Bio: Kim Khanh Tran is an MA candidate in the Department of Gender Studies at Queen's University, whose research interests include new media studies; fan studies; Japanese manga and anime; parasocial interaction; and feminist and queer methods, theories, and epistemologies.

(RE)DESIGNING GENDER (4C)
JUNE 20, 11:00 AM, EV 1-615
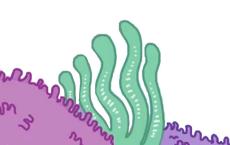
Philippe Vaucher

Animated Impetus

The "twelve principles of animation" presented in *The Illusion of Life* (1995) work: they result in convincing movements and are widely used in commercial practice. But little research has been done to understand why they work. In the course of our research, we have examined findings from cognitive and perceptual science in order to understand how people perceive movement in animated films.
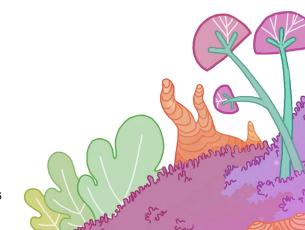
The most interesting discovery is that our brain does not interpret perceived motion in terms of the correct laws of physics, but rather in a more naïve or intuitive way. It is our thesis that animated cartoon characters move and are subject to these "intuitive" laws.

In our microtalk, we will outline "intuitive physics" and show how it applies to the well-known Chuck Jones Wile E. Coyote cartoons. We will conclude by considering if these laws also apply to more realistic animation.

Bio: Philippe Vaucher is a Montreal-based animator, filmmaker and professor. Throughout his film career, he's experimented with various animation techniques and has sought to combine traditional media with digital practices. His independent creations include short films and three music videos, including one which he produced while living in the UK, where he obtained a Masters in Media from the University of the West of England. He was also a digital painter and lead animator on the feature film: *Dédé à travers les brumes* (2009). He was artistic director of the animation sequences in Paule Baillargeon's biopic: *Trente tableaux* (2011). His most recent film, *The Well* (2013), has won two international awards. He currently teaches animation, film and storyboarding at the Université du Québec en Abitibi-Témiscamingue where he's also completing a PhD.

MICROTALKS (5D)
JUNE 20, 1:30 PM, EV 6-720

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126

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 Sallle - 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
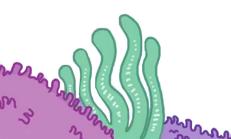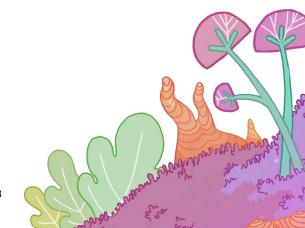
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Alexandre Girard Vermeil

Augmented Play: Augmented Reality and Consumerism in Sword Art Online: Ordinal Scale

This microtalk will discuss how the anime film *Sword Art Online: Ordinal Scale* (Ito Tomohiko, 2017) represents a near-future (2026) transformation of reality, one where augmented reality (AR), has taken over virtual reality (VR), and consequently taken over Tokyo's landscape. Themes of consumerism (publicity), artificial intelligence (AI), heterotopic perception (Chung), convergence (Jenkins), and simulation (Baudrillard) will be of topic. Here, I will argue that the film proposes a return to Jenkins' original meaning of convergence (all media forms in one black box), and that the creation of virtual, or augmented, idols featured in the film (and mirrored in reality in the likes of IA or Hatsune Miku) confirms Baudrillard's notion of the 4th phase of the image, where he argues that the image has no relation to any reality, and becomes its own simulacrum. These elements will be combined to analyze both short scenes from the film, and the way we consume digital products, creating a sort of postmodern version of Benjamin's arcades. Chung's notion of heterotopic perception, which stems from Foucault's concept of heterotopia, will provide a scope that will serve to study animation as an important tool in the creation of a real open composited, or customizable, world—our own.

Bio: Alexandre Girard Vermeil is a recently graduated Bachelor of Fine Arts from Concordia University's honours program Specialization in Film Studies. Having an interest in East-Asian cultures, he researched Taiwan, and Japan's cinema, before turning his focus on digital animation, and Japanese anime, studying under Professor Marc Steinberg, and Professor Thomas Lamarre (McGill University). His current research project, one that will continue in the fall in the Master's program, aims to investigate the digital self, or the extension of one's person into the digital world, through the study of near-future anime series, films, and videogames, in the like of the Sword Art Online franchise. He is currently Festival Co-Director of the 45th Concordia Film Festival (CFF), which will take place May 3-6, 2018.

MICROTALKS (5D)
JUNE 20, 1:30 PM, EV 6–720

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Lea Vidakovic

Telling Without Telling: Animated Stories Beyond the Screen

What happens to the story when animation expands beyond the screen, beyond the cinema venue? Do the new sites (both physical and virtual) call for different content, different form of presentation? What kind of stories would we tell in these immersive environments, that alternate the screen space?

When animation is displaced from traditional screening venues, the viewing experience changes, the attention span shortens and the fixed point of view vanishes in favour of an interactive or immersive experience. Traditional storytelling is challenged by these circumstances, and this situation paves the way towards emergent story structures that work better beyond a single screen. Unlike animations screened in the traditional cinema setting, animated installations most often employ architectural space as an integral part of the story. They are spatial experiences. But so are stories in completely virtual worlds (i.e. in VR). Whether the story is set on multiple screens in physical space, or in a 360 degrees virtual environment, they all deal with spatial storytelling. These stories become spatial encounters, but do these structures tell a story, offering guidance on our journey, or are we left stranded in a virtual world, meant to pick up fragments on a go? Storytelling approaches for immersive environments vary between author driven stories and interactive narratives - on one hand dealing with the desire to tell, while on the other, the desire to withhold, leaving only hints and plenty of space for the viewer to fill in the gaps.

This paper will examine works that tackle the above-mentioned questions, and among them, it will also offer an insight into the work in progress of the practical component of my PhD research - the Family Portrait. A fragmented narrative depicting a dysfunctional family, in the form of a seven screen synchronised animated installation, while being concerned with figurative, spatial storytelling. This work functions as an integral part of the research as a whole, where the on-going theoretical explorations inform the practical studio based work, and vice versa. The aim of this research is to identify narrative strategies that can be employed as spatial storytelling for a variety of expanded animation forms.

Bio: Lea Vidakovic is an artist and animator working with animated installations employing traditional puppet animation technique. She holds a degree as graphic artist and painter from the Academy of Arts, Zagreb, a BA in animation from HVO, Norway, and an MA of audio-visual arts from the Royal Academy of Art KASK, Belgium. Currently she is a PhD candidate at School of Art, Design and Media at NTU, Singapore. Her research interests include fragmented narratives and new storytelling approaches for animated installations, expanded cinema and puppet animation. She exhibited her works in shows and animation festivals, and is a winner of several art and film awards.

EXPANDED FRAMES: ANIMATING SPACE (4D)
JUNE 20, 11:00 AM,
BLACK BOX

Paul Ward

How do viewers 'identify' with animated documentaries?

The paper examines how emotional engagement functions in animated documentary. Murray Smith's influential work outlines how viewers identify with fictional characters and scenes. But there are clearly different moral and ethical registers at play in how such feelings and alliances are mobilised in nonfiction. Once we start talking about how films make us feel, alongside how they try and persuade us to root for particular (real) people, or find their specific arguments convincing, we are also in the realm of rhetoric. But a further problem arises if we are watching something whilst knowing that elements of it are not real, that is, that there are certain fabrications involved: the long-standing debates about how dramatisation and re-enactment can be mingled with documentary are evidence of such a problem. There are specific problems in thinking about animated documentary as a form of re-enactment, but there is a more fundamental way in which animation foregrounds its constructed nature. Various philosophers of literature, drama and film have discussed the 'paradox of fiction' – that viewers will respond emotionally and authentically to something or someone they know does not exist – but animated documentary is a special case of a 'paradox of nonfiction': an expressive act, directly connected to real events and people, but peculiarly attenuated by its constructedness. The idea of animated documentary as an expressive act is something I connect to a discussion of philosopher and linguist J. L. Austin's concept of 'illocutionary force' in his 'performative' model of language. The illocutionary force of a speech act is concerned with effect and intention: it points to what something means but also what you mean by saying it (in the way that you do). Animated documentary's power can therefore be understood by thinking about its illocutionary force – how it communicates and expresses certain things in certain ways. Central to the deeper understanding of animated documentary proposed by this paper is an interrogation of how the emotional 'charge' of viewing something we know to be real-yet-fabricated is underpinned by a series of paradoxes that are built on belief, emotion and affect.

Bio: Dr Paul Ward is Professor of Animation Studies at the Arts University Bournemouth, UK, where he is Course Leader for the MA Animation Production course and co-ordinates PhD students in Animation. His research interests include animated documentary, TV animation and the relationship between animation theory, practice and pedagogy. He is the author of *Documentary: The Margins of Reality* (2005) and a range of journal articles, published in *Animation: An Interdisciplinary Journal, Historical Journal of Film, Radio and Television* and *Animation Journal*. He is the Co-Editor (with Dr Caroline Ruddell) of the new book series Palgrave Animation. Paul was the inaugural Fellow of the Holland Animation Film Festival (HAFF) in 2012, and has given invited and keynote presentations at conferences and festivals in the UK, Switzerland, Denmark, South Korea and the Netherlands. He was a Visiting Professor at the Politecnico di Milano in November 2013. His work has been translated into German, Czech, Korean, Farsi and Japanese. He was President of the Society for Animation Studies for five years from 2010-2014.

ANIMATION, VISUALITY, DOCUMENTARY (7C) JUNE 21, 9:30 AM, EV 6-720

Heather Warren-Crow

An Architecture of Aerosols

William T. Reeves's "Particle Systems: A Technique for Modeling a Class of Fuzzy Objects" (1983) details the author's groundbreaking method for generating CGI representations of things with nebulous contours, such as puffs of smoke. Reeves's approach differs from then-existing techniques in the following ways: "First, an object is represented not by a set of primitive surface elements... but as clouds of primitive particles that define its volume. Second, a particle system is not a static entity. Its particles change form and move with the passage of time. New particles are 'born' and old particles 'die.' Third, an object represented by a particle system is not deterministic, since its shape and form are not completely specified."

Particle animation was first employed to create an "expanding wall of fire" in Star Trek II: The Wrath of Khan (1982). Since then, it has become a mainstay of special effects, used so consistently as to appear almost unremarkable. 21st century moving images are a miasma of animated dust, pollen, and embers. Indeed, in many films, such atmospheric effects upstage other elements of the mise-en-scène, obscuring and at times replacing architectural forms.

My presentation offers a novel proposition: particle animation is a theory of architecture. Focusing on two films that prominently feature particle animation—Avatar (2009) and Mad Max: Fury Road (2015)—I argue that atmospheric particle systems perform the promise and failure of architecture in times of precarity. Mad Max's post-apocalyptic world has no architecture at all except for The Citadel, a crumbling edifice that provides little protection from, and contributes to, the inhospitable environment. The air of The Citadel is thick with animated dirt and vapor. The flipside of this wasteland is Avatar's nurturing planet Pandora, where the Na'vi live in trees, surrounded by floating bioluminescent motes. The films' conspicuous particle animation establishes the parameters of pre- and post-architectural conditions, situations in which architecture has become a class of fuzzy objects—for better (Avatar) or for worse (Mad Max).

Bio: Heather Warren-Crow is assistant professor of Interdisciplinary Arts at Texas Tech University. Her scholarship centers on the relationship between processes of subjectivation and media aesthetics, especially in regards to animation and Internet art. Recent publications include the articles "Before and After Ghostcatching: Animation, Primitivism, and the Choreography of Vitality" (_Screen Bodies,_ 2017) and "Screaming Like a Girl: Viral Video and the Work of Reaction" (_Feminist Media Studies,_ 2016), the performance text "Leash" (_Women and Performance_, 2015), and the monograph _Girlhood and the Plastic Image_ (Dartmouth College Press, 2014). Dr. Warren-Crow is also an artist who has exhibited live and media-based performances at galleries around the world. She has a PhD in Performance Studies from the University of California, Berkeley.

ARCHITECTURE & ANIMATION (7C)
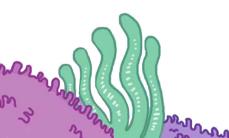**JUNE 21, 9:30 AM, BLACK BOX**
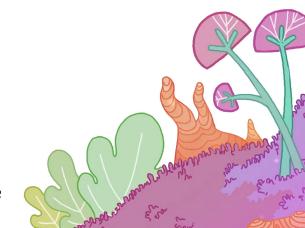
Micah H. Weber

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 Danielle 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
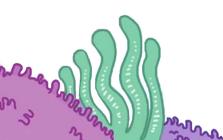
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Tadahiro Yamamoto

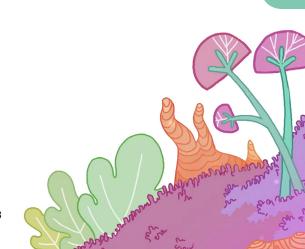### Coloring in Manga Expression During the War and Postwar Periods

From the postwar period manga has mostly been depicted in monochrome due to aspects related to economic efficiency in the publishing process, such as increases in the number of pages in a series due to the larger size of manga magazines, and the production of manga in paperback format for the rental manga market. Currently, some manga also feature partial coloring, for example in the first pages, but the method of coloring the entire story is not presently established. On the other hand, wartime manga was colored with two to four colors and used what is called "layers" of coloring. Even when manga that have a seemingly simple format on the surface - such as the one-page, three-frame format - are viewed in terms of coloring, it is possible to discover another layer of expression.

Previous studies have analyzed one of the main trends in wartime and postwar manga, the shift to cinematic style in manga expression, but there has been limited research on coloring in manga, given that they are mostly depicted in monochrome. This paper will consider various aspects of coloring in manga, using a range of concrete examples; illuminate the relationships between coloring and the principles of composition and the cinematic style of manga; and consider coloring in manga through a comparison with film and animation of the same era.

Bio Tadahiro YAMAMOTO is an Assistant Professor in the Department of Manga Media at Kobe Design University and Visiting Faculty at the International Research Center for Japanese Studies, Kyoto. He holds a Master of Art and Science from Kobe Design University. His research focuses on the history of the art of manga and theory of visual culture. Recent co-authored articles include, "In the Interval Between Fair Play and Chaos: The Representation of Wartime and Postwar in Baseball Manga of the Occupation Period" (*Media Mix Mobilization,* September 2017) and "Abstraction and Realism in the Action of 'Sabu to Ichi Torimono Hikae'" (*Tobio Critiques #2*, May 2016).
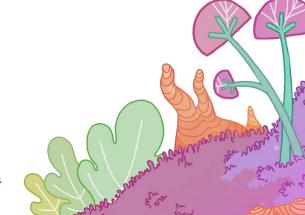
LAYERS & MONTAGE (8C)
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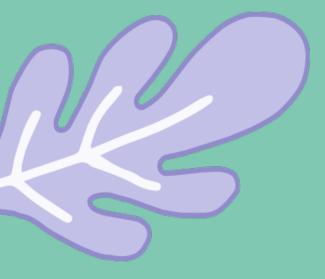
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NOTES

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Steven Woloshen, Scratch animation workshops (with Luigi Allemano)

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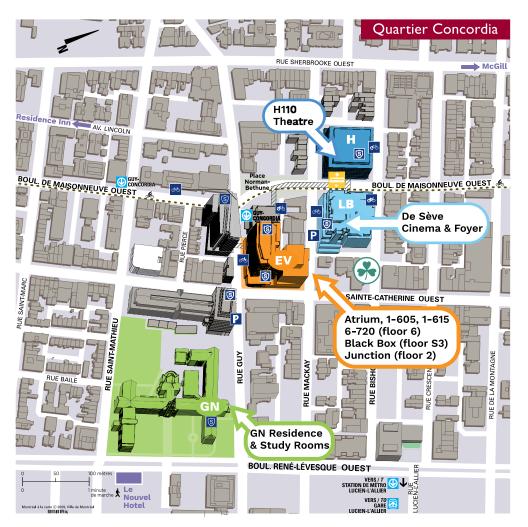sciences humaines du Canada

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JUNE 18–21 2018

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