The SAS conference REDEFINING ANIMATION
Keynote talks are proudly sponsored by
DreamWorks Animation

The 25th Annual Society for Animation Studies Conference

USC School of Cinematic Arts
John C. Hench Division of Animation and Digital Arts
Los Angeles, California, USA

June 23-27 2013
http://anim.usc.edu/sas2013.html

Got a smart phone? Scan the QR codes throughout this Program to view the content online.
REDEFINING ANIMATION

Honoring the tradition of classical animation while also addressing the convergent aspect of the art form across new media formats and technologies, this year’s conference focuses on bringing together scholars, artists and practitioners at the intersection of industry, academia and the arts.

USC’s School of Cinematic Arts (SCA) has a long tradition of animation practice and theory starting in 1941 with the first class taught in animation at the school by artist and large format film pioneer Les Novros entitled Filmic Expressions.

Today SCA houses seven divisions dedicated to the cinematic arts. Besides Hench-DADA, the school includes the prestigious Bryan Singer Critical Studies Division, Interactive Media & Games Division, Production for Film & Television, Writing, Peter Stark Producing and the newest division Media Arts and Practice.

Keynotes, faculty, students and staff from all of these programs will be participating at the conference alongside our special guest keynote speakers Geena Davis (Actor and gender equality advocate), David Hanson (Robotics Artist/Engineer) and Davide Quayola (Artist Italy). Together the REDEFINING ANIMATION SAS conference 2013 will host some seventy national and international scholars across twenty-four panels, micro-talks, screenings and exhibitions at SCA.

Special thanks to DreamWorks Animation and Marilyn and Jeffrey Katzenberg for their sponsorship of REDEFINING ANIMATION. Sincere thanks to the John C. Hench Foundation for their ongoing support and endowment of our program.

The following catalog lists the schedule of events and the artists, scholars and panelists attending the REDEFINING ANIMATION SAS conference 2013.

2013 Conference Committee:

Kathy Smith, Chair and Associate Professor
Lisa Mann, Associate Professor of Cinema Practice and Conference/Exhibitions Director
Christine Panushka, Professor
Welcome to the 2013 Society for Animation Studies conference.

I am delighted to see this year’s conference in Los Angeles, the home to so many animation studios, large and small. I extend my thanks to our hosts, the John C. Hench Division of Animation & Digital Arts based in USC’s School of Cinematic Arts, and hope that they enjoy having the SAS in town.

The exciting program reflects the diversity of Animation Studies, a discipline which continues to develop and welcome new scholars and students to the fold. I hope that new and longstanding members alike will continue to support the SAS through the coming years.

Special thanks of course go to Chair Kathy Smith and her conference team, particularly Exhibitions Director and Associate Professor Lisa Mann. The program they have put together consists of a range of interesting panels, micro-talks and keynotes, and we are particularly pleased to see involvement from Dreamworks, who are also offering a studio tour to those quick enough to snap up the tickets!

I wish you all well for a wonderful conference.

Best wishes,

Professor Paul Ward
Arts University Bournemouth, UK
President of the Society for Animation Studies
### Conference Schedule

#### Sunday, June 23

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<thead>
<tr>
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<td><strong>Session 1 PANELS</strong></td>
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<tr>
<td>12:30-1:30pm</td>
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<td>Spielberg Lobby</td>
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<tr>
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<td>Sessions 1 and 2 MICRO-TALKS</td>
<td>SCA 112 / 110</td>
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<td><strong>Session 2 PANELS</strong></td>
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<td>Redstone Stage 2</td>
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<td><strong>Session 5 PANELS</strong></td>
<td>SCA 108 / 112 / 110 / SCB 104</td>
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<tr>
<td>12:15-12:45pm</td>
<td><strong>KEYNOTE 6</strong>: Geena Davis</td>
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<td><strong>ANNUAL SAS BUSINESS MEETING</strong></td>
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**Conference Schedule**

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- 6:00-8:00pm: Dinner on your own
- 8:00-9:30pm: **SCREENING**: Blur + Sharpen

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- 10:00-10:30am: Morning Coffee Break & 180° Dome Screenings
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- 8:00-9:30pm: **SCREENING**: Lotte Reiniger Dance of the Shadows
PANEL & MICRO-TALK TOPICS + SCHEDULE

SESSION 1 PANELS: MONDAY MORNING 10:30AM - 12:30PM

- Session 1A - Creating Worlds: Augmented Reality
  SCA 108
- Session 1B - Animation for Games and Embodied Performance
  SCA 112
- Session 1C - Historical Devices in Contemporary Animation
  SCA 110

SESSION 2 PANELS: MONDAY AFTERNOON 2:30 - 4PM

- Session 2A - Animation Within Social Movements
  SCA 108
- Session 2B - Death, Time, and Animation
  SCA 112
- Session 2C - Framing Concepts through Character
  SCA 110

SESSION 3 PANELS: TUESDAY MORNING 10:30AM - 12:30PM

- Session 3A - Large Scale Architectural Animation
  SCA 108
- Session 3B - Virtual Reality/Visualizing Science
  SCA 112
- Session 3C - Animation Infiltration of Other Artforms I
  SCA 110

SESSION 4 PANELS: TUESDAY AFTERNOON 2:30 - 4PM

- Session 4A - Stereoscopy and Perception
  SCA 108
- Session 4B - Animation in Place
  SCA 112
- Session 4C - Animation Infiltration of Other Artforms II
  SCA 110

SESSION 5 PANELS: WEDNESDAY MORNING 10:30AM - 12:30PM

- Session 5A - Redefining Character Animation
  SCA 108
- Session 5B - Animation: Gothic and Fairy Tale
  SCA 112
- Session 5C - Consciousness and Sound
  SCA 110
- Session 5D - The Animated Brain
  SCB 104

SESSION 6 PANELS: WEDNESDAY AFTERNOON 2:30 - 4PM

- Session 6A - Performing Animation
  SCA 108
- Session 6B - Animating Architecture
  SCA 112
- Session 6C - Animating the Intangible: the Animated Soul
  SCA 110

MICRO-TALKS + DOME TALKS

- MT1 - Monday 1:30 - 2:00pm
  SCA 112
- MT2 - Monday 1:30 - 2:00pm
  SCA 110
- Dome Talk - Tuesday 1:30 - 2:30pm
  Redstone Stage 2
- MT3 - Wednesday 2:00 - 2:30pm
  SCA 112
- MT4 - Wednesday 2:00 - 2:30pm
  SCA 110

SPECIAL CONFERENCE EVENTS

ON-CAMPUS EVENING SCREENINGS

- SUNDAY, JUNE 23
  Hench-DADA Alumni Retrospective
  SCA 108
  3:30 - 4:30pm Part One 1999-2006
  4:45 - 5:45pm Part Two 2007-2012

- MONDAY, JUNE 24 - 8:00 PM
  Blur + Sharpen
  Curated by Holly Willis and Steve Anderson
  Norris Theater

- TUESDAY, JUNE 25 - 8:00 PM
  Animating the Unconscious
  Curated by Christine Panushka
  Norris Theater

- WEDNESDAY, JUNE 26 - 8:00 PM
  Lotte Reiniger: Dance of the Shadows
  The 2012 documentary directed by Susanne Marschall, Rada Bieberstein, and Kurt Schneider.
  Norris Theater

OTHER EVENTS

- Full-Dome Screenings
  Tuesday, June 25,
  Screenings - see schedule on previous page
  Talk at 1:30 - 2:30pm
  Talk - SCA 108

- Sand Animation in the Digital Age
  Demo + Exquisite Corpse Collaborative Project by animator and USC alumna Corrie Francis Parks.
  On-going throughout the conference in the Gallery.

- SCA Gallery Exhibition
  Recent works by Hench-DADA faculty and staff.
  SCA Gallery

- Day trip to DreamWorks Animation Studio
  Thursday, June 27
  (Reservations required)
  DreamWorks Studio

- Warner Bros. Archives
  A collection of historical animation artifacts from the famous studio will be on display during the conference.
  Doheny Library
OPENING RECEPTION SPEAKER
Sunday 6:30pm

JEFFREY KATZENBERG

Jeffrey Katzenberg is the Chief Executive Officer and a Co-Founder and Director of DreamWorks Animation. In 1994, along with Steven Spielberg and David Geffen, he co-founded DreamWorks SKG, which produced a number of celebrated films including three Best Picture Academy Award® winners.

In 2004, DreamWorks Animation became a publicly-traded company with Katzenberg at the helm. Under Katzenberg’s leadership, DreamWorks Animation has become the largest animation studio in the world and has released 26 animated feature films, which have enjoyed both critical and commercial successes, earning nine Academy Award® nominations and two wins for Best Animated Feature.

In addition to critical success, DreamWorks Animation has been recognized as one of the “100 Best Companies to Work For” by FORTUNE® Magazine for five consecutive years. In 2013, DreamWorks Animation ranks #12 on the list.

Prior to co-founding DreamWorks, Katzenberg served as Chairman of The Walt Disney Studios and President of Paramount Studios. In 2013, Katzenberg was awarded the prestigious Jean Hersholt Humanitarian Award by the Academy of Motion Picture Arts and Sciences for his outstanding contributions to humanitarian causes.

OPENING RECEPTION SPEAKER
Sunday 6:30pm

BILL DAMASCHKE

As Chief Creative Officer for DreamWorks Animation SKG, Bill Damaschke is responsible for leading the creative and artistic direction of the studio. His responsibilities include overseeing the creative production and development processes for all of the studio’s feature projects, including shaping the creative teams behind each project and growing the Company’s creative talent pool.

During his tenure at DreamWorks Animation, Damaschke has been integrally involved in overseeing each of the Company’s animated releases from the Academy Award®-winning blockbuster Shrek in 2001 through the recent release of the worldwide box office smash, The Croods. Damaschke is central to DreamWorks Animation’s future release slate strategy and is currently working on a wide range of feature films in various stages of production. In his role Damaschke also oversees all live theatrical production at the Company, including the Tony, Drama Desk and Outer Critics Circle Award-winning Shrek The Musical which opened on Broadway in November of 2008 followed by a West End run, as well as How to Train Your Dragon Live Spectacular which toured throughout the US beginning in June 2012.

Damaschke joined DreamWorks in 1995. He has since served as a producer and executive producer on a number of the studio’s feature films before being named Head of Creative Production in 1999, Head of Creative Production and Development in 2005 and Co-President of Production for Feature Animation and President of Live Theatricals in 2007.

A native of Chicago, Damaschke graduated from Illinois’ Wesleyan University with a BFA in Music and Theatre. He began his career in animation working on the hit feature film, Pocahontas.
THE HARVEY DENEROFF KEYNOTE ADDRESS

TOM SITO
Character Animator and Professor


ABSTRACT: “Moving Innovation, A History of Computer Animation”

2013 marked the 50th year since Ivan Sutherland published Sketchpad, the first software for a computer to draw lines instead of numbers. It also marks 20 years since the big movies like Jurassic Park changed the public’s acceptance of computer animation in film. There is more to the history of computer animation than George Lucas rubbed a lamp and John Lasseter popped out. Computer Graphics, now universally understood by the acronym “CG” began it’s journey in the Lincoln Labs of MIT and the Pasadena garage of the Whitney family. For decades it grew and developed in Westbury New York, Palo Alto, Utah, Toronto, Ohio, to finally gain it’s maturity in the setting of Pixars seminal classic, Toy Story. The history of traditional animation has been linear- Muybridge to Blackton to McCay to Walt Disney. To chronicle CG history, you must trace the parallel threads of Research Science, Military Flight Simulators, Motion Picture Visual Effects, Experimental Filmmaking, Games and the Cartoon Animation Industry. These threads moved along, occasionally intersecting, but in the main ignorant of one another, until by the late 1980s the vertically integrated media conglomerates compelled their convergence. Not being a technologist myself but an artist, I was struck by the passion of the creators of CG. Many from diverse backgrounds- Scientists, Beatniks, Hippies, Military Officers, Nerds and Non-Conformists. They created something no one really wanted, and no one asked for, and conquered Hollywood with it.

THE HARVEY DENEROFF KEYNOTE ADDRESS

KEYNOTE ADDRESS 2

DAVIDE QUAYOLA
Artist

b. 1982, Rome, Italy, Lives and works in London, UK

Regarded for his enigmatic video installations, Quayola creates hybrid spaces of animated painting and sculpture. Engaging a practice of audio-visual performance, drawing, photography and software programming, he explores a fine boundary located between the real and artificial.

Special institutional commissions of Quayola’s work have allowed him exceptionally rare access to the art and architecture of churches, theatres and museums in Europe, such as Notre Dame and the Vatican. In his work, original masterpieces and collections become raw canvas, as Quayola anchors a video-based exploration in a conversation about archives, collage, intellectual property and the appreciation of an object. In an age of the Google Art Project, which offers unprecedented access to the literal surface of a painting, Quayola handles the time we spend looking at art as a plastic artifact, something to be sculpted and suspended. The gaze is a place where the logic of a picture unfolds, seemingly excavated from beneath the image.

The first solo exhibitions of Quayola’s work opened at bitforms gallery in May 2012 in New York, and at Young Projects Gallery in March 2012 in Los Angeles. Past displays have included a 54th Venice Biennale project at the Italian Cultural Institute in London and group exhibitions at the Victoria & Albert Museum, London; the British Film Institute, London; Gaîté Lyrique, Paris; Palais des Beaux Arts, Lille; Grand Theatre, Bordeaux; Church of Saint Eustache, Paris; Forum des Images, Paris; Centro Cultural Recoletta, Buenos Aires; Park Avenue Armory, New York; EMPAC Centre, New York; Yota Space, St. Petersburg; MIS, São Paulo; Casa Franca, Rio de Janeiro; and BAC Center d’Art Contemporain, Geneva; as well as festivals such as Sonar, Barcelona; STRP, Eindhoven; Cimatics, Brussels; onedotzero, London; Elektra, Montreal; and the Clermont Ferrand Film Festival, among others. Also a frequent collaborator on musical projects, Quayola has worked with composers, orchestras and musicians including Mira Calix, Plaid, Matthias Kispert and the National Orchestra of Bordeaux. In 2005 he was awarded a BA from University of the Arts London.

ABSTRACT:

In this presentation Quayola will discuss both conceptual and technical aspects of his work, describing the core themes and inspirations in his research, his technical approach in creating parametric systems and his relationships and obsession with classical art.

Davide Quayola’s keynote speech is sponsored by DreamWorks Animation
ABSTRACT: “Dream Worlds: Imagining the Worlds of Walden and The Night Journey”

In this presentation, Tracy will discuss the evolution of the designs for two experimental game worlds: The Night Journey and Walden, a game. The Night Journey is a collaboration with media artist Bill Viola which game takes place in a visually abstracted landscape that layers 3D imagery, post processing effects and archival video footage into a surrealistic world of “explorable cinema.” Walden, a game, simulates the philosophy of living a simplified existence articulated by Henry David Thoreau’s experiment at Walden Pond which is supported by an NEA arts in media grant. Prior to joining USC, she was president and founder of the interactive television game developer, Spiderdance, Inc. Spiderdance’s games included NBC’s Weakest Link, MTV’s webRIOT, The WB’s No Boundaries, History Channel’s History IQ, Sony Game Show Network’s Inquizition and TBS’s Cyber Bond. Before starting Spiderdance, Tracy was a founding member of the New York design firm R/GA Interactive, Creative Director at the interactive film studio Interfilm and a designer at Robert Abel’s early interactive company Synapse. Tracy’s work has received numerous industry honors including an Emmy nomination for interactive television and Time Magazine’s Best of the Web.

KEYNOTE ADDRESS 4

MIKE FINK
Visual Effects Supervisor

Michael has been using cameras to tell stories since he was 10 years old. He has earned degrees from California State University Northridge, San Francisco Art Institute, and California Institute of the Arts.

Michael began working in film on China Syndrome in 1977. He “cut his eye teeth” on films such as Star Trek the Motion Picture and Bladerunner. His first VFX Supervisor credit was on WarGames, in 1982. He has since worked on over 45 films, including Buckaroo Banzai, Project X, The Seventh Sign, Batman Returns, Braveheart, Mars Attacks!, X-Men, X-Men 2, Constantine, The Golden Compass, Tropic Thunder, Avatar, Tron: Legacy, Tree of Life, and Life of Pi.

Michael created his first CG animated characters in Batman Returns (Academy Award nomination), and followed that with the creation of the Coca Cola Polar Bear commercial in 1993. In 2008, Michael received an Academy Award for Best Visual Effects, and a BAFTA Award for Best Special Visual Effects for the film The Golden Compass, which had over 100 individual animated characters.

Michael joined Prime Focus, Ltd. In 2008 as CEO, Senior Visual Effects Supervisor. During his tenure at Prime Focus, Michael has overseen visual effects for films such as G.I. Joe, New Moon, Avatar, A Team, Tron: Legacy, Sucker Punch, and Tree of Life.

Michael is on the Executive Committee of the Visual Effects Branch of the Academy of Motion Picture Arts and Sciences, and is a founding member, board member, and 1st Vice-Chairman of the Visual Effects Society. He is presently Visiting Professor in the School of Cinematic Arts at the University of Southern California, and holds the George Melies Chair in Visual Effects at that institution.

Michael lives with his family in Los Angeles.

ABSTRACT: “Visual Effects Paradiso”

Did anti-aliasing start with Da Vinci? Ray-tracing with Van Eyck? What links the work of Velasquez and Zemekis? Da Vinci and Cameron? Who created the very first visual effects shot and how was it done? And was it really Edison or was it Massacio that created it?

In this talk we look at the broad canvas of Western art, photography, and film through the eyes of a visual effects filmmaker and animator. From wall paintings in Herculaneum to modern visual effects scenes in contemporary film, we can see how artists have, since the earliest days of visual storytelling, used technology to create new realities.

We’ll look at how Renaissance artists’ desire to tell stories through pictures drove the creation of new ways to depict motion, light, scale, perspective, and color, and how the concerns of early artists were very much the same concerns shared by filmmakers today.
David Hanson creates androids-humanlike robots with intelligence and feelings. Via integrated research in cognitive A.I., material science, sculpture and animation, expressive robotic faces and walking robot bodies, Hanson strives to bring robots to life, literally. The walking, animated, conversational robots resulting from Hanson's efforts were called "genius" by WIRED and PC magazine, and appeared in National Geographic and Popular Science, among others. A former Disney Imagineer, Hanson received awards from NASA, NSF, AAAI, and the Tech Titans' Innovator of the Year. Hanson invented or co-invented numerous technologies, including lipid-bilayer nanotech simulating skin, expressive face mechanisms, and neurocognitive-inspired software systems for A.I. He published over 32 peer-reviewed papers with IEEE, Springer, Cog Sci, AAAI, SPIE, chapters in 4 books, and coauthored a book with JPL senior scientist Joseph Bar-Cohen.

As an artist, Hanson exhibited at the Cooper Hewitt, Tokyo Modern, Reina Sofia, and many other museums and galleries. Hanson received his Ph.D. from the University of Texas at Dallas and film BFA from Rhode Island School of Design. Hanson founded Hanson Robotics and RoboKind to pursue character robot research and applications.

**ABSTRACT:** "Intelligent, Embodied Animation--when art comes to life, literally"

From the caves of Lascaux to modern computer animation, humans have long attempted to recreate living beings as art. Robots, and many other of today's technology and sciences, now allow humans to simulate biological processes as never before, and the trends of discovery and invention are only accelerating, offering tremendous waves of opportunities for the arts.

This talk discusses the consequences of such a reality, in the context of recent work in intelligent robots, agents, and artificial life, including the speaker's own work in these areas with such works as the Android portraits of Albert Einstein and Philip K Dick, Bina 48, Zeno, and Deigo-san robots, in collaboration with many artists and scientists. While we have a long way to go before making such machines truly alive, even the early versions of the robot have made strong leaps forward towards this goal, winning the love and fear of people around the world. To achieve the grand ambition of true living characters, however, will require much bolder efforts. To this end, the speaker describes a network of collaboration with scientists around the world, in a growing open-source movement to achieve Genius Machines-- robots with greater-than-human intelligence, creativity, and wisdom.

Geena Davis is one of Hollywood's most respected actors, appearing in several roles that became cultural landmarks. In 1989, Davis received the Academy Award for Best Supporting Actress in "The Accidental Tourist" and earned the 2006 Golden Globe Award for Best Performance by an Actress in a Television Series -- Drama, Davis broke ground in her portrayal of the first female President of the United States in ABC's hit show "Commander in Chief."

A long-time advocate for women, Davis is becoming recognized for her tireless efforts on behalf of girls nearly as much as for her acting accomplishments. She is the founder of the non-profit The Geena Davis Institute on Gender in Media and its programming arm See Jane, which engages film and television creators to dramatically increase the percentages of female characters -- and reduce gender stereotyping -- in media made for children 11 and under.

Davis was recently appointed Special Envoy for Women and Girls in ICT for the UN's International Telecommunication Union (ITU). Davis is also an official partner of UN Women, working toward their goal of promoting gender equality and empowering women worldwide. Davis is the Chair of the California Commission on the Status of Women.

Davis holds honorary degrees from Boston University, Bates College and New England College.

**ABSTRACT:** "Geena Davis Institute on Gender and Media"

Founded in 2004 by Geena Davis, the Geena Davis Institute on Gender and Media and its programming arm, See Jane, are at the forefront of changing female portrayals and gender stereotypes in children's media and entertainment. The Institute is uniquely positioned to spotlight gender inequalities at every media and entertainment company through cutting-edge research, education, training, strategic guidance and advocacy programs. Our mission is to work within the entertainment industry to dramatically alter how girls and women are reflected in media.
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ABSTRACT: "An Animated Future for 3D"

This presentation discusses whether 3-D film production can remain commercially sustainable through animated feature films. A frequently voiced notion is that stereoscopic film processes are appropriate for animated films but not live-action features. Given that the history of stereoscopy exhibits several waves or fads of popularity going back as far as 1833 when Sir Charles Wheatstone created the first stereoscopic viewer, will the emphasis on animation (whether it be the latest Pixar film, CGI effects-heavy hybrid film, or video game animation in 3D) continue to intrigue audiences or will it once again fade into the background?

Arguments both for and against 3-D often note that it adds a dimension of realism to moving images, but stereoscopic technology is too limited to do more than gesture at a lived spatial experience. And this is why animation has become a popular form of 3-D film and may be the key to developing a sustainable commercial audience and sophisticated aesthetic. In Wreck-It Ralph, for example, the style of early video game animation minimizes the falseness pop-up book or diorama feel of 3D spatial aesthetics while at the same time invoking feelings of nostalgia in older audience members.

BIO:

Kara Lynn Andersen is an Assistant Professor of Film Studies at Brooklyn College, CUNY. Her research explores the intersections of live-action film, animation, and video games. She has guest edited a special edition of Animation Journal, “Animation on the Fly,” focusing on video game animation and has an article on European horror video games forthcoming in Transnational Horror across Visual Media: Fragmented Bodies.
ANITHA BALACHANDRAN, Srishti School of Art, Design and Technology (India)

ABSTRACT: “Divine redesign: animated ‘child gods’ and the Indian imagination”

A curious trend sweeps TV programming in 21st century India, globally among animation’s fastest growing markets. A large number of animated shows such as Chhota Bheem, Bal Ganesh, Bal Hanuman and Little Krishna, each depicting the imagined childhood of a notably male Hindu god, go on air or into production. This recent public fascination with the animated antics and bodies of the ‘divine’ male-child (rather than the original adult god) bears closer evaluation. Parallel realms seem to coalesce in the design of these ‘child gods’. On one hand is a world of folk mythologies and unevenly shared religious beliefs. On another, imported traditions of animated entertainment that extend from the pervasive legacy of Disney to widely televised and dubbed series like Dexter’s Lab or Doraemon.

It is this creation of hybrid digital heroes to embody both a travelling cosmopolitanism and hegemonic modes of enculturation that I set out to decode through a close review of the child god pantheon. The overtly violent content and sexual stereotyping in these shows—among other qualities built into the cute kiddy characters of these emerging mythologies—also bring into focus the assumptions of a dispersed ‘national’ community that creates and consumes them.

While local and diasporic audiences fuel this growing genre, how might those outside this fold view the characters? If these shows express the urbanizing Indian imagination, do deeper tensions lurk beneath their visual surfaces? Are these really just innocuous attempts to repackage tradition for a new generation?

BIO:
Anitha Balachandran combines live action and experimental techniques of animation in her short non-fiction films. An animation graduate from the National Institute of Design in India, she has a M.A. from the Royal College of Art, London. As a practitioner she’s particularly interested in exploring poetry and oral histories as technologies of memory. Her research interests lie in the histories of animation in the Indian sub-continent and in the emergence of mythological animation as a dominant genre. Among papers she has presented is ‘Tailing Hanuman’ at a Society of Animation Studies conference in 2008. She is visiting faculty at the Srishti School of Art, Design and Technology in Bangalore.

JAIMIE BARON, University of Alberta (Canada)

ABSTRACT: “Animating the Historical Trace: Contemporary Experimental Animation, Found Materials, and Spatiotemporal Effects”

While the combination of live-action footage and animation has a long history, a number of recent experimental films have been combining specifically found live-action images with a variety of animation techniques – from hand-manipulated collage to rotoscoping to digital extrapolation – producing a variety of novel effects. In this paper, I examine the intersection between contemporary experimental animation and found footage filmmaking in order to think about the way in which animation techniques may transform the spatial, temporal, and affective dimensions of found images and sounds. In each of the films I discuss, which include Stacey Steers’ The Night Hunter (2010), Tony Gault’s Ghost of Yesterday (2012), Jeremy Rotsztein’s Revving Motors, Spinning Wheels (Action Painting) (2011), and Eric Patrick’s Retrocognition (2012), various animation techniques are used to rework the image within the frame itself to produce composite, hybrid uncanny spaces which nevertheless retain their anchor in the indexical, photographic world. Indeed, the fact that these films make use of found footage generates a sense of a transformation of the past, of a literal animation of history, which is not the same as animated versions of historical events. Indeed, this animation of the historical trace offers an experience of pastness which nonetheless completely refuges the past, generating a novel relationship between viewer and historical world. I further argue that these (and other) contemporary experimental animations that appropriate found materials are articulating a transformation in our mediated relationship to time and space, reconfiguring conventional hierarchies of perception.

BIO:
Jaimie Baron is an Assistant Professor of Film Studies at the University of Alberta. In addition to animation, her research interests include documentary film, experimental film, appropriation practices, copyright, and the ways in which media technologies may reshape human experience. Her work has been published in The Velvet Light Trap, Spectator, Discourse, Eludamos, FRAMES, Frame, Projections and several anthologies. She is currently completing a book entitled The Archive Effect: Found Footage and the Audiovisual Experience of History. She is also the director of the Festival of (In)appropriation, a yearly showcase of contemporary experimental found footage films.
PRESENTER ABSTRACTS

GEOFFREY BEATTY, Philadelphia University (USA)

ABSTRACT: “Will There Be Blood?: Exploring Pain as Humor in 2D and 3D Animation”

The falling anvil. The stick of dynamite in the back pocket. The hacked limb. The crumpled hand in the mousetrap. The kick to the crotch. Cartoon violence, along with other types of screen violence, has been a focus of research and debate for many years. The emphasis of the ensuing dialogue has primarily been on the effects this violence may or may not have on its audience. While that is a worthy topic demanding more serious attention, there are other areas of interests for animators and storytellers, areas that currently lie somewhere on the margins of this research and outside of the popular debate.

This paper explores the use of violence, or more correctly pain, as humor in animated imagery and what role, if any, the particulars of the chosen medium may play in determining whether an image is painfully funny or just painful. This is often referred to as a “pain gag.” The Pixar Animation Studios short film “Presto” offers an excellent starting point for this discussion, as it attempts to marry the cartoon violence of the MGM Tom and Jerry shorts with the “truth to materials” of contemporary 3D animation. Information gathered from direct interviews with the director and supervising animator of “Presto” is interwoven with research into the psychology of screen violence and several examples of pain gags from other films that run the gamut of animated techniques.

BIO:
Geoffrey Beatty is founder and coordinator of Philadelphia University’s Animation program. After receiving his undergraduate degree in animation from the University of the Arts, Geoffrey worked for the MIT Media Lab creating animation for research into artificial intelligence and robotics. Since then, he has worked on a wide variety of projects including augmented reality exhibits, character-based narratives, and medical visualizations for clients as diverse as Hasbro, Novartis, and the Philadelphia Museum of Art.

He has been teaching at Philadelphia University for eight years, and has previously taught at Drexel University and Delaware College of Art and Design. He is also leads professional workshops in Autodesk Maya, for which he is a Certified Trainer. His graduate studies in interactive design have sparked his interest in developing animation tools for students. He is currently at work on developing an application utilizing smartphones as gestural input devices for 3D modeling.

PRESENTER ABSTRACTS

LISA BODE, University of Queensland (Australia)

ABSTRACT: “Close encounters of the animated kind: alien character design and facial performance in hybrid science fiction cinema”

As CG animation has steadily replaced or augmented the use of puppets, prosthetic makeup or rubber creature suits as the dominant means of creating alien characters in science fiction cinema, there has been a corresponding increase in emphasis on the expressivity of the alien’s face. This paper looks at how Super 8 (Abrams, 2011), District 9 (Blomkamp, 2009), and going further back, The Abyss (Cameron, 1989), in quite different ways all stage human-alien encounters which centre on the strangely human and legible expressions visible on the alien's deeply inhuman face. Human-alien encounters in science fiction cinema have often been read as allegories of various kinds of self-other relations, with the aliens standing in for communists (Biskind, 1983), messiah figures (Ruppersberg, 1990), racialised others (Rieder, 2009), or more recently, colonising or colonised peoples (Zizek, 2010). At the same time, in films like Solaris (Tarkovsky, 1972; So- derbergh, 2002) and 2001: A Space Odyssey (Kubrick, 1968) the human-alien encounter provides an experience of The Mysterium - a sense of awe at absolute otherness beyond human understanding (Wessel, 2004). Here then I ask what impact has this facial turn had on the meanings and affective possibilities of the alien-human encounter in cinema, and how do they intersect with wider shifting ideas, such as those proposed by Paul Ekman, about the face's knowability or unknowability?

BIO:
Lisa Bode is Lecturer in Film and Television Studies at the University of Queensland. Her research centres on various intersections between digital animation and live action cinema, such as the critical reception of synthespians, performance capture and animation as a means to augment or extend screen performance. She has published articles in Animation: An Interdisciplinary Journal and Cinema Journal, and has a chapter in the forthcoming anthology Special Effects, New Histories, Theories, Contexts, edited by Bob Rehak, Dan North and Michael Duffy (Palgrave Macmillan). She is currently working on a book about the historical interplay between screen acting and visual effects.
ROSE BOND, Pacific Northwest College of Art (USA)

ABSTRACT: “Poetics & Public Projection: Layered History - Redrawn Memory”

We live in a society dominated by the moving image and increasingly colonized by multiple ‘screens’. This paper investigates aspects related to multi-channel animated work that coexists with architecture - work that merges spectacle with content. Referencing historic projections, such as Glimpses of the USA by Charles and Ray Eames (1959) as well as my own multi-channel piece proposed for the Smithsonian, I will explore several lines of inquiry: the notion that buildings hold accretions of memory; how the brain seems to process multiple projections; and comment upon the archive and narratives that (re)shape them.

BIO:

Rose Bond is a Canadian born media artist who lives and works in Portland, Oregon. Her short films have been screened in international competitions including Sundance and the New York Film Festival. Although her roots are in frame-by-frame, hand drawn and direct animation, her current work focuses on public site-based animated installations. Rose Bond is Chair of Animated Arts at the Pacific Northwest College of Art in Portland and is a member of the editorial board for the journal AP3 (Animation: Process, Practice & Production).

AMBER BOWYER, University of Southern California (USA)

ABSTRACT: “The Things Cartoons Can Do: Toward A History of Instrumental Animation”

Contemporary media is saturated with instructional animation of many types: graphical user interfaces, advertising, and educational media all rely on animation’s special ability to depict abstract concepts or invisible processes. This process is central to many of media’s instructive abilities. The problem of delineating categories like instructional films, science films, educational films, documentary films, and so forth, from one another has long been unresolved, but the techniques used within the films to produce knowledge are more thoroughly researched and understood. Consistently through the past century, animation has been to be a highly valuable instrument in this arsenal, across categories. What characterizes the instrument of animation within instruction? What does history show to be its core affordances? Animation’s great instructional asset is its liminality: it occupies a space somewhere between the realms of visual depiction and abstract representation. Since Edison, whose early films like “The Cream Separator,” used moving cutaway models (that have been misidentified by scholars as early animation), the simplification and decontextualization of moving pictorial elements has been a creative and practical tool for demonstrating processes.

This paper focuses on the inception of instructional animation with special attention to one of animation’s early instrumentalists, Max Fleisher. Fleischer tested the limits of what could be produced in the fissure between the moving real and the moving abstract, and met various successes. His chef d’ouvré in this project was arguably his feature, The Einstein Theory of Relativity (1923), but this film did not meet its goal of rendering the most contested scientific concept of its day accessible to the masses. Fleisher’s interest in technologies of instruction, from his tenure as the art editor at Popular Science, to his wartime implementation of instructional rotoscopy, to his timeless and simple interactive innovation, “follow the bouncing ball” demonstrate where moving visual abstractions—platonic shapes, cross-sections, outlines, lively diagrams — may lie, in the liminal space between instruments of knowledge production and instruments of experimentation. By understanding animation as an instructional instrument inciting experimental thought, categorical schisms between educational films and documentary films, as well as between film studies and communications studies can begin to meaningfully connect.

BIO:

Amber Rae Bowyer is a PhD student in Critical Studies at USC in the School of Cinematic Arts. She specializes in the history of recontextualization in moving pictures, including film, animation, television, and comics. Her work theorizes the significance of the appropriative act within these forms as a politics, a means of knowledge production and a recuperation of materiality and affect.

Tuesday 10:30AM-12:30PM • Session 3A - Large Scale Architectural Animation • SCA 108

Monday 2:30-4:00PM • Session 2C - Framing Concepts through Character • SCA 110
PRESENTER ABSTRACTS

CHERYL CABRERA, (USA)

ABSTRACT: “The Animation Hall of Fame”

The Animation Hall of Fame, Inc. is a 501(c)3 non profit organization that exists to educate visitors, fans and scholars from around the world about the history and continuing significance of animation. It will carry out this mission through its operation of a world-class international museum complex that collects, preserves, exhibits and interprets this art form and through its library and archives as well as its educational programs.

AHOF has been pursuing the dream of having the 113+ years of history of the art of animation be available to the world and at the same time preserve the artifacts, methodology, and periodicals that chronicle it. We also will encourage evolving technology and new exploration by worldwide artists and storytellers.

BIO:

Cheryl Cabrera is an Autodesk Certified Instructor in Maya and author of An Essential Introduction to Maya Character Rigging, and her new book, Reel Success: creating animation demo reels and portfolios, will be published March 2013 by Focal Press. Cheryl is currently an Assistant Professor of Digital Media at the University of Central Florida. She taught as Professor of Animation at the Savannah College of Art and Design from 2001 to 2009 and holds a B.A. and M.Ed. in Education and an M.F.A. in Computer Art with a specialization in 3D Animation. She is a digital artist and animator that blends the lines between digital imagery and the traditional painting medium. She has participated in numerous group and solo exhibitions in the U.S. and her works are featured in several private collections. Cheryl also serves on the Board of Directors for the Animation Hall of Fame.

PRESENTER ABSTRACTS

LAURA CECHANOWICZ, University of Southern California (USA)

ABSTRACT: “Projection Mapping as Defining a New Location for Animation”

This talk will explore projection mapping as defining a new location for animation within everyday physical spaces. In designing animated spaces, artists are able to transform, deconstruct, and reconstitute space, to many ends. Within my work, I created a projection mapping installation designed as an immersive, autobiographical experience. This piece was originally crafted for an archway in the SCA Complex.

The art of projection mapping enabled me to commandeer and re-imagine a stone archway as a site of my personal memory. My animated documentary installation investigates my memory of my grandma before she died from cancer. It explores the intense pain and beauty of life and death, including the process of healing through immersive experiences in water and sound. In creating an immersive visual and aural experience, I was able to uniquely convey my experience through space and time.

I have been able to exhibit this piece in many spaces, including Colombia and Iowa City, and in each location it uniquely reconfigures the existing spaces. The piece imposes doorways on walls, echoing my experience of finding an entry point to healing even when faced with the death of a loved one.

BIO:

Laura Cechanowicz is a Los Angeles-based collage artist who works with animation, installation, video and performance. Her work explores history, nonverbal communication, neuroscience and the embodied mind; and as a theorist practitioner she focuses on issues of social justice and equality. Laura is the co-founder of the interdisciplinary collective the Los Angeles Institute of Experimentation (LIE), a group of independent artists who collaborate and screen together internationally. She earned her BA from the University of Michigan with Film & Video, Psychology and German majors, and her MA in Film Studies from the University of Iowa. She is now pursuing an MFA in Animation at the University of Southern California as an Annenberg Graduate Fellow.
PRESENTER ABSTRACTS

LUCY CHILDS, Bournemouth University (UK)

ABSTRACT: “Poetry in Motion”

“There has been an explosion of experiments with various forms of digital puppetry in the past couple of years, but we’re still lacking a true “killer app” that makes real-time manipulation of digital characters simple an intuitive. That doesn’t mean that progress isn’t being made though; little breakthroughs are being made all the time.” This quote is taken from Machin-X: Digital Puppetry, which describes itself as “a blog about real-time animation, interactive technology and how pixels and puppetry are coming together.”

This micro talk will seek to provide a succinct survey of the techniques and who’s using them in the field of digital puppetry. How are technologies like the X-box Kinect and Arduino being used to create real time ‘improvisational animation’? What is the process like for the performance animator and how does it compare to puppetry and animation as distinct disciplines? What sort of quality of motion is being achieved with the various technologies and does it celebrate and transmit the same ‘joy of motion’ as was evident in so many of the great twentieth century cartoonists? What do animation and puppetry have in common and where do they diverge? How does this re-define the art of character animation? What might be the implications for animated content in the future? This talk hopes to provide some insights into this emerging field by taking a snapshot of the state of the art as a whole and demonstrating some examples from my own work.

BIO:
I am a Senior Lecturer at the National Centre for Computer Animation, Bournemouth University, UK, where I’ve been teaching animation design for the last ten years. I am currently undertaking a practice-based PhD which explores the quality of motion inherent in a variety of different methods of character and object animation including improvised animation sequences in which the animated motion is produced by means of performance capture. I have presented several papers at previous SAS conferences including Trondheim, San Antonio, Portland and Athens.

Monday 1:30-2:00pm • MT2 • SCA 110

PRESENTER ABSTRACTS

CLIFFORD COHEN, USA

ABSTRACT: “Around the World in 3’s (Animation within Social Movements)”

Our methodology is successful because the “language” of animation is universal. It speaks to all ages and transcends cultural barriers. It is a powerful means of communication.

We formed AnimAction in 1989, with a single purpose in mind: to utilize our professional expertise in creating a unique and innovative environment for young people; one where they could experience the spirit of collaboration, develop new skills, and exercise the ability to make their own creative choices. AnimAction incorporates components of media literacy, critical thinking skills, research and inquiry, teamwork and reflection, and the joy that students get out of making connections across various subjects of learning and life. This is all with the ultimate goal of articulating a powerful message through the magical medium of animation.

For the last twenty-three years AnimAction has provided hundreds of workshop programs to students and professional development for teachers throughout the United States and around the world.

Around the world in 3’s will take you on a fast paced journey starting in the Canadian Arctic with Inuit kids and ending in Los Angeles. We will screen kid-produced animated shorts dealing with social topics of concern such as, Organ and Tissue Donation Awareness to Privacy. We will end our journey with our very own, a collaboration between USC’s Annenberg Innovation Lab and AnimAction.

BIO:
Clifford has promoted and contributed to the development of the media literacy field for 23 years working with his organization AnimAction, Inc. He has experience in producing, advertising, PR, media and instructional education. He is an expert trainer, has a keen sense of people skills helping communicate and encourage the most timid student to reach their potential. He has conducted workshops in diverse cultures including the indigenous population in ‘hard to reach’ areas of North America where English is a Secondary Language and sometimes not spoken. Clifford is a recipient of the October 1996 Outstanding Communicator Award from the American Cancer Society.

A few conferences he’s presented at include, Tobacco or Health-Helsinki, Annecy International Animation Festival-France, Siggraph-Los Angeles, 6th World Summit on Media for Children & Youth-Sweden.

Monday 1:30-2:00pm • MT1 • SCA 112
ABSTRACT: “Inside and Outside the Toon Body: Somatic Integrity Throughout Animation History”

From the earliest works of Emile Cohl and Winsor McCay to recent films by Bill Plympton, Jan Švankmajer, and Blu, animators have distorted, stretched, squashed, exploded and corrupted bodily forms. Especially in the Hollywood cartoons made during the Great Depression, themes of starvation and nourishment seem to have been attempts to comment on our counteract widespread hunger. Images of engorgement and subsequently exploding bodies are essential to many plots in anime. Classic characters like Tom the cat routinely eat then vomit up Jerry the mouse. Animated filmmakers, much more so than their live action counterparts, have revved in showing cannibalism and self-consumption.

This talk focuses on two aspect of this trend. The first part addresses somatophilia, the pleasure derived from works that transform interiors of the body into performance art. These are films that turn the body inside-out, that take us on wild rides into the open mouths and out the various orifices of toons. The second part looks at motifs of cannibalism and autophagy (eating oneself) that pervade animation. Finally, I’ll propose a rationale for animators’ and viewers’ continuing interest in such imagery and narratives.

BIO:
Donald Crafton, the Joseph and Elizabeth Robbie Professor of Film, Television, and Theatre, received his doctorate from Yale in 1977, in History of Art. He taught at Yale University and the University of Wisconsin before arriving at Notre Dame in 1997. He holds the University of Notre Dame’s first endowed chair in film studies.

As an administrator, Crafton was the founding director of the Yale Film Study Center (1982-1986) and the Chair of the Yale Film Studies Program (1985-1986). He directed the Wisconsin Center for Film and Theatre Research (1987-1994). He has been the Chairperson of the Department of Film, Television and Theatre at Notre Dame from 1997-2002, and from 2008 to 2011. He also chaired the Department of Music (2004-2007).

He recently completed Shadow of a Mouse: Performance, Belief, and World-Making in Animation (University of California Press), on aspects of animation theory and practice. His previous books are The Talkies: American Cinema’s Transition to Sound, 1926-1931 (1999), Emile Cohl, Caricature, and Film (1990), and Before Mickey: The Animated Film, 1898-1928 (1982; 1993).

Crafton has won awards for his work from the Jean Vigo Institute (France) and the International Animation Festival in Zagreb (Croatia). In 2001, the Academy of Motion Picture Arts and Sciences named him an inaugural Academy Film Scholar. He has received major fellowships, including two from the National Endowment for the Humanities.
SUSAN DANTA, University of New South Wales (Australia)

ABSTRACT: “Animation on the Move: Animated Journalism and Global Reporting”

In this paper, I trace the emergence of a new type of animated journalism that is developing in parallel to comics journalism. Often taking the form of animated documentaries, I will argue that contemporary independent writers and animators are steadily adopting a journalistic approach towards animation. As examples of this new form of animated journalism, I discuss the work of Patrick Chappatte (director of Lebanon: death in the field) and Patrick Lavery (producer of Lives of the Dissidents). According to Benjamin Woo:

For most people, journalism is the paradigmatic form of non-fiction representation, and its regime of authenticity is the most familiar... thanks to [comics journalist, Joe Sacco] and other cultural producers who prioritize experience over information, we may have a better chance of making sense of the stream of events that fills our newspapers and television sets.

Like the comic journalism of Joe Sacco in Journalism and Palestine, Chapette's and Lavery's animated journalism complicates and enhances our understanding of the non-fictional representation of truth. Often stemming from the comics journalism formats, animated stories of eyewitness accounts are offering a new mode of communicating current events to those often disenchanted by traditional news sources.

BIO:

Susan Danta is a lecturer of Animation at the College of Fine Arts, University of New South Wales, Sydney, Australia. She is a member of the Drawing Research Group at the National Institute for Experimental Arts, Australia (NIEA); the Korea Research Institute at the University of New South Wales; Australian Director's Guild; and Promaxbda ANZ. Susan is a doctoral candidate at NIEA and her research interest is in the area of identity, migration and the Korean diaspora in animated documentary films.

Susan has 15 years of experience in the media industries including branding, motion design and animation. Her award winning animations include Heirlooms (animated interstitial series 2009), The Bronze Mirror (2007), Mother Tongue (2003), Shadowplay (1999) and Driving Home (1999). Susan has exhibited at traditional news sources.

HARVEY DENEROFF, Savannah College of Art and Design (USA)

ABSTRACT: “Rethinking the Metanarrative of Character Animation”

In our paper, we propose to uncover and analyze the metanarrative of character animation in American industrial animation. Conventional wisdom, which seems widespread among scholars and professionals, is that personality animation began with the drawn animations of Winsor McCay, was further developed by Otto Messmer, and fully realized at Disney during the sound era. This narrative, we argue, ignores the real contributions of filmmakers working in stop motion, including Ladislas Starewitch, Charley Bowers, Lotte Reiniger and Willis O'Brien, among others. It is a narrative which continues to inform the teaching of animation, even though drawn animation is no longer as central to the animation industry at large. For instance, 3D computer animation, it can be argued, has its roots in puppet animation.) The unintended result is a tendency to ideologically marginalize various forms of stop motion animation.

We propose to use social practice theory (SPT) to parse this narrative and provide an opportunity to develop a more inclusive perspective. Specifically, we will use SPT to do textual analyses of historical and critical writings, as well as interviews and statements involving animation professionals. We will tease out the way social practices of animation filmmakers shape the way films are made and the way students are brought into the animation community. By using SPT, we will try to make sense of a seeming disconnect in our understanding of character animation.

BIO:

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

Monday 2:30-4:00PM • Session 2A • Animation Within Social Movements • SCA 108

Wednesday 10:30AM-12:30PM • Session 5A • Redefining Character Animation • SCA 108
PRESENTER ABSTRACTS

VICTORIA DENEROFF, GEORGIA COLLEGE & STATE UNIVERSITY (USA)

ABSTRACT: “Rethinking the Metanarrative of Character Animation” (presented with Harvey Deneroff)

In our paper, we propose to uncover and analyze the metanarrative of character animation in American industrial animation. Conventional wisdom, which seems widespread among scholars and professionals, is that personality animation began with the drawn animations of Winsor McCay, was further developed by Otto Messmer, and fully realized at Disney during the sound era. This narrative, we argue, ignores the real contributions of filmmakers working in stop motion, including Ladislas Starewitch, Charley Bowers, Lotte Reiniger and Willis O’Brien, among others. It is a narrative which continues to inform the teaching of animation, even though drawn animation is no longer as central to the animation industry at large. (For instance, 3D computer animation, it can be argued, has its roots in puppet animation.) The unintended result is a tendency to ideologically marginalize various forms of stop motion animation.

We propose to use social practice theory (SPT) to parse this narrative and provide an opportunity to develop a more inclusive perspective. Specifically, we will use SPT to do textual analyses of historical and critical writings, as well as interviews and statements involving animation professionals. We will tease out the way social practices of animation filmmakers shape the way films are made and the way students are brought into the animation community. By using SPT, we will try to make sense of a seeming disconnect in our understanding of character animation.

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

NICHOLA DOBSON, University of Edinburgh (Scotland)

ABSTRACT: “Dancing to rhythm of the music: Norman McLaren and the Performing Body”

“Thus, the knife-point was made to slide and move on the surface of the film; my hand pressed, guided, and, as it were, made to “dance” to the rhythm of the music.” (1946 on Begone Dull Care)

Scottish Canadian filmmaker Norman McLaren’s work is bound by the notion of performance; he described his own animation process in those terms, while using performance as both subject and animated object. He is well known for his creation of “animated music” using his cameraless animation techniques, while also combining his love of dance to create innovative abstract films. Building on my previous research and ongoing larger project on McLaren’s legacy, this paper examines McLaren’s interest in the movement of the body within animation. The first part of the paper examines how the body connects to performance directly, by filming dance performances. The second part looks at McLaren’s use of the body indirectly, by using the physical body as an animation tool for stop motion. Norman McLaren is best known and cited for his hand-made animation techniques, which are described as “direct” or “pure” animation. However, my investigation of McLaren’s dance and pixilation films reveals that the animator’s work resists such imposed categories and shows affinities between live and constructed performance. By analyzing key texts, including Neighbours, A Chairy Tale, Pas de Deux and Narcissus, the paper will consider the extent to which McLaren’s work did indeed contribute to “...a new genre of filmic ballet and mime” (McLaren 1952).

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

NEA EHRLICH, University of Edinburgh (Scotland)

ABSTRACT: “Real-Time Animation and Data Visualization: Re-Defining both Animation and the Animated Documentary”

In the past, animation was often associated with fiction; required a lengthy production process; accentuated the creators’ subjectivity in the choices of stylization; and was considered a physically un-indexical visual language that breaks the link with the physical referent. For these reasons, animation as a documentary language was often questioned. Real-time animation and data visualization change all of the above.

Contextualized within the theorization of shifting information systems, I argue that animation’s complexity as documentary representation must be further examined, accentuating the sub-genre’s innovative engagement with important characteristics of the current Information Age. In fact, by analyzing contemporary real-time animation and data visualization methods as well as shifts in digital culture, I claim that animation is becoming analogous to photography.

Real-time animation/data visualization such as GPS systems question the definition of animation as well as documentation and directly trace physical referents so that they can no longer be seen as un-indexical. Real-time animation such as machinima in digital game worlds captures players’ actions and documents their virtual experiences (their boundaries with realities becoming increasingly blurred). In other words, animation becomes increasingly fit for documentation purposes: animation can be instantly created, making it a vital visualization technique for events that were not/cannot be photographed and animation’s physically un-indexical nature is renegotiated as new relations between the body and the animated visuals are developed.

By examining developing technologies of animation and their proliferating uses in contemporary visual culture, I argue that past assumptions about animation are now highly destabilized. We are slowly becoming accustomed to seeing ourselves and our physical surroundings in varying animated forms, suggesting the need for reconceptualization and redefinitions in the field.

BIO:
Nea Ehrlich is completing her PhD in the Department of Art History at the University of Edinburgh, Scotland. Her PhD thesis on contemporary animated documentaries links new media aesthetics with the documentary turn in contemporary visual culture. Her research straddles the fields of Contemporary Art, Animation, Film Studies and Critical Theory. Nea was head of the Education Department at the Ashdod Museum of Contemporary Art in Israel, co-organized the 2011 Animated Realities conference about animated documentaries in Edinburgh and co-curated the accompanying 2011 Edinburgh International Film Festival screening program. She is curating two exhibitions at the Berlin Computer Game museum, has published articles in edited volumes and journals and is co-editor of Animated Realities, the forthcoming anthology about animated documentaries.

Neslihan (“Nesli”) Erten seeks out situations where she can make a positive difference. Her interdisciplinary project combines her passions for documentary filmmaking, performance art, and animation. Her background in dance and political science have greatly enhanced and informed her technique as an animator. By utilizing multi-media platforms to showcase her work, she hopes to foster environments that engage audiences. Thus, by creating a space through which audience members can interact with social and political ideas; they will develop a connection which will stimulate their own thinking. Nesli is the Adobe Partners by Design Student Representative for the University of Southern California. She is an executive board member for the Persistence of Visionaries and is the Animation Graduate Student Council Representative.

PRESENTER ABSTRACTS

NESLIHAN EMRE ERTEN, University of Southern California (USA)

ABSTRACT: “A Dance With Technology”

This microtalk is an attempt to investigate documentary filmmaking as a performance art enacted on stage for a live audience. The two key players in this approach are interviewed who articulates an opinion, a memory, or a story to an audience in real time and a visual jockey (VJ) who interactively mixes pre-rendered animation, live-action footage, and photo-real computer graphics imagery projected onto the screens and player(s) on stage. The natural variability in this type of documentation reflects the idea that no one truth is the same, and thus no performance is either. While the director and VJ may have a very good understanding of the subject at hand, the people interviewed will bring their original thoughts, unscripted and honest. If the documentary were to be shown consecutively for three nights, each night the stories told would change. These differences in narration will affect the decisions made by the visual composer; thus creating a unique and authentic experience.

As a spectator, this kind of format poses questions about the lens through which we experience documentary art. The distance created between stage and audience creates tensions I wish to explore more. The simultaneous distancing (pre-constructed animation and photo-real imagery) and intimacy (having a live narrator bring you closer to his or her story) created within documentary performance art is an interesting juxtaposition. It is interesting because it exposes a multiplicity of perspective which may result in different articulations of what constitutes reality: a truth which is both fragmented and multifaceted. By testing the vantage point from which one views performance, the audience is encouraged to contemplate how truth is explored and exploited. The rethinking of what is familiar and considering it in new ways makes this type of documentary performance exploration a highly relevant portrayal.

BIO:
Neslihan (“Nesli”) Erten seeks out situations where she can make a positive difference. Her interdisciplinary project combines her passions for documentary filmmaking, performance art, and animation. Her background in dance and political science have greatly enhanced and informed her technique as an animator. By utilizing multi-media platforms to showcase her work, she hopes to foster environments that engage audiences. Thus, by creating a space through which audience members can interact with social and political ideas; they will develop a connection which will stimulate their own thinking. Nesli is the Adobe Partners by Design Student Representative for the University of Southern California. She is an executive board member for the Persistence of Visionaries and is the Animation Graduate Student Council Representative. Nesli works for the USC Animation and Digital Arts Program as a Student Assistant. She is also a member of LIE, a group of independent experimental artists in Los Angeles.
Over the course of a distinguished career in experimental animation and digital art installations, Tamas Waliczky has earned an international reputation for creating works that are cognitively challenging, affectively intimate, and artfully playful. His creative tool is the computer, and his preferred medium of expression is animation (or, more precisely, what might be described as “expanded animation,” in that Waliczky explores multiple configurations of digital imagery). The subject of his projects is in one sense the dynamics of the digital interface, how the computer “sees”—and how the technology’s default capabilities can be modified to produce forms of vision that are distinctly different from the normal visual perception of human beings, and representations that generate alternatives to linear perspective. His artworks require, in addition to a visual encounter, a bodily engagement with perspectival universes deliberately configured to contradict our normal understandings of space and time. Waliczky’s recent work, The Adventures of Tom Tomiczky (2011) is superficially “easier,” more immediately approachable and apprehensible than are many of Waliczky’s previous projects. Most of his works have been exhibited in gallery spaces, whereas Tom Tomiczky encourages a more conventionally cinematic form of engagement; with a running time of more than forty minutes, Waliczky invites us to have a seat for these adventures, which are presented as a non-linear but successive, accumulative, and thematically coherent series of thirty-six situational vignettes. This presentation attempts to situate Tom Tomiczky in relation to Waliczky’s previous work, and to consider the film’s status within contemporary experimental computer animation.

**ABSTRACT:** “The Adventures of Tom Tomiczky in the Realm of Machinic Vision and Bodily Engagement”

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**STEVE FORE, City University of Hong Kong (Hong Kong)**

**BIO:**

Steve Fore works in the School of Creative Media at the City University of Hong Kong, where he teaches in areas of animation studies, culture and technology studies, “new” and “old” media theory and history, and surveillance studies. His current research is concerned with the ways in which animation artists have negotiated a relationship with the ongoing technological transformations of their creative form. He is especially interested in current trends involving the use of CG software and hardware, and with certain historical antecedents, including the history and practice of rotoscoping and early experiments with computer graphics.

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**MARTHA FRIERSON, University of North Carolina at Greensboro (USA)**

**ABSTRACT:** “Tim Hittle/Jay Clay: One Person Making Artwork as Authentically as Possible”

Some animation artists are inexorably linked to certain animation techniques, and often those artists are prominent inventors of, or innovators within that technique: drawing on filmstock and Len Lye, pinstriping animation and Alexei V. Parker, silhouette animation and Lotte Reininger. For clay animation, a technique used in the United States at least as early as 1908, the artists so linked are likewise prominent innovators: Art Clokey and the early television series Gumby, Will Vinton and his trademarked technique of Claymation, Peter Lord, David Sproxton, Nick Park and the Aardman studio.

Less well known, but linked to clay animation for the past thirty-four years, is Tim Hittle, an animator from Bloomington, Indiana who has spent most of his artistic life dedicated to a single character within a single technique: Jay Clay. Using dowels for an armature, Hittle constructed one Jay Clay character in 1978 and has been animating the same figure, rebuilt over the original armature, ever since. Outside Hittle’s professional work as a stopmotion and digital animator on such features as The New Adventures of Gumby, Nightmare Before Christmas (1993), The Incredibles (2004), Toy Story 3 (2010), Jay Clay has grown and matured in a trilogy of short films, including his most recent The Quiet Life (2011). This paper is an analysis of Hittle’s clay aesthetic and Jay Clay’s maturation as character. Hittle summarizes this idea succinctly: “Part of the work of making the films became knowing Jay over many years. I have come to know him as a living character.”

**BIO:**

Michael Frierson is an Associate Professor in Broadcasting and Cinema at the University of North Carolina at Greensboro. He is the author of *Clay Animation: American Highlights 1908 to the Present* (New York: Twayne, 1994), which won the McLaren-Lambert Award from the National Film Board of Canada for the Best Scholarly Book on Animation in 1995. He teaches film production and editing, and has produced short films for Nickelodeon, Children’s Television Workshop, MSN Video, and AT&T Blueroom. He recently completed an hour-long film documentary on New Orleans photographer Clarence John Laughlin. His latest film is FBI KKK, a personal, one hour documentary about his father, Dargan Frierson, an FBI agent in Greensboro, NC, and his informant George Franklin Dorsett, the Imperial Kludd, or chaplain, of the United Klans of America. The film documents the FBI’s work to destroy the North Carolina Ku Klux Klan in the 1960s.
MAUREEN FURNISS, California Institute of the Arts (USA)

ABSTRACT: “Direct Film Paradigms”

At the intersection of painting, engraving, collage, animation, found film, and numerous other art forms lays the realm of direct filmmaking. Though its practitioners are many and direct film is an extensive field, discussion of it has been almost completely limited to a few individual artists—the best-known being Stan Brakhage, Len Lye, and Norman McLaren—and even their work has not been thoroughly contextualized as part of a larger practice. However, when the work of these and other filmmakers is considered as a whole, one finds that direct filmmaking unfolds as a multifaceted, complex practice that is unified apart from either the ‘avant-garde’ of the cinema, in general, or animation, in particular.

I am writing a book on direct film and I would like to get feedback on its design and content. During my presentation, I will reveal organizational topics that have developed as common factors existing within these varied contexts. One of them is a desire to control the production process at the most fundamental levels. Another is that direct filmmaking is, for its practitioners, often ritualistic and transformative, providing a new way of viewing and commenting upon the world. Some direct films aim to tell stories and others function as visual music; some direct work allows creators and audiences alike the promise of transcendence from mundane existence, moving past ideology and convention to a realm of pure experience. Most forms accentuate the virtuosity of the artist, working at miniature scale, often on thousands of frames.

BIO:
Maureen Furniss, PhD, is an animation historian on the faculty at California Institute of the Arts. She is a founding member of the SAS; past student representative, treasurer, and president; and currently chairman of its board of directors. She has written two books on animation history and aesthetics and she is the founding editor of Animation Journal. She is currently writing on direct film production for a book to be published by University of California Press and developing a history of animation textbook for an art history publisher.

Monday 1:30-2:00pm • MT2 • SCA 110

ALLA GADASSIK, Northwestern University (USA)

ABSTRACT: “Acting Forwards and Backwards: Action Analysis and the Performance of Movement in Character Animation”

The influence of actors on twentieth-century studio animation has been well-recognized by animation historians (eg. Donald Crafton, Mark Langer, Nic Sammond). Live performers are also integral to contemporary digital animation, from motion-capture performers to the established practice of employing celebrity voice actors. Rather than pursue this history of key performers within animation, this paper also considers a model of animation production as its own form of performance. As a central case study, I explore the action-analysis classes developed by the Walt Disney studio in the 1930s and continued by many of former Disney animators in other studios. Donald Crafton notes that during this period the studio began to adopt the acting methods of Constantin Stanislavsky, “trying to inject human thought, motion, and emotion into their formerly figurative hieroglyphs” (2012). In this paper, I consider the aesthetic and theoretical implications of the studio’s translation of bodily acting methods into the language of animation. What does it mean to “act” through animation? In particular, the paper asks: How did Disney studio animators adapt twentieth-century acting methods, and how were these methods affected by their transition from a bodily performance to a performance through image and line? In addressing these questions, I argue that that the introduction of live performance techniques into studio animation led to a profound shift in how animators discussed and interpreted their own work. I conclude by considering how the animation industry’s ongoing emphasis on character animation owes its production model to a particular set of historical and ideological debates.

BIO:
Alla Gadassik is a PhD candidate in Radio/TV/Film at Northwestern University. Her research examines the encounters between filmmakers and their technology in film and new media practice. In particular, Alla considers how cinematographers, editors, and animators articulate their working methods and how they experience movement through their technological instruments. Her work on animation appeared in the award-winning collection Popular Ghosts: The Haunted Spaces of Everyday Culture, and she has published on the intersections of media and performance in The Journal of Dramatic Theory and Criticism. She was co-editor of the Society of Animation Studies newsletter from 2009 -2012. In addition to pursuing an academic career, Alla also works on independent digital animation projects.

Wednesday 2:30-4:00PM • Session 6A • Performing Animation • SCA 108
ABSTRACT: “From Celluloid to Databases: Towards an Understanding of Internet Cinema and its Application to Digital Animation”

The sophistication of technologies used today to render internet content are opening new windows for filmmakers to use the web as a digital tool. HTML5 introduced several elements to its core infrastructure such as <video>, <audio> and the provocative <canvas> that is able to render and animate 2D and 3D graphics on the browser. With the new materials of the HTML5 language, we can build screens of all sizes and forms, create elaborate sound interfaces and freely draw, paint and animate on blank canvases. The purpose of this paper is to better understand what it implies to use databases in filmmaking, understanding it as a format that affects films both aesthetically and formally. The Internet as a machine is proficient at both generating and displaying content, in the same way the cinematograph was capable of being both camera and projector. One of the problems is that the Internet is mostly being used as a projector of content created with different tools. In terms of film archiving and distribution, this is an important use of the medium, yet merely a fraction of what the technology can do today. By showing some of the existing examples of Internet animation and experiments currently being developed for my PhD research project, I would like to introduce the possibilities of databases and internet technology in an emerging field of digital animation.

BIO:

Juan Camilo González has B.A. in Visual Arts from the Javeriana University of Bogotá and an M.F.A in Animation & Digital Arts from USC. His award winning films have screened in numerous festivals including: Tribeca, Ann Arbor, Hiroshima, Anima Mundi, and was a finalist at the Student Academy Awards. He is the director of Moebius Animación, a group dedicated to exhibit artists, films and research around experimental animation from Latin America and Spain. Currently he is a PhD student at the Nanyang Technological University in Singapore where he develops research on Internet technology to create data driven animated films.

ABSTRACT: “Post-Digital: Innovation in Imaging and Visualization”

USC Associate Professor of Cinema Practice and xRez Studio partner Eric Hanson will illustrate many of the innovations he has accomplished in the fields of computer graphics, photogrammetry, and computational photography for projects spanning cultural heritage, national park interpretation, and immersive cinema.

BIO:

Eric Hanson is a visual effects designer specializing in the creation of digital environments. Having worked with leading visual effects houses such as Digital Domain, Sony Imageworks, Dream Quest Images, and Walt Disney Feature Animation, his work can be seen in “The Day After Tomorrow”, “Cast Away”, “Mission to Mars”, “Fantasia 2000”, and “The Fifth Element”, among others. He is currently a partner of xRez Studio, a practice engaged in leveraging emerging graphics technologies to disparate markets, including natural history, cultural heritage, and entertainment. Eric is a member of the VES, IVRPA, ACM, and attended the University of Texas at Austin. He wishes he could sleep more.
DUStIN GreLLa, (USA)

ABSTRACT: “Animation Hotline: Crowd-Sourced Micro Animations”

Animation Hotline is a web-based series of micro-animations that use crowd-sourced voice-mail messages for content. The independent animator’s dilemma is often times finding compelling content to animate. When attempting to create work that is personal, the animator only has one person who they know intimately, themselves.

By setting up a public voice-mail to harvest messages from the entire population the animator acts more as a curator of the people's voice, animated democracy. Anyone able to place a telephone call is able to leave a message. Originally the project was going to be New York stories, thus the 212 area-code, but it was soon realized that the more messages meant the more content to choose from, which would result in a more interesting project in general.

The Animation Hotline has since collected thousands of messages and created almost one hundred, ten to sixty second animations. Initially available only online, it has since been screened in galleries, as interstitials in a feature film, and has screened at festivals such as the Cannes Film Festival and the Ottawa International Animation Festival.

BIO:
Dustin Grella is an animator and documentary filmmaker whose work attempts to glean glimpses of colorful insight into the seemingly mundane. His work has screened at the Cannes Film Festival, Margaret Mead Film Festival, and won the Walt Disney Award at the Ottawa International Animation Festival. His film “Prayers for Peace” screened at almost two hundred festivals worldwide and won over forty awards. He has written and mailed himself a letter every day for the past ten years and has all 3650 sealed letters neatly filed and categorized. He is currently in production of the Animation Hotline, a series of micro-animations where he uses crowd-sourced voicemail messages for content.

Ruth Hayes produces animation in analog and digital media as well as flipbooks and other pre-cinema formats, investigating, autobiographical, historical and experiential themes. Her recent work, On Our Way, is a phenomenological meditation on contrasts between wild and settled landscapes in western Washington State. Her award winning works Reign of the Dog: A Re-Visionist History and Wanda, included in the BFI’s Desire & Sexuality; Animating the Unconscious compilation, have screened and toured internationally. Her flipbooks were featured in “Daumenkino: The Flipbook Show” at the Kunsthalle, Düsseldorf and are in library collections at the Museum of Modern Art, the University of California, Los Angeles and the University of Washington, among others. She currently teaches animation in an interdisciplinary context at The Evergreen State College in Olympia. She earned her MFA in Experimental Animation from California Institute of the Arts in 1992.
**PRESENTER ABSTRACTS**

**BELLA HONESS ROE, University of Surrey (UK)**

**ABSTRACT:** “Animation, Documentary and Architecture: Re-conceptualising space and time in American Homes”

This paper addresses how animation engages with, and manipulates, space and time in the short animated architecture documentary *American Homes* (Bernard Friedman, 2011). This charming film uses animation to tell the history of American domestic architecture and covers two millennia and nearly an entire continent in twelve minutes. Dozens of buildings, from an earth lodge to a contemporary sustainable home, are consecutively built and dismantled in simple line-drawn animation, resembling architects’ plans, on a white background.

The film will be examined as a case study of the ways in which animated documentary can bring the temporally and spatially distal into closer proximity. Documentary is often theorised as occupying its privileged relationship to reality in part due to indexical imagery’s connection, or ‘umbilical cord’ as Roland Barthes termed it, between past and present, something animation could never emulate. Yet, animation becomes another means of differently exploring ‘how time has left (and will leave) its traces, however intermittently, on diverse places and bodies’ (Austin, 2008: 51). Furthermore, animation can re-imagine and re-configure the spatial through, for example, metamorphosis (see Wood, 2006). *American Homes* demonstrates animation’s ability to confl ate the time and space of the domestic built environment and, in the process, demonstrates how animation calls into question the spatial and temporal relationship between documentary and reality.

**BIO:**

Bella Honess Roe teaches in the film studies programme at the University of Surrey, UK. She has just finished a book on animated documentary, which will be published by Palgrave Macmillan in 2013. Other areas of interest include documentary and animation studies more broadly and (film) industry studies. She has published in the *Journal of British Cinema and Television* and *Animation: an interdisciplinary journal* as well as several edited collections. She holds a PhD and MA in Critical Studies from the University of Southern California and a BA in philosophy from the University of Cambridge.

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**SARRA HORNBY, Loughborough University (UK)**

**ABSTRACT:** “Helix: An illustration of an Animators animated brain recalling practice-based experiments”

I would like to present short extracts from my animated film entitled, *Helix*. This film was produced to visually illustrate connections between practice-based experiments as conducted over time. It engages with the difficulty of presenting this information as a linear narrative.

This film illustrates how a narrative may necessarily be constructed to communicate iterative processes and phases of iteration that form the track of practice-based experimentation. The short extracts I have chosen, illustrate different structures of thought and methods of recall that are accessible to the animator specifically within practice-based animation research. I have framed this within second order cybernetics and animation theory, deploying terms from Gregory Bateson’s *Theory of Mind*.

The work illustrates shifts between mechanistic and emergent structures of thought engaged with in the process of theorizing animation in practice. *Helix* is itself emergent and is in continual evolution as it responds to new information revealed by current practice-theory exploration.

This presentation does not seek to state what the animated brain is, only to represent a visual- ization of my own thought processes in the theorizing of the experimental animation practice. I present this as a starting point for discussion about the content of an Animators, animated brain.

**BIO:**

Sarra Hornby is an interdisciplinary practitioner whose practice straddles both commercial and experimental traditions of animation. In the commercial sphere, her work has received several awards including D&AD Student Animation (2009) and a British Animation Award (2012), on which she worked as concept designer and head modeller.

The emerging experimental interdisciplinary practice can best be defined as an exploration of space-time taking the forms of Animated film, Kinetic Sculpture and Projection. Research interests are located at the intersection between Art Animation, Cybernetics, ecology and Evolutionary Psychology.

Sarra is PhD Student currently in the second year of research at Loughborough University. Research Title:

*Practice-Based Research: An evaluation of the relationship between Computer Generated (CG) Modelling and Craft Materiality in contemporary Animation.*

She is a member of The Animation Academy and Textiles research group, lecturing in Animation and collaborative practice at the Birmingham Institute of Art and Design.

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**Wednesday 2:30-4:00PM • Session 6B • Animating Architecture • SCA 112**
PRESENTER ABSTRACTS

TZE-YUE G. HU, (USA)

ABSTRACT: “Animating the Body and Anima Essence: Yang Liping”

This paper is about dance, animation and performance. It discusses the definitions of animation and re-examines the human endeavors of animating including the usage and non-usage of technology in presenting animated performances. The artist in focus is Yang Liping (1958-) who is currently a celebrated international dance artist. She also directed and acted in the feature film, Sunbird (1998) which won the Grand Jury Award at the Montreal Film Festival. Yang is from the Bai ethnic minority in the Yunnan Province of China and is well-known for her animated performances of the peacock, a revered bird in Asian cultures. Her portfolio of creative works is often an intense combination of nature and realism drawing the audiences to identify with the anima essence of human existence. What Yang inspires is not only a return to the roots and origins of our human body and the natural environment but also to employ them as media of expression. For example, she uses the surface of a Buddhist temple's wall, mountain landscape and textile-screen as backgrounds to execute the vitality and language of the human body in addition to the presence of sun's rays and shades, shadows and the reflective water in her experimental performances. Yet many of us also experience her works via the media of recorded video images and on television. Her works necessitate a wider discussion of the definitions of animation and the animating energies of the human body expressed in both natural and cultural settings with or without modern technologies.

BIO:

The above paper is a continuation of my progressive work on animation and the spirited self and the utilization of Asian artistic heritage in animated performances. As an independent scholar I work with grant organizations and communities in USA and Asia presenting cultural programs and print projects on East Asia often with the focus on animation films as a starting point. I am the author of Frames of Anime: Culture and Image-Building (Hong Kong University Press, 2010) and co-editor, Japanese Animation: East Asian Perspectives (University Press of Mississippi, upcoming Spring-Summer 2013).

Wednesday 2:30-4:00PM • Session 6C • Animating the Intangible: the Animated Soul • SCA 110

PRESENTER ABSTRACTS

BRIAN R. JACOBSON, University of St Andrews (Scotland)

ABSTRACT: “Animating Oil’s Aquatic Architecture: To Animate, To Regulate”

Between 1975 and 1977, French petroleum company Total commissioned a series of 16mm films documenting the construction and implementation of its first North Sea gasoline rig, “Frigg.” The company hired French director Robert Enrico to combine the resulting footage with animated sequences detailing the rig’s architectural form and technological function. Enrico’s film – “Les Sept Îles de Frigg” – was shown at concurrent inauguration ceremonies in Scotland, Norway, and on Frigg itself before being distributed to the television press as part of Total’s effort to shape public knowledge about the rig and the still-young practice of off-sea drilling. This paper will examine the interplay between the film’s 16mm images, which highlight adventure on the high seas, with animations that explain how the rig’s architectural design would allow it to operate in such an inhospitable environment. It will argue that just as the rig’s unique architecture sought to regulate the unruly sea, so Enrico used animation to regulate the filmic image, creating legible views of hard-to-see subaquatic architectural systems while presenting an innocuous image of dangerous and environmentally destructive industrial processes. Shifting our view of film’s relationship to architecture away from art and modernism, this paper will explore the functional but no less spectacular relationship between industrial architecture and industrial film. By situating Enrico’s film in the broader context of animated industrial films – including additional films made about Frigg between 1979 and 1987 – it will emphasize animation’s key and ongoing role in regulating knowledge about poorly-understood architectural forms and their attendant technological processes.

BIO:

Brian R. Jacobson is Lecturer and Director of Postgraduate Taught Studies in the Department of Film Studies at the University of St Andrews. He is finishing a book entitled Studios Before the System: Architecture, Technology, and Early Cinema that examines the first film studios in France and America and their place in the architectural and technological changes of urban industrial modernity. He is also conducting research for a book about the history of industrial filmmaking in France and Francophone Africa. He has been a Fulbright Fellow to France and a Social Science Research Council dissertation fellow, and his research about studio architecture and urban visual culture has been published in History and Technology, Early Popular Visual Culture, and Media Fields Journal.

Wednesday 2:30-4:00PM • Session 6B • Animating Architecture • SCA 112
ADRIANA JAROSZEWICZ, Loyola Marymount University (USA)

ABSTRACT: “Character Animation Redefined by Laban Movement Analysis”

Animation encompasses a wide range of movement, from highly realistic to stylized performances. Established animation methodologies simplify the animation process. As technology becomes more sophisticated, young animators face the complex task of creating convincing and believable characters. And as the workforce becomes more international, a standard way of communicating movement and performance ideas that surpass cultural barriers is needed. Laban Movement Analysis (LMA) could address this task, as it offers a standardized vocabulary and comprehensive study of movement. Testing this system in the classroom offers insight as to how LMA can add to the knowledge base of animation performance and dictate the direction of how students are mentored, thus carrying new ways of thinking into the workforce. This paper will reveal the results of a project, built on the prior research of Leslie Bishko, that collected data to assess the impact of LMA-based concepts in the understanding of character performance, biomechanics and space in 3D Computer Animation undergraduate courses. By comparing biped animation assignments, a rubric was used to evaluate the work and surveys were used to capture student impressions. Current results and future iterations of LMA implementation as applicable to animation pedagogy will be presented.

BIO:
Before joining Loyola Marymount University, Adriana served as a Senior Digital Trainer for animators, character set up and pipeline, compositors, hair, and layout crews for Sony Pictures Imageworks. She was appointed Professor in Residence at Side Effects Software the summer of 2012, to continue her professional development in Houdini. She has collaborated with composer Martin Jaroszewicz in interactive installation “Chaos and Metamorphosis,” and audiovisual applications for the iPad, “OSC Physics” and “OSC Physics Pro.”

Adriana has presented her ongoing research on the application of Laban Movement Analysis based methods as animation pedagogy at the Carnegie Academy in the Scholarship of Teaching and Learning (CASTL), Lilly West Conference on College and University Teaching, and Motus Humanus Roundtable with colleagues Leslie Bishko and Michael Neff. She is currently working on her animated short “El Botín” (The Loot).

TIMOTHY JONES, University of East Anglia (UK)

ABSTRACT: “Building Consensus: Architectural visualization and the integration of industrial design in Indian animation community”

The emergence of Indian animation industry is often credited to early-nineties government moves to substantially liberalize the nation’s economy. The outsourced animation boom that followed leveraged an English-speaking workforce trained in technology and design. However, it is no coincidence that this enterprise also benefited from a simultaneous construction boom, likewise centred on Mumbai. This paper analyses the unnoticed role of architectural visualization in the development of Indian animation: impacts on socioprofessional identity, educational and career opportunities offered by architectural practice, and the negotiation of architectural visualization as a form of animation. Using interviews with producers, educators, students and community organizers, I argue that not only is architectural practice significant to continued economic development of animation, it is also integral to building social cohesion into the professional community.

As initial investment in Indian outsourcing has faded, animation employment has become increasingly competitive. Bespoke contract visualization services have been an important driver of growing freelance labour culture, aided by a social climate in which architectural design connotes the stability and high public value of engineering, while similar creative practices in entertainment are comparatively underrated. Under pressure to pursue industrial design, animation students demand access to practice and professional networking. Architectural visualization offers both. This provides educators a means to place students in employment earlier, increasing turnaround and efficiency. Finally, professional organizations have provided venues to debate inclusion of architectural practice within animation community. It seems that a shared identity that embraces industrial visualization may prove foundational in structuring India’s unique animation culture.

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

ABSTRACT: “Animation and the Art of Interface Design”

This presentation will explore the relationship between animation and interface design in the work of The Labyrinth Project—a research initiative on interactive narrative and digital scholarship at USC’s School of Cinematic Arts that has produced a range of award winning works in digital media in collaboration with experimental filmmakers, scholars, scientists and cultural institutions. Its core members include founding director and media scholar Marsha Kinder and media artists Rosemary Comella, Kristy H.A. Kang and Scott Mahoy. Since 1997 The Labyrinth Project has developed a diverse body of interactive works in which the interdisciplinary possibilities of animation have contributed to the conceptual development and design of projects ranging from cultural histories of Los Angeles, to interactive documentaries, memoirs, and science education. By showcasing excerpts from a selection of interactive works by this media art collective, this presentation will show how the art and language of animation can apply to the development of dynamic approaches to interface design.

BIO:

Kristy H.A. Kang is an award winning media artist and scholar whose work explores narratives of identity formation and cultural memory. Her research interests include histories and theories of digital media arts, database cinema, animation, spatial and mobile narrative and transnational media studies in diasporic communities. She is a founding member of The Labyrinth Project—a research initiative on interactive narrative and digital scholarship at the University of Southern California that has, since 1997, produced a range of interactive cultural histories using new media in collaboration with experimental filmmakers, scholars and cultural institutions. These works have been published and presented both internationally and nationally at conferences and art institutions including the Getty Research Institute, The ZKM Center for Art and Media, the Society for Cinema and Media Studies and received numerous awards including the Jury Award for New Forms at the 2004 Sundance Online Film Festival.

CINDY KEEFER, (USA)

ABSTRACT: “Nitrate to High Definition: Oskar Fischinger’s 1920s Raumlichtkunst cinema performances as contemporary museum installations”

In 1926, abstract animator Oskar Fischinger (1900-1967) began performing multiple projector cinema shows in Germany using up to five 35mm projectors, color filters and slides. Fischinger wrote of his concept of “Raumlichtmusik” (space-light-music), believing all the arts would merge in this new art. The critics called his performances “Raumlichtkunst” and praised Fischinger’s “original art vision which can only be expressed through film.” These shows represent some of the earliest attempts at cinematic immersive environments, and are a precursor to expanded cinema and 1960’s light shows. Working with Fischinger’s original 35mm nitrate film, Keefer and Center for Visual Music restored the film via photochemical processes, transferred to high definition, digitally restored the color tinting, and re-created a large-scale three screen HD version of his c. 1926 - 27 performances, for museum display. Raumlichtkunst was recently exhibited at The Whitney Museum, New York and is currently on display at Tate Modern, London through May, 2013. Keefer will discuss this early work by Fischinger, the restoration and recreation project, and issues translating archival analogue animation to installations in contemporary digital museum spaces. She will also discuss other curatorial issues exhibiting Fischinger and other experimental animation films (including animation drawings, paintings, documents and process material) in galleries.

BIO:

Cindy Keefer is an archivist and curator, and the director of Center for Visual Music in Los Angeles. Her forthcoming book, Oskar Fischinger: Experiments in Cinematic Abstraction is available through Thames & Hudson in January, 2013. Keefer curates, lectures, teaches and publishes on Fischinger, visual music and experimental animation internationally, and has worked with Fischinger’s estate since 1997. She has preserved dozens of animated films by artists including Fischinger, Jordan Belson, Jules Engel, John and James Whitney, Harry Smith, Charles Dockum and others. She consults for the Guggenheim Museum, LACMA, Hirshhorn Museum, and the John Cage Trust, among others, on archival film and animation. Keefer has curated and presented film and media programs and exhibitions at museums, festivals and archives worldwide. She is the co-curator of the current Fischinger exhibition in Amsterdam and is currently writing a book on Jordan Belson’s Vortex Concerts.
PRESENTER ABSTRACTS

M. JAVAD KHAJAVI, Nanyang Technological University (Singapore)

ABSTRACT: “The Reflection of Loneliness: An exploration of the aesthetic possibilities of Augmented Reality for visual poetry”

Augmented Reality (AR) is rather a new technology, and has just recently been embraced by the art community, mostly due to the recent ubiquity and popularity of handheld devices equipped with AR facilities. As a rapidly developing technology it offers remarkable affordances for artistic practices. However, as an art form - living in its infancy - its affordances should be explored by artists in order to reveal the possibilities of the medium and its language. As a rule of thumb, the development of the art language of any medium requires incessant exploration of its affordances in order to find new aesthetic possibilities. Consequently, delving the affordances of Augmented Reality is essential for the development of its aesthetic possibilities and the configuration of its art language. Meanwhile, since different art pieces have dissimilar aesthetic objectives, they may employ AR’s affordances differently. Thus, it would be more reasonable to explore the aesthetic possibilities of the medium on an ad hoc basis. This article (including a practical counterpart) aims to explore the aesthetic possibilities of Augmented Reality for an experimental animated art installation based on a poem by Sohrab Sepehri.

BIO: M. Javad Khajavi is an animator and researcher with an educational background in Engineering and Animation. He is currently a PhD student at the School of Art, Design & Media (ADM), Nanyang Technological University (NTU) in Singapore, researching on animated poetry. Javad's research background and main research interests are experimental animation, animated documentary, animated poetry, Social Semiotics, Information Visualization and New Media and Education.

JIHOON KIM, Nanyang Technological University (Singapore)

ABSTRACT: “Traversing Cinematism and Animetism: The 3D Digital Stereoscopic Works of Marco Brambilla and AL and AL”

This paper examines 3D digital stereoscopic moving imagery in terms of Thomas Lamarre’s thought-provoking conceptual pair of “cinematism” (an impulse to produce the illusion of movement into depth) and “animetism” (one that separates the image into multiple planes via compositing). According to Lamarre, “cinematism” and “animetism” are seen as two tendencies that challenge the reified distinction between cinema and animation, inasmuch as they appear “across divergent series of cinema and animation” (The Anime Machine, p. 34). Italian-American artist Marco Brambilla and UK artist duo AL and AL have demonstrate the convergence of “cinematism” and “animetism” as they produced 3D digital stereoscopic moving image artworks that blur the boundaries between cinema and animation. What they attempt, I would argue, is less the seamless coupling of these two tendencies in the name of “animated films” than the channeling of “animetism” into critiquing the logistics of ballistic perception in which “cinematism” has been grounded from the modern to the digital visual culture. By opening the gaps between different elements within the volumetric image, Brambilla and AL and AL highlight its multiplaner aspect, thereby unearthing the illusion of depth and movement that sustains both spectacular live-action films and the computer-generated digital cinema. In this sense, the artists’ 3D stereoscopic imagery is characterized by the deliberate disjuncture of “cinematism” and “animetism,” as they take on “animetism” as ways of calling the viewer’s attention to how “cinematism” is deeply embedded within our technologically saturated visual regime.

BIO: Jihoon Kim is Assistant Professor in the Division of Broadcast and Cinema Studies at Wee Kim Wee School of Communication, Nanyang Technological University, after receiving his PhD from the Department of Cinema Studies at New York University. His research interests include film and media theory, experimental film and video, moving images in contemporary art, digital cinema and media arts, and contemporary Asian cinema. His essays and interviews have appeared in Screen, Animation: An Interdisciplinary Journal, Screening the Past, Film Quarterly, Millennium Film Journal, and the anthologies Global Art Cinema: New Histories and Theories (Oxford University Press, 2010) and Taking Place: Location and the Moving Image (University of Minnesota Press, 2011). He is currently working on a book manuscript entitled Between Film, Video, and the Digital: The Art of Hybrid Moving Images in the Post-media Age.
John-Michael Kirkconnell is an animator from the Cayman Islands, where he enjoys the warm weather, relaxed atmosphere, and swimming with Stingrays. An avid lover of animation since childhood, he is determined to make his audience think and laugh. John-Michael has a particular interest in mixed media animation (combining 2D, 3D, and stop motion animation), and how the combination of different media and visual styles can function as a narrative tool. He received his B.A. in Film, Television, and Theater from the University of Notre Dame, and is currently pursuing his MFA in animation at the Savannah College of Art and Design in Atlanta, Georgia. He plans to graduate by May of 2013.

**BIO:**

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**ABSTRACT:**

"Stylistic dissonance as a narrative tool in mixed media animation"

In my paper, I aim to show that the concept of dissonance is a useful tool in analyzing and creating animated films, especially with regards to mixed media (films combining multiple types of animation, such as 2D, 3D, or stop-motion). In music, "dissonance" refers to elements (harmonies, chords, intervals) that are considered unstable, that may even be described as "harsh" and are used to create tension and a "need" to return to harmony. I propose that the combination of conflicting art styles in a film can create visual dissonance, which can be applied as it is in music and be used as an effective narrative tool.

In Hybrid Animation, Tina O’Hailey states that matching style is an important aspect of combining different types of animation and that it “is successful if our work is invisible.” This represents the conventional wisdom that conflicting visual styles should be avoided, whereas I am suggesting their intentional use as a new way to look at and make films. As narrative tension builds, this can be emphasized through greater visual dissonance. This creates a “need” for visual harmony in the viewer, which can be exploited by the filmmaker. Some films exemplifying these principles are “The Necktie” by Jean-Francois Levesque, which combines stop-motion and 2D characters, and “Tyger” by Guilherme Marcondes, a combination of puppetry and various animation styles. I will analyze films like these in light of the concept of dissonance to show its effectiveness in film study and filmmaking.

**BIO:**

Ewan Kirkland teaches Film and Screen Studies at the University of Brighton. Silent Hill has been a recurring focus of his research for several years, exploring the series in terms of genre, gender and sexuality, racial whiteness, remediation, Gothic literature, narrative and self-reflexivity. His research interests also include children’s screen culture, and media representations of dominant identities, including published articles on The Powerpuff Girls, Battlesotor Galactica, Buffy the Vampire Slayer, Dexter, Little Big Planet, Twilight and Dora the Explorer. Reflecting his multidisciplinary approach, Ewan has been published in journals such as Screen, Gothic Studies, Games and Culture, and Camera Obscura. He is currently organising a conference on the My Little Pony series.

**ABSTRACT:**

“Silent Hill and Gothic Transnationality”

This paper explores Gothic themes within Konami’s Silent Hill series, with particular attention to the varying meanings of these aspects within European, North American, and Japanese cultural contexts.

Discussion of the Gothic and survival horror is problematised by the European origin of much Gothic culture and the Japanese origin of many classic survival horror videogames. Silent Hill is further complicated by its location in a North American small town, and the games’ self-conscious references to American popular horror literature and cinema. As such, the series represents a fusion of horror traditions, illustrating the prominence of themes of the Gothic across different national cultures as well as different media.

Three aspects of the Silent Hill series intersect Gothic traditions in European, North American and Japanese horror culture. The Otherworld, a grotesque version of the everyday small town embodies the abject in its association with blood, excrement and other bodily fluids. This trope of the series also continues themes in ‘suburban Gothic’ texts where the banality of the everyday is revealed to mask dark and disturbing elements within small town America. The transition between dimensions in Silent Hill also reflects traditions within Japanese theatre where worlds oscillate between the real and the supernatural. The harbinger of the Otherworld is Alessa, either a mad woman in the attic, a ghostly personification of the burden of the past, or an avenging female spirit. Finally, the supernatural entities across the Silent Hill series’ communication through electronic media reflect European and North American Gothic anxieties about industrial modernity, alongside contemporary Japanese texts where digital and analogue technologies provide spectral conduits between past and present.

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TOM KLEIN, Loyola Marymount University (USA)

ABSTRACT: “Animating the Future: Collaboration and Storytelling”

The increasing prevalence of animation techniques in feature film production is blurring the distinctions between practices that once were quite separate between animators and live-action practitioners. When Pixar director Andrew Stanton was hired to direct Disney's *John Carter*, he included a budget for reshoots because of his creative development background at Pixar that encourages a lengthy and iterative development process. However, running into a Hollywood culture that equates delay with failure, the early news of production problems transpired into an eventual box-office flop, whereas Pixar’s average five-year film cycle often delivers modern classics with huge box-office totals, even when many of those endure considerable early challenges and revisions. This brings into clear contrast one of the greatest differences between the storytelling approaches of the two mediums. Animation in many ways is more resilient and benefits from the deliberation of an extended pre-production process. Yet we are entering a new period where an accomplished animator like Brad Bird directs actors (*Ghost Protocol*) and noted film directors like Wes Anderson (*Fantastic Mr. Fox*) and Gore Verbinski (*Rango*) direct animated features. As visual effects and digital processes make animation more pervasive in cinema, the crossover of film practice could potentially lead to innovative cross-pol-lination in storytelling. This paper will explore the gap between narrative development in animation and live-action, and how both may ultimately change in a converging environment.

BIO:

Tom Klein is an Associate Professor at Loyola Marymount University in Los Angeles, teaching in the Animation department at LMU’s School of Film and Television. Last year, his research on the avant-garde 'mini-films' of Shamus Culhane was recognized by articles both in print and online in Animation: an Inter-disciplinary Journal, The New York Times, Beijing Today, Time Magazine, and Cartoon Brew, and was followed by his subsequent appearances on TV and radio, including the BBC and CBC. He has published a number of articles, including in the journals and magazines Animation Journal, Griffithiana, Animation Studies and In-Toon. He is a contributor of one chapter to the Italian anthology *What's Up Tex: Il cinema di Tex Avery*, published by Lindau.

VIRGINIA KUHN, University of Southern California (USA)

ABSTRACT: “Accuracy and Affect: Animation in Documentary Film”

I propose a five-minute micro-talk centered on the role of animation in feature length documentary films that display hybrid tendencies—those that consist of photo realistic footage, but which also strategically incorporate various types of animated sequences in order to explore what animation can accomplish that could not be done otherwise. As Stephen Jay Gould’s seminal article, *A Biological Homage to Mickey Mouse* demonstrated, animation can evoke affect in very particular ways that photorealistic images cannot. Moreover, animation also offers a measure of control in representing past events that can be, in many ways, can offer a more valid truth claim since the very presence of the camera in filmed footage medi-ates the events captured, calling them into question.

Annabelle Honess Roe recently argued that animation fulfills three main functions that elude live action footage: mimetic substitution, non-mimetic substitution and evocation. Riffing off of Roe and invoking Gould, I will focus on two elements afforded by animated sequences: accuracy or past events without the cheesiness of the dramatic reenactment, and heightened emotional impact or affect via exaggeration and defamiliarization. Examples will come from hybrid documen-tary work such as *Waltz with Bashir, The Five Obstructions* and *Truth Has Fallen*.

BIO:

Dr. Virginia Kuhn serves as Associate Director of the Institute for Multimedia Literacy and Assistant Pro-fessor in the University of Southern California’s School of Cinematic Arts. In 2005 she defended one of the first born - digital, media - rich dissertations in the US, and last year she published the first article in the digital authoring platform, Scalar, for the International Journal of Learning and Media (“Filmic Texts and the Rise of the Fifth Estate”). She directs an undergraduate Honors program, serves on the editorial board of both print and digital journals, and serves as Co-Chair of the SCMS SIG, Media Literacy and Pedagogical Outreach.
PRESENTER ABSTRACTS

TIMO LINSENMAIER, (Belgium)

ABSTRACT: “The Dissident’s Kitchen 2.0”

Since Vladimir Putin became president of Russia in 2000, his administration has used all possible means to seek editorial control over influential mass media outlets, especially nationwide television channels and newspapers. However, during his first two terms in office, the internet had escaped such tight control, so that internet fora, and with them animation produced for the internet, could become what the kitchens of their flats were for former Soviet dissidents: a relatively free space for discussion and exchange of ideas.

This micro-talk illustrates the most pertinent examples of animation commenting on political and social realities, distributed to their audiences virulently via the web. Because of their poignancy and brevity, these clips lend themselves particularly well to a presentation in micro-talk format. Using examples that have gained internet fame on the Russian-speaking web (such as Masyana, Tushite Svet, and Rasta-PauK), the talk presents a representative cross-section of these animated clips. In the wake of Vladimir Putin's third term in office, whose beginning was accompanied by unprecedented protests organized mainly via Social Media, new legislation was passed that allows authorities much tighter control of the internet in Russia. The future will show if this endangers these animated expressions of civil disobedience - given the resourcefulness of their creators however, there is hope that the discussions in these virtual kitchens, just like those of their real-life predecessors, will pave the way for a different Russia.

BIO:

Timo Linsenmaier is writing his PhD on the aesthetics of Soviet animation. He studied Media Theory at the Karlsruhe University of Arts and Design with Boris Groys and Animation History at VGIK Film School in Moscow with Stanislav Sokolov. His M.A. thesis discussed the development of Soviet animation after 1960 and the example of Studio Soyuzmultfilm. Linsenmaier has regularly given talks at conferences and published several articles in peer-reviewed journals. Moreover, he won the Society for Animation Studies Essay Award in 2006. He also serves as the Society's webmaster.

Monday 1:30-2:00pm • MT1 • SCA 112

PRESENTER ABSTRACTS

ALISON REIKO LOADER, Concordia University (Canada)

ABSTRACT: “Re:Animating Moths”

Re:Animating Moths concerns animation and the lepidopteran animals whose lives comprise unceasing and radical transformations—beginning as hungry caterpillars and sometimes ending with a flight into flame. A study of animals in animation and through it, the animality of animation, rather than an investigation of the anthropomorphic beasts that so often populate the more popular cartoons, the “Bugs” under consideration here is insects, not “Bunny.” The “re:” of the title, when seen, signifies “regarding”, a concern about and a looking at; and the “re:animating,” when said, denotes the manipulation into moving images made through the apparent revivification of the dead and a direct indexing of flesh. Three experimental animations that use the carcasses of insects— Mothlight (1963) by Stan Brakhage; While Darwin Sleeps... (2004) by Paul Bush, and my own project Malacosoma Disstria (2013), made with entomologists who raise and study forest tent caterpillars from ovum to adult—are used to think through the application of posthumanist concerns to theoretical discourses of Animation Studies and creative practices that cross boundaries between artist and scientist through the sharing of insects and knowledge.

Interrogating the status of the cinematograph as an animatic apparatus, and exploring the sympathy and identification performed and practiced by animators and scientists as approaches to unequal collaborations alternative to indifferent instrumentalism or moral absolutism, Re:Animating Moths asks two primary questions. Where is the animal situated within the ontology of the animated film? How does one address the asymmetric relations inherent to the use of animals and their remains?

BIO:

Alison Reiko Loader applies her interests in old media technology and scientific visual culture to making short animated films and manipulated moving image installations. A lapsed National Film Board of Canada filmmaker that specializes in 3d and digital animation, Loader reimag(in)es connections between old media apparatuses, representation and spectatorship by applying research-creation and feminist theories to media archaeology. Fascinated by optical technologies and the liveliness of the nonhuman, her doctoral research (PhD Communication Studies) explores the nineteenth-century founding of the Edinburgh Camera Obscura by a mysterious woman named Maria Short. Loader has taught in the Concordia University Faculty of Fine Arts since 2001 and is funded primarily through the Social Sciences and Humanities Research Council of Canada (SSHRC).

Monday 2:30-4:00PM • Session 2B - Death, Time, and Animation • SCA 112
ANNA MADELEINE, University of New South Wales (Australia)

ABSTRACT: “An Animated Space: Personal Expression in Mobile Communication”

Communicating via text-based mobile technologies has created new forms of personal expression via innovative adaption to the constraints of compressed digital formats. The use of mediums such as SMS in one-to-one interpersonal relationships creates qualities of communication that I suggest can be interpreted through stop-motion animation. Referring to Aylish Wood’s concept of ‘reverberating space’ (‘Re-animating Space’, 2006), I demonstrate how animation can transform the space of mobile telecommunications to tease out personal qualities of expression. Wood suggests that certain forms of contemporary animation show space in the making. In this talk I will show how these aspects of animating space can be used to investigate the compression and decompression of time and relation posed by mobile technologies.

By creating animation with painting, drawing, and found objects rather than entirely digital modes, I foreground the materiality of technologies focussing on the slower, human aspects of personal expression. This is especially important in relation to flows of data that are normally considered ‘immaterial’. In this way animation can invoke the poetic and emotive side of intimate communications expressed when using mobile technologies. Furthermore, I extend animation in my practice to work in the context of interactive installation, reconfiguring the sender-receiver channels of communication into an expanded ‘animated space’. In this paper I will discuss how these two trajectories are brought together to explore a world in which our communication, technologization, and aesthetic means of expression co-evolve via recombination and transformation.

BIO:
Anna Madeleine is an emerging artist working in a hybrid of traditional and new media with stop-motion animation and mixed media. She holds a Bachelor of Arts (Visual) with first class honors from ANU School of Art and is currently a PhD candidate in Media Arts at College of Fine Arts, UNSW, under the supervision of Anna Munster and John Hughes.

Her current research explores how personal expressiveness is generated and modified by contemporary information spaces in one on one interpersonal relationships. This topic is being realized through an interactive installation comprised of stop-motion animation and text based content.

She has had solo exhibitions, as well as involvement with several collaborative projects, residencies, and group exhibitions across Australia and in Berkley and Montreal.

TANYA MARRIOTT, Massey University (New Zealand)

ABSTRACT: “TweetMe interactive forest”

The principals of animated storytelling provide a framework for a versatile and adaptable form of communication, which can transcend traditional time-based media. When augmented within a physical space, animated content can extend the immersion threshold, and enable the viewer to become more involved within the fabricated world. This research explores animation practice not confined to the screen, and seeks to apply elements of immersive storytelling to the physical space through the use of character driven interaction and spatial projection.

The TweetMe installation is the first iteration within a wider body of research exploring the integration of animated content within a spatial context. Using the thematic of an ecological system, TweetMe offers visitors an opportunity to experience the New Zealand forest, and explore issues of ecology. There are two components to the installation- the animated day and night cycle of forest life, projected into a collection of physical 3D native trees, and the animated stories of the wildlife, which are activated by interaction with forest visitors.

The Fifty Five forest inhabitants are a cross section of ten species of New Zealand birds, with more of the common birds eg: ten Fantails and less of the rarer species eg: one Kakapo. Birds contain RFID technology, which enables them to communicate. Visitors are encouraged to “feed” the birds at informational tables, and in response the birds activate a short audio/visual narrative describing their ecology. Each bird has a different story to tell, which are activated randomly from a continuously evolving database.

BIO:
Tanya Marriott has expertise in Industrial design and Animation, and has worked in the film industry in New Zealand, Canada, and UK and for several leading toy design consultancies. Her research focuses on developing innovative ways to access museum artefact archives within an interactive and immersive context. Her Masters in Design (2008) Storytelling Memories formulated an innovative analysis of accessing digital archives through tangible and contextual navigation within a museum environment.

An artist residency at a closed wildlife reserve on Maud Island (2006) informed the design of the TweetMe project, which has developed in-depth analysis on character persona and identity of native New Zealand wildlife. This research suggests ways character development and subsequent narrative through animation can educate social awareness of environmental issues, and enable a more holistic view of the Native wildlife.

Tanya is currently a Digital Media lecturer from the Institute of Communication Design at Massey University in Wellington New Zealand.
**PRESENTER ABSTRACTS**

**MIHAELA MIHAILOVA**, Yale University (USA)

**ABSTRACT:** “Click for Cartoons: The Video Game as Exhibition Space for Animation”

The past few years have marked an increased presence of video games on the museum circuit. In 2012, the Smithsonian American Art Museum and the Australian Centre for the Moving Image featured video game exhibitions. New York’s Museum of Modern Art has recently announced the introduction of a permanent video game collection in March 2013. Following the trend of inscribing this visual form within the art canon, this presentation proposes to go further by exploring the video game itself as an interactive exhibition space for animation.

My talk will focus on the “point and click” adventure games of Amanita Design, an independent video game development studio based in the Czech Republic. In *Machinarium* (2009) and *Botanicula* (2012), fast-paced action, complex control schemes, and even dialogue are eschewed in favor of an emphasis on the stunning animated imagery, which unfolds at the click of a user’s mouse. While both games have an end goal, the true reward of the gamer is the gradual guided discovery of the elaborate, skillfully animated hand-drawn graphics by game designer Jakub Dvorský. Dvorský has explicitly described his work as following the Czech Republic’s strong tradition in animated film. His games function as a curated exhibit, presenting animation art to the user in a predetermined order within the virtual environment. By inviting the gamer to actively engage with the imagery on-screen, *Machinarium* and *Botanicula* function as exhibition spaces which encourage an interactive form of animation viewership allowing for a higher degree of individual control over the experience.

**BIO:**

Mihaela Mihailova is a PhD student in the joint Film Studies and Slavic Languages and Literatures program at Yale University. Her academic interests include animation, film theory, media studies, comic books, early Soviet cinema, Russian cinema and translation. Her article on Anna Melikyan’s 2007 film *Mermaid*, entitled “I am Empty Space: a Mermaid in Hyperreal Moscow” appears in issue 34 (Oct. 2011) of *Kino Kultura*. She has also published book and film reviews and translated articles by Sergei Eisenstein, Sergei Tretyakov, and Mikhail lampolski. Her translation of Sergei Tretyakov’s “The Industry Production Screenplay” is included in Cinema Journal 51:4 (2012).

**SOPHIE MOBBS**, Middlesex University (UK)

**ABSTRACT:** “The Evocation and Expression of Emotion through Documentary Animation”

Animation has the power to both highlight and conceal emotions as expressed through body movement. When we view live action (human interview) documentary footage, we are exposed not just to the spoken words, but the subtle nuances of body movements. How much might be lost when documentary footage is transposed into animation, or indeed, what might be gained, translated through the personal and artistic view of the animator? This paper will describe my ongoing research in this area, building on my experience as an animator in the games industry and now as an academic, exploring via research through practice methods in a series of animations.

My research involves a documentary style interview of myself, discussing opposing topics chosen to evoke strong emotions; firstly of happiness, then of sadness.

The aim was to tap into real and unconscious emotions rather than working with an acted performance. This enables better access to the real, associated body movements. This interview was filmed and simultaneously motion captured, with a view to present animations: beginning with directly motion captured 3D, progressing to rotoscoped animation of the original live action footage and culminating in free-form, expressive 2D animation. My paper will provide some initial reflections on this process and describe how the insights gained will inform my future work.

**BIO:**

Sophie Mobbs is a lecturer and Programme Leader in 3D Animation and Games at Middlesex University in London, where she specializes in teaching Maya and Flash animation. Her research interests focus on animation with regards to body language. More specifically, she uses a Creative Practice research methodology to explore the relationship between non-verbal communication and animation.

Prior to working in Higher Education, Sophie spent 10 years working as an animator in the games industry, where she took particular interest in character and monster animation and worked for companies that included Sony, Silicon Dreams and Rebellion.
AIMEE MOLLAGHAN, Huston School of Film and Digital Media (Ireland)

ABSTRACT: “Documenting the Soul: Jordan Belson’s Samadhi”

Eastern religions became valuable resources for filmmakers on the American West Coast in the post-war period. Jordan Belson began to apply his own brand of spiritualism to his films allowing “reference to interior or transcendental realities.” In addition to serving as a representation of the images that occur during a mystical experience, Belson used the physical process of producing his work as a way to achieve the higher state of consciousness that he so desired. Generally this state is sought through deep meditation and it seems that Belson’s act of creating the film is actually functioning as a form of/aid to meditation both for the creator and the viewer.

Further to this, the role of music is fundamental to Belson’s body of work. He was determined that the audience would not know if they were seeing or hearing his films and believed that the marriage of sound and vision affected not only the subconscious mind but also basic psychological and physiological processes. The viewer of a Jordan Belson film must relinquish their minds to the images and sound and be drawn into the world of the filmmaker in order to experience something that lies just beyond the grasp of language. By paying close attention to Samadhi (1971), which Belson referred to as a “documentary of the human soul,” this paper explores how Belson’s films functioned as an element in his quest for a mystical experience, attempting to embody ideas of mysticism and transcendence through a conjunction of music and image.

BIO:
Dr. Aimee Mollaghan is the BA Film Studies co-ordinator at the Huston School of Film and Digital Media, N.U.I. Galway in Ireland, where she teaches modules on visual culture, applied film studies, film theory and methodologies. Her research interests include conceptions of sound and music in film and animation. She is concerned with exploring sound and soundscape across disciplinary boundaries. She is also interested in psychogeography and representations of landscape in the British and Irish artist film.

MAUREEN MONAGHAN, Savannah College of Art and Design (USA)

ABSTRACT: “Memories and Perceptions: Creating Emotional Resonance Using the Child’s Gaze”

Using Lacanian gaze theory, this paper begins to investigate how meaning is conveyed with the construction of the child’s gaze in six animated shorts: The Man with the Beautiful Eyes by Jonathan Hodgson, The Street by Caroline Leaf, Windy Day and Moonbird by the Hubleys, Drawn to Memory, and A Little Routine by George Griffin, and four live action films: Rene Clement’s, Forbidden Games (1952), Carol Reed’s The Fallen Idol (1948), Robert Mulligan’s To Kill a Mockingbird (1962), Ingmar Bergman’s Fanny and Alexander (1984). The films are grouped into three categories: films whose narrative is driven by actual children’s voices, films narrated by adults recalling a childhood memory, and films that have an omnipotent narrator but use camera perspective and diegetic development to establish the child’s perspective. Through morphing, illustration, and abstract imagery the above animated shorts show how the perceptions of children are often confused and rely heavily on the imagination for clarification. In the listed live action films, this disconnect between reality and imagination is shown by placing the child in a removed setting from the main action, such as under a table, on the stairs, through a partially opened door. Through constructing the child’s gaze, however, all of the above take the viewer on a vicarious journey back to his/her own childhood and tell the viewer more about themselves than about children.

BIO:
Maureen Monaghan graduated from Old Dominion University with a B.F.A. in drawing and design and a minor in art history in 2004. After undergrad she worked as a book designer for a time, and soon realized the desire to work in an industry where her various interests, intellectual and visual, could merge. Growing up in New Haven, Kentucky, she has always enjoyed the southern tradition of storytelling. Inspired by the quirkiness of southern tales, and in search of a new career, she returned to school to pursue a graduate degree in animation at the Savannah College of Art and Design in Atlanta. She is interested in using her fine arts background, and writing abilities to create independent animated films.
**ABSTRACT:** “Sound and Meaning in Animation: New Digital Worlds”

This paper explores the relationship between sound and processed images, both figurative and abstract, in works of animation. It examines (broadly) the idea of a generic sound and image relationship, and the way a listener’s expectations must inform practical solutions to new problems in all forms of animation; especially when credibly defining and ‘rendering’ new, previously unimaginable worlds and characters. It continues by addressing specific conceptual and practical issues - problematic relationships - between digital objects and sound in the intangible and physically impenetrable realm of virtual space, a world brought into existence through new motion graphics and audio synthesis applications. Finally it looks at issues of impact, enhancement and meaning, beyond the production of traditional forms of animation; especially when credibly defining and ‘rendering’ new, previously unimaginable worlds and characters. This abstract realm presents an opportunity to explore a unique relationship between ‘primal’ sounds and previously unknown objects and configurations, and the emotive impact this might have on a viewer. The work here, is informed by the writings of Chion and Murch in the field of sound theory, Thom, Hopkins, Van der Ryn in configurations, and the emotive impact this might have on a viewer. The work here, is informed by the writings of Chion and Murch in the field of sound theory, Thom, Hopkins, Van der Ryn in sound design for animation, and early experimental practitioners such as Brakhage, Sharits and Whitney, and is also part of my own practice in experimental audio-visual installation and single screen work.

**BIO:**

Russell Murray combines a role in higher education as senior lecturer in digital media practice at Nottingham Trent University, UK, with professional work in the film and television industry, and the Arts. He is a principal architect, and programme leader for NTU’s innovative MA, MSc Games and Play (Technology and Culture) which starts in October 2012. His practical work in experimental and interactive motion graphics, explores new relationships and understandings between sound and image; the way in which sound informs mass, movement and narrative in the virtual world.

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**ABSTRACT:** “Mass-Production and High Art: Disney and the Courvoisier Gallery c. 1940”

Among animation producers, The Walt Disney Studio has been particularly adept at negotiating the shifting boundaries between high and low culture, positioning its work often simultaneously as art and merchandise, cultural products and children’s entertainment. The studio’s efforts to position animation in several cultural realms at the same time intensified in the late 1930s and early 1940s, when Disney began to market its background paintings, drawings and cels as artwork. This paper analyzes the complex interplay between industrial production culture and high art during this period by focusing on the relationship between the Disney studio and the Courvoisier Gallery of San Francisco, with whom the studio contracted to sell framed cels and background paintings. The argument is developed through a study of the papers of Edith Wakeman Hughes, a well-connected socialite who served as the gallery’s agent and who marketed the cels to her contacts in Hollywood. By examining her letters and papers, we see how the studio worked to define its cels as “art” that could be displayed at home, from living rooms to children’s bedrooms and even bathrooms. Mrs. Hughes’ detailed records reveal how the cels mixed original art materials and also recreations and how they privileged certain moments of a film that reveal its popular reception. In her efforts to use her cultural contacts to sell Disney’s artwork, Mrs. Hughes work complements and contrasts with Disney’s own efforts to place his animation in such high culture locations as the Metropolitan Museum of Art and the Museum of Modern Art.

**BIO:**

Susan Ohmer teaches classes in film and television history and culture, including “Film and Digital Culture,” “Media and Presidential Elections,” and “Walt Disney.” She is the author of George Pal,弘 nam in Hollywood (Columbia University Press, 2006) and is completing a book on the Disney studio during the 1940s. Her research focuses on the industrial and organizational aspects of media companies and has appeared in journals including Film History and the Quarterly Review of Film and Video and in the anthologies Funny Pictures: Animation and Comedy in Studio-Era Hollywood and American Cinema of the 1930s. As an administrator, she has served as a Provost’s Fellow (2007-2009), as Assistant Provost (2009-2011), and as Interim Director of the Hesburgh Libraries (2010-2011). Since Fall 2011, she has led Digital ND, a new initiative to streamline and strengthen digital work at Notre Dame.
MIGUEL OLID, University of Seville (Spain)

ABSTRACT: “The Animation In The Spanish Documentary: 30 Years Of Darkness”

30 Years of Darkness is a documentary about the post-war years in Spain. Historians have told us that the Spanish Civil War ended in 1939. For the so-called moles the war ended much later, thirty years later, in 1969, when a document published in the Official State Gazette pardoned the alleged crimes they had committed.

After the end of the Civil War, Manuel Cortés, a former mayor of the town of Mijas in the province of Malaga, had no chance to escape from Spain. He decided to open a small hole in the wall where Manuel could hide. He could never have imagined that this small space behind the wall would become his personal prison for 30 years.

The story of the Spanish moles has a parallel with other known confinements caused by repression. The teenager Anne Frank hid with her family for two years in Amsterdam; the soldier Soichi Yokoi spent 28 years in a cave not knowing that World War II was over.

This outstanding documentary is animated with the exception of the interviews of historians, Manuel Cortés’s granddaughter and niece. As it’s the only Spanish documentary animated, I would like to do a critical and comparative analysis with the most popular animated documentary Waltz with Bashir.

BIO:

Miguel Olid was born in Seville (Spain) in 1965. He is a historian of Spanish Cinema. He received his Doctorate in History of Cinema from University of Seville. He has written several books about Spanish and Latin Cinema and many articles for the top Spanish newspapers (El País and ABC).

He has been a member of the Spanish Audiovisual Advisory Council for the Ministry for Culture. He has directed a magazine about cinema for the Andalusian TV (Canal Sur TV).

ANN OWEN, Falmouth University (UK)

ABSTRACT: “Opening the Magic Box: A Neurocinematic perspective on the form and content of stereoscopic film”

Film theory of the last forty years has consistently identified the flat two-dimensional cinema screen as being fundamentally important to the way in which narrative film engages its audiences. The latest digital revival of stereoscopic cinema however appears to throw traditional theories of spectatorship into doubt. James Cameron’s sci-fi fantasy Avatar (2009) arrived in cinemas amongst a maelstrom of media hype and predictions that within a few short years every feature film would be made using the new stereoscopic technology. In reality, however, this vision is still a very long way from fruition, and waning box office figures suggest that the latest stereoscopic revival might go the same way as its unsuccessful predecessors. Using theories of neuroscience and cognition, and exploring ideas of vision and the functions of the human brain, in conjunction with traditional (and often forgotten) film theory, this paper will argue that the stereoscopic medium provides a set of neurological conditions that prevent the brain from engaging fully with both the narrative and the characters on screen. It will argue that the basic assumptions of psychoanalytical film spectatorship theory, and the significance that these theories place on the separation that the flat screen provides, are as valid today as they were when first conceived.

BIO:

Ann Owen graduated with a first class BA(Hons) in animation from the Surrey Institute of Art and Design in 1999 and continued at the college as a research assistant in the newly formed Animation Research Centre. In 2000 she was given the opportunity to work as a stop-motion animator on the children’s television series Bob the Builder. She later returned to the Surrey Institute to teach stop-motion animation and became involved in all areas of the course, eventually specialising in the history and theory of animation. In 2007 she moved to Cornwall and took up the position of lecturer in animation history and theory on the Digital Animation BA course at Falmouth University. Her research interests include the neuroscience and neuropsychology of animation and digital image production and spectatorship.
PRESENTER ABSTRACTS

CHRIS PALLANT, Canterbury Christ Church University (UK)

ABSTRACT: “Redefining the Animated Landscape”

Within studies of animation, background animation—or the animated landscape—is a frequently de-emphasised element. Representationally, animation is a significant visual medium because it is not only able to establish recognisable, remembered, and imagined environments, but it is also able to radically mutate or metamorphosize these environments within a singular perceived space. This paper will provide a short history of background animation, before discussing how recent landscape animation can both influence and produce meaning. Of particular interest will be 3D cinema, digitally augmented landscapes on both micro and macro scale, and the animated landscapes of video gaming.

BIO:

Chris Pallant is a Lecturer in Film and Digital Media at Canterbury Christ Church University. His research interests include animation, filmmaking production practices and technologies, and video games. He has published in book, book chapter and journal form on a range of topics, including Disney feature animation, the 'cartoonism' of Quentin Tarantino's live-action films, performance capture technology, and the work of Rockstar Games.

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DALLIM PARK, Chung-ang University (Korea)

ABSTRACT: “Optical Illusions in Animation”

As Lev Manovich said, born from animation, cinema pushed animation to its boundary, only to become one particular case of animation in the end. Therefore in this digital cinema age, everything can be animation. The boundaries comes into the center. Moving image culture is being redefined once again. So what is the future of animation? What makes animation unique from others? The optical illusion was driven by artists who were interested in investigating various perceptual effects. Those effects created the feeling of depth and space within their art works. In some respects, optical art can be thought of as a development from kinetic art. Through the use of optical illusion, they provided the viewer with an illusion of movement on a static 2D surface. The overall optical effect of the technique led the viewer to see flashing and vibration, or alternatively swelling or warping. The aim of this study is analyzing uniqueness about space in animation. The separation of animation from traditional perspective allowed to produces a unique film grammar through transitions of scenes and changes of plots. This study is expected to conclude that the layout using optical illusion is closely related to the story and works as a strong film grammar.

BIO:

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

ABSTRACT: “New Frontiers In Visual Music”

Animated visual music has moved beyond the movie screen and into public spaces, concert halls, art galleries, and performance spaces. It’s moved beyond narrative to explore the experiential-visceral relationship between the artist and the audience changing what we make and how we exhibit work. Artists like D-Fuse, Quayola, UVA, and Matt Pyke's Universal Everything have invented new ways to express and create using animation, music and sound. As a multi-dimensional, multi-sensory medium, visual music has expanded the creative territory of the animator.

Beginning with my film “Commuter”, my fascination with movement and the fleeting moment led me to visual music. I’ve embraced the new paradigm model for the filmmaker-animator as an artist working across many mediums and technologies. If the old model is total auteur, the new model is a pragmatic collaborator, sharing and expanding a collective expertise. Our live, 5-screen animated visualization for “Pictures at an Exhibition” was a collaboration that immersed the audience in massive projection, theatrical lighting, and live orchestral performance.

Hyper-digital visual music animation can be moving, soulful work driven by an internal human element where the computer serves as the bridge. This relationship can express the beauty, form, movement, or musical structure. I will illustrate these concepts with stills and movie clips. New visual music is hybrid - not just in form, but in concept. It combines the organic with the digital, the handmade with the computational, the real with the artificial. This is what makes its future exciting!

BIO:
Mike Patterson is an animator and director of visual music and blended media works. He began his career in 1985 by animating the MTV hit, "Take On Me" for A-Ha. Teaming up with his wife Candace Reckinger, they directed a string of MTV hits including the Grammy award winning “Opposites Attract” for Paula Abdul. Since 1993, Mike has directed TV commercials with animation, live action and VFX. In 2006, Mike's Student Academy Award winning animated film “Commuter” was added into the MoMA's permanent collection along with seven Patterson-Reckinger music videos. In 2011, Mike co-directed directed the live, 5-screen visualization of Mussorgsky's "Pictures at an Exhibition" for the gala opening of Frank Gehry's New World Center in Miami. The 15 part work was a collaboration with conductor Michael Tilson Thomas and USC animation students. Patterson is currently an Associate Professor in animation at USC.

STEISHA PINTADO, University of North Carolina at Greensboro (USA)

ABSTRACT: “Remediated Optical Toys and the Animated GIF”

Are nineteenth-century optical toys the predecessors of the animated GIF? Optical toys were invented as scientific instruments to study the phenomenon that produces the illusion of motion through a series of sequential images, and were later adapted into toys for the sake of amusement and wonder. Meanwhile, since its invention in the 1980s, the GIF has been used as a prolific communications tool and has also evolved into a popular mode of Internet entertainment. The optical toys and the GIF share many qualities: both offer an immediacy of content due to limitations of length, both are accessible to the mass public and are simple enough to be made by this same public, and most significantly, both involve looped, cyclical animations. Despite the numerous connections, there has yet to be a comparative study of these variant, but related animated forms. This paper investigates the inherent properties of both the optical toys and the GIF, ultimately suggesting that the seemingly obsolescent optical toys were remediated and transformed many decades later into the contemporary standards of the animated GIF.

BIO:
Steisha I. Pintado received her B.F.A. in Painting at the University of North Carolina at Greensboro in May 2013. During her final year at UNCG, she was awarded an Undergraduate Research Assistantship for the topic Pre-Cinematic Animation Devices of the Nineteenth Century, under the guidance of faculty mentor Dr. Heather Holian. Her work in the studio has evolved from painting into the possibilities of animation and puppetry, as these childhood icons prove to be the appropriate vehicle for her work in themes of identity and past in an attempt to find the bridge between fiction and reality.
HANNES RALL, Nanyang Technological University (Singapore)

ABSTRACT: “Adaptation of Literature for Animation in a Transcultural Context”

In a globalized world, animation is increasingly created in intercultural collaboration. This does not only refer to artists of diverse backgrounds working together through the web, it also encompasses the fusion of artistic styles and the cross-cultural adaptation of literature for animation. How does the transcultural collaboration influence the artistic outcome in terms of merging styles and traditions? The fundamental challenge of adapting any written narrative for a time-based visual medium becomes even more relevant and complex in the event of doing this across cultural boundaries.

There is a need to balance authenticity of cultural traditions against the requirements and opportunities arising from the expanded artistic toolset of an animated adaptation. In other words: To what degree should authenticity be considered compared to the needs of dramaturgy and change for the visual narrative? The ultimate goal is to arrive at a respectful yet engaging adaptation, which stays true to the spirit of the original sources, while expanding them in the sense of a “living tradition”.

The paper will examine these questions through examples from the current research of the author: Wayang Kulit As You Like It: An adaptation of the famous Shakespeare play as an animated short-film in the style of the Asian shadow puppet play Wayang Kulit.

This is a highly interdisciplinary research project in collaboration with the Director of the Royal Shakespeare Company, Prof. Michael Dobson, The Beach Boy, an adaptation of a traditional Vietnamese legend realized in a collaboration between European and Asian researchers and artists.

BIO:

Hannes Rall (aka Hans-Martin Rall) is an Associate Professor (tenured) at the School of Art, Design and Media (ADM) at Nanyang Technological University (NTU), Singapore. Area Coordinator of the Digital Animation Program at ADM.

Hannes Rall has shown his artistic and research work in exhibitions and screenings and has been an invited speaker for workshops and conferences in more than 20 countries and over 120 film-festivals worldwide. He has received 5 competitive research grants as principal investigator and 9 film-funding grants. Selected examples: Tradigital Mythmaking-The Next Level Adapting Traditional Asian Stories for Digital Animation, Visualizations and Interactive Information Graphics – the Eastern Perspective, and New Computer Animation Techniques for Replicating Wayang Kulit.

He has currently completed the 29 minute animated short film The Cold Heart adapted from the classic by famous German author Wilhelm Hauff. He has completed work on three book chapters in: Weber, Wibke; Burmester, Michael; Tille, Ralph (Ed.): Interaktive Infografiken. Heidelberg, Berlin: Springer, January 2013.

AMY RATELLE, Ryerson University (Canada)

ABSTRACT: “From Lydia Deetz to Ruby Gloom: Gothic Animated Bodies”

Cultural products for children, from picture books to motion pictures, have historically been situated as largely pedagogical, engurting children to be stable, rational and productive adults. As Dale Townshend (2008) points out, however, many early stories for children functioned as cautionary tales, and as such, often used Gothic modes of representation to frighten children into exhibiting good behaviour. Yet, the Gothic is deeply transgressive (Kérchy and Antoni, 2011), opening up spaces to undermine traditional power structures, oppressive gender roles, and even species distinctions. Given that both the conception of children as an audience separate and distinct from the adult audience occurs roughly over the same historical period as the introduction of the Gothic into literature, it is only logical that Gothic tropes should “seep” (Carrington, 2011) into children’s culture, where they persist to the present day. The ongoing popularity of Gothic representations, then, contributes to the articulation of anxieties around our current notions of identity and childhood.

This paper examines the female animated body in particular, in popular animated films and television programs marketed towards a child audience, to examine the tensions between the transgressive properties of the contemporary Gothic and its simultaneous upholding of largely traditional representations of femininity. While constructions of feminine identity have changed over time, the contemporary “Gothic revival” speaks to the larger tensions and anxieties that our current conceptions of children and childhood are positioned within a larger social or political framework.

BIO:

Dr Amy Ratelle recently completed her PhD in Communication and Culture, a joint programme between Ryerson University and York University. She holds degrees in Film Studies from Ryerson University (BFA), and Carleton University (MA). Her research areas include critical media studies, children’s literature and culture, animality studies, animation studies, posthumanist theory and visual culture.
PRESENTER ABSTRACTS

CARESS REEVES, University of Southern California (USA)

ABSTRACT: “Animation as Political Radicalism: Black Animators in the Field”

Historically, the voices of political black radicals, black animators, and black viewers of animation have been silent. Critical investigations of black representations in animation are rare, or are surface-level observations often from the very corporate giants that produced said images. The racial politics of representation and economy have restricted these voices in animation. This paper is an exploration of this history. More importantly, this paper argues that historically, in the hands of black animators and allies, the animation medium is a powerful means of black radical expression.

BIO:
Caress Reeves (b. 1990) is currently an MFA animation student in the USC Animation and Digital Arts program. For four years at Pomona College, she researched media representations, critical race and gender studies, American history, and film production. As an MFA student, she approaches the animation field as an opportunity for political engagement as well as a means of exploring technological innovation. Currently, as an Annenberg Communications Research Fellow, she’s researching black representations in animation, as well as how to use the language of animation to explore issues surrounding identity.

Monday 2:30-4:00PM • Session 2A • Animation Within Social Movements • SCA 108

PRESENTER ABSTRACTS

DIANA REICHENBACH, (USA)

ABSTRACT: “Immersive Space as a Channel for Communication”

At the core of humanity is expression. It is communication through language, writing and art that has expanded our philosophies, technologies and connected us locally and globally. It is the evolution of communications technology that shapes our perspectives and understanding, as we receive more information in increasingly unique ways.

In the past century, cinema, and in particular animation, has revealed many opportunities to expand how we communicate. It is an audiovisual poem; condensing meaning and communicating abstract ideas/emotions using line, shape, color, and symbols in motion. This advance in our language combines previous methods of communication and expands their capabilities through this hybrid. It can communicate across cultures and in many ways acts as a universal language.

As the Art Director at StandardVision in Los Angeles, I am engaged in this conversation everyday. Specializing in large-scale media facades and architecturally integrated media, our process evolves around the content. Each unique canvas has qualities that lend itself to very specific, custom designed media. As an artist I focus on using the qualities of animation to evoke feeling and to integrate the media in the audiences’ experience at an environmental scale. Just think about how this channel of communication can effect how we understand the world around us. I believe this exploration of cinematic language and of new mediums, such as large-scale immersive media, can reveal pathways to a greater understanding of cultures and of our environment.

BIO:
Diana Reichenbach is a multimedia artist living and working in Los Angeles, CA. She studied Animation at the University of Southern California in Los Angeles, receiving her MFA in 2010. Additionally she has a BA in Anthropology and a BS in Telecommunications Production from the University of Florida in Gainesville, Florida. She is a recipient of the Annenberg Communications Research Fellowship and focuses her films and research on animation and multimedia communications as a modern language. Her films have screened in festivals all over the world; including Spain, France, Greece, Poland, Scotland, Bulgaria, Portugal, Canada, Brazil, Colombia, Argentina, Chile, Peru, Japan and the United States. She has a strong interest in travel and has taught animation courses in Los Angeles as well as Florence Italy and Saudi Arabia. She is currently the Art Director at StandardVision in Los Angeles, a company specializing in LED lighting design and content for large scale media facades.

Tuesday 1:30-2:30PM • SCA GALLERY
KAHRA SCOTT-JAMES, University of Melbourne (Australia)

ABSTRACT: “DIY Viral Animation”

A curious trend sweeps TV programming in 21st century India, globally among animation's fastest growing markets. A large number of animated shows such as Chhota Bheem, Bal Ganesh, Bal Hanuman and Little Krishna, each depicting the imagined childhood of a notably male Hindu god, go on air or into production. This recent public fascination with the animated antics and bodies of the 'divine' male-child (rather than the original adult god) bears closer evaluation. Parallel realms seem to coalesce in the design of these 'child gods'. On one hand is a world of folk mythologies and unevenly shared religious beliefs. On another, imported traditions of animated entertainment that extend from the pervasive legacy of Disney to widely televised and dubbed series like Dexter’s Lab or Doraemon.

It is this creation of hybrid digital heroes to embody both a travelling cosmopolitanism and hegemonic modes of enculturation that I set out to decode through a close review of the child god pantheon. The overtly violent content and sexual stereotyping in these shows—among other qualities built into the cute kiddy characters of these emerging mythologies—also bring into focus the assumptions of a dispersed 'national' community that creates and consumes them.

While local and diasporic audiences fuel this growing genre, how might those outside this fold view the characters? If these shows express the urbanizing Indian imagination, do deeper tensions lurk beneath their visual surfaces? Are these really just innocuous attempts to repackage tradition for a new generation?

BIO:

Anitha Balachandran combines live action and experimental techniques of animation in her short non-fiction films. An animation graduate from the National Institute of Design in India, she has a M.A. from the Royal College of Art, London. As a practitioner she’s particularly interested in exploring poetry and oral histories as technologies of memory. Her research interests lie in the histories of animation in the Indian sub-continent and in the emergence of mythical animation as a dominant genre. Among papers she has presented is 'Tailing Hanuman' at a Society of Animation Studies conference in 2008. She is visiting faculty at the Srishti School of Art, Design and Technology in Bangalore.

JANE SHADBOLT, University of Newcastle (Australia)

ABSTRACT: “The Visual Qualities of Impossible Spaces - Metalepsis in animation installation”

This paper examines stop motion animation, its role as a special effect and consequent impact on narrative. In particular it is concerned with the relationship between stop motion animation and the rhetorical concept of metalepsis, the disruption and transgression of narrative spaces in fiction.

I am currently creating a series of animated installations based around Australia’s vast expanses of light industrial suburbia and the urban environments they create. These will be used to explore stop motion animation within non-filmic environments as a metaleptic device.

The project interrogates how fictional spaces are constructed through animation, examining how forms and styles of production might contribute to meaning in stop motion animation. I argue that object stop motion animation has aspects that are inherently metaleptic, as stop motion’s use of real objects doing impossible things creates its own subtle and impossible metaleptic space that simultaneously refers both to the world within the film and the world outside the film. Stop motion is a style of animation that has historically been association with the uncanny, but examining how the physical construction and the narrative construction inform each other will better describe the form’s potential for disquiet and disjuncture.

BIO:

Jane Shadbolt lectures in Visual Communications at The University of Newcastle. She is a stop motion animator and has recently produced the short animated film “The Cartographer” which won Best Production Design and Best VFX on a Short Film at the 2011 Australian Production Designers Guild Awards and has screened at over a dozen international festivals. She is currently researching stop motion animation, special effects and animated installation art as part of her doctoral research at Sydney College of the Arts, University of Sydney.
Erin Clare Shea is an MFA candidate and Annenberg Research Fellow in the John C. Hench Division of Animation and Digital Arts at the University of Southern California. Her work blends theory and practice, and focuses on visualizing how acceptance of death runs as an undercurrent in both artists’ works and process of creation, versus more representational animation – convey time, consciousness, and death. However, they do so in divergent ways and with very different animation approaches and results. Both animators situate their works at the meeting ground of the scientific exploration of our world and the inner journey to self-knowingness, and at the junction of the physical and metaphysical. In doing so, they create distinct “new languages of conceptual design information” (Gene Youngblood, Expanded Cinema). Lemieux, using the Alexeïeff-Parker pinscreen, creates a world of chiaroscuro representational imagery of a man in his living space and a recognizable narrative structure to delve into four meditations on existence. Belson’s work, on the other hand, abandons all representational form and traditional narrative structure and plunges into the realm of experiential cinema. His Allures (1961), Re-Entry (1964), Phenomena (1965), and Samadhi (1967) are crafted with a non-representational light-language of centrally placed, often circular forms or mandalas that constantly evolve on screen.

In this paper, I offer a comparative analysis of how the two approaches – abstract experiential versus more representational animation – convey time, consciousness, and death. I also explore how acceptance of death runs as an undercurrent in both artists’ works and process of creation, which reinforces the poignancy of their themes and illuminates why animation is the most fitting time-based medium for musings on what it means to be human.

Erin Clare Shea

BIO:

Erin Clare Shea is an MFA candidate and Annenberg Research Fellow in the John C. Hench Division of Animation and Digital Arts at the University of Southern California. She received her BA with honors in Critical Studies from Pomona College. Her work blends theory and practice, and focuses on visualizing information related to perception, consciousness, cycles, and nature.

Richard Stamp teaches film and literature at Bath Spa University. His research and teaching combine interests in moving image cultures and technologies (especially animation) with philosophy and political theory. He is the editor (with Paul Bowman) of Jacques Rancière: Critical Dissensus (Continuum, 2011), Parallax 52 (Jacques Rancière: In Disagreement, 2009), and The Truth of Žižek (Continuum, 2007). He is currently working on two animation projects: a critical-historical exploration of ‘animation theory’; and a study of the work of John Whitney, Sr.
Optical toys such as the zoetrope, praxinoscope and phenakistoscope pre-date film and society’s general definition of animation, but they are important pre-curors to animation and film development. Contemporary artists are re-discovering and re-purposing these toys to create groundbreaking work staying within the continuous image equals perception of motion theory. Music video director David Wilson uses real-time video and multiple praxinoscopes to create a visual trickery. Artists Katy Beveridge and Tim Wheatley combine bicycle wheels, cut-outs and three-dimensional objects with video to create moving zoetropes. Sculptor Gregory Barsamian incorporates, motorized turntables, sculptures and strobe lights to create surreal moving vignettes. Marco Tempesta creates magical performances using iPhones. The latter and the artists use mobile devices opens the door to future meditations on community art sharing and creation.

BIO:
Shelly Wattenbarger makes films, performs, sculpts and teaches under the alias Trixy Sweetvittles. In addition to teaching undergraduate animation production courses, she runs a directed studies course focusing on bringing animation education to the community. Her multi-media sculptures combining ceramics and animation were recently featured in the New Town: Convergences exhibit at the Pasadena Armory Center for the Arts. Screenings of her animated films “La Mujer Lagartija”, “Mermaids and Pickles” and “Dream Lover Fondue” include the Ann Arbor Film Festival, the Holland Animation Festival and the SXSW film festival. Her one-woman puppet show “Pudinella Parsnip” was showcased in the 1998 Jim Henson International Puppetry Festival. Her professional experience includes serving as animation director for Nickelodeon’s “Blue’s Clues”. She has over ten years experience teaching animation to K-12 students and working with non-profit youth arts organizations. From 2003-2007, she chaired the animation department for the California State Summer School for the Arts. She was a site instructor for the Community Arts Partnership Sony Pictures Media Arts Program from 2004-2006 and the CAP/Inner-City Arts High department for the California State Summer School for the Arts. She is an Adobe Education Leader.
AMANDA TASSE, University of Southern California (USA)

ABSTRACT: “Data Landscapes: Animated worlds as data-visualization, emotional cartography, and self-reflection”

This talk will discuss an unique approach to presenting personal and collective informatics as visually evocative animated world designs. Tasse will provide an overview of current trends within emotional cartography, world-building, mobile media, narrative data visualization, and uses of biometrics as they relate to her creative dissertation project: Data Landscapes.

Data Landscapes interprets data tracked via mobile devices, body, and building based sensors as personal and collective animated landscape worlds. These landscapes continually update as they respond to real-time data. Through exploring their virtual personal and collective landscapes, users can make discoveries about activities in everyday life which might otherwise go unnoticed. Additionally, the landscapes can be a method for developing engaging responsive game level worlds.

Tasse will discuss the media arts practice research methodologies involved with developing the Data Landscapes project. She will describe ways in which animation is uniquely suited for effectively communicating both evocative and explicit forms of information. She will suggest further potentials for utilizing animated world-building and storytelling within the field of data visualization, and discuss how integrations of data visualization and tracking tools might further engage and animate users with virtual worlds.

BIO:

Amanda Tasse is a PhD Candidate in iMAP Media Arts & Practice at the University of Southern California, where she also received an MFA in Animation & Digital Arts in 2009 and a Student Academy Award Gold Medal for one of her stereoscopic animated films in 2012. She explores methods of communicating both measurable data patterns and non-quantifiable information, emphasizing evocative environmental storytelling of personal and collective biometric patterns using interactive animation. She recently completed a Neurocinematics Fulbright research project in Helsinki. She considers how themes within neuroscience can inspire methods of design thinking and balance left and right brain approaches to communicating complex information. In addition to her animation oriented research, she continues to produce hybrid live-action/ animation films.

KIRSTEN THOMPSON, Victoria University (New Zealand)

ABSTRACT: “Colorful Cartography and the Empire State Thermometer”

This microtalk will explore questions of scale and animated color relationships between the micro (small touch screen or “magic walls” used extensively by CNN, MSNBC and other cable news network commentators) and the gigantic (the use of architectural spaces such as Rockefeller skating rink and the Empire state building). Examining specific new technological practices such as CNN’s use of the Empire State building as an animated indexical thermometer of the Electoral map or MSNBC’s engraving/projection of the electoral map onto an ice rink, this micro talk will explore the linked roles that color and cartography played in dramatizing political change on election night, as well as their role in animating the demographic shifts of the ‘changed’ electoral landscape in the election’s aftermath. Situating this use of animated color cartography within an older imaginary that has been influenced by the pioneering advertising career of Douglas Leigh in Times Square (1920’s-1980’s), it will consider the relationship between earlier analogical uses of architectural space and the animated pixel in the contemporary digital era.

BIO:

Professor of Film Studies at Victoria University, Wellington, NZ (as of June 2012), Dr. Kirsten Moana Thompson is the author of Apocalyptic Dread: American Film at the Turn of the Millennium and Crime Films; Investigating the Scene (2007) as well as various book chapters on animation. She has previously presented papers at SAS on color processes and the ink and paint department which are part of her current research project, Cel Animation and Color.

Monday 1:30-2:00pm • MT2 • SCA 110
LYNN TOMLINSON, Delaware College of Art and Design (USA)

ABSTRACT: “Performance Animation: Rose, Mateyek, and Hall”

Live performance combined with projected animation is both very new, with advances in projection mapping and motion sensors, and very old, harkening back to pre-cinematic projected séances, magic lantern shows, and to Winsor McKay's vaudeville performances with his “trained” animated dinosaur, Gertie. Three contemporary artists embrace accessible tools, like stop-motion programs and hand-drawn animation, to single-handedly create and choreograph one-woman performances. These performances are populated not with their own bodies, but also with animated figures, forms and designs. Kathy Rose began as an animator, and then later performed with her projections. Miwa Matreyek uses her own figure as a silhouette in her performances and creates remarkable imagery with two projectors and a screen. Eva Hall's Nautical Apsara combines stop-motion and digital animation with live dance. All three women project themselves as characters into their animated performances. Each employs different aesthetic approaches, but all reference magic, dream, and mythologies in their work and their imagery. They choreograph their movements to synch with their animated images. The artists play a role behind the camera, and in front of the screen, and play with the dual nature of creator/director and subject/performer. Unlike studio animation, where there have historically been few directors or lead animators, women have had a strong and influential role in independent animation. This paper investigates how these three animators, who insert their physical bodies alongside their animated projections, are contributing to a larger tradition of women's kinetic bodily performance. My presentation will include my own performance with animation as part of my scholarly discussion.

BIO:

Lynn Tomlinson, animator-scholar, published the lead article, “Launching the Quays,” for an issue of Animation Journal. As an independent animator, her clay-on-glass animated shorts have been broadcast nationally on PBS Kids, MTV, Bravo, HBO, and Sesame Street. She has received many grants, fellowships, and awards for her work, and her films have been screened in international festivals including the Ottawa International Animation Festival, Anima Mundi (Brazil), and Women Make Waves Film and Video Festival (Taipei). Her work and teaching workshops are profiled in The Animation Bible. She is also known for several large community mosaics, site-specific new-media installations, a PBS documentary on tourism in Florida, and for the award-winning Folkvine.org. Tomlinson has taught animation and media studies for over twenty years at schools including Cornell University, MICA, UArts (Philadelphia), and other colleges. She is currently Area Coordinator of Animation at the Delaware College of Art and Design.

DAN TORRE, RMIT (Australia)

ABSTRACT: “The Metamorphosis of Place: Some Theoretical Considerations of Projection Mapped Animation”

This paper will look at number of theoretical considerations concerning the rising trend of large-scale animated projections, which signals an emerging form of site-specific animation. This type of cinema involves projected animation – often outdoors, onto specific structures, buildings, bridges or other monumental structures. And though the origins of this type of cinematic experience has been around for decades, more recently, increased 3D mapping capabilities and better multi-projector synchronization have made the process much more exact – and the projectors themselves have become more powerful making extremely complex large scale presentations possible. These developments have transformed such displays from mere installations into a truly new and emerging form of animated cinema.

Rather than a technical analysis, in this paper, I will focus on a number of conceptual ideas that I consider to be significant to the process and experience of this type of animated cinema, including: site specificity, hybrid narratives, metamorphosis, and the materiality of light. I will consider these through the lens of such philosophers as Nicholas Rescher, Alfred North Whitehead, and Gilles Deleuze, as well as contemporary animation theories.

A number of specific examples of contemporary projection mapped animated works will be explored.

BIO:

Dan Torre is a lecturer in animation production, history and theory at RMIT University in Melbourne, Australia. He earned his MFA in Experimental Animation at Cal Arts, and his PhD at the University of Melbourne. He has worked in the animation industry for a number of years both in America and Australia. His current research interests are in philosophy and animation, the animation process, documentary animation and Australian animation history. He was also Chair of the 2012 SAS conference, The Animation Machine, hosted by RMIT University.
PRESENTER ABSTRACTS

JINY U, (USA)

ABSTRACT: “Animated in Berlin”

A curious trend sweeps TV programming in 21st century There is a wealth of resources on the topic of mainstream animations, yet they do not fully represent the independent and non–narrative based animators and artists who make up much of the animation community. My catalog project documents and examines the current animation movement in Berlin, a cosmopolitan and affordable city known for experimental art that has recently come to the forefront as a hub for animation. Artists tend to employ a number of methods that cross lines, and blur definitions and categories from artist to animator. Their use of such methods, tools, and software allow them to cross freely into any platform as artist and animator and to present concepts and images, worlds and environments that don't adhere to one norm or society. More than 15 animators and animation historians from a wide range of disciplines within the animation and moving image fields were interviewed and shadowed. These animators come from experimental, independent, non-traditional animation backgrounds, include both German and non-German, both emerging and established, and are also leaders and innovators who are based in Berlin. The catalog project documents their techniques, styles, aesthetic and influences and brings up a number of social and political issues that the animation community deals with. How has Berlin itself supported these artists and how has content and animation changed or adapted to these external factors? Notable animators and historians include Robert Seidel, Sonja Rohleder, Rolf Giesen, Heinrich Sabl, Mate Steinforth, Henrik Mauling, Thorsten Fleisch, and Aline Helmcke.

BIO:

Jiny U is an animator with a background in political science, teaching, and fine arts. Recent works include “Intertwined”, a collaborative community project at Project Row Houses with Hanalei R., and “The Daily Staple”, an installation involving 100 inert hand grenades in soup bowls and interviews with the Vietnamese community. She is recipient of the 2007 Young Artists Grant, the 2008 Artist Fellowship Program from the DC Commission on the Arts & Humanities, the 2009 AIGA Worldstudio Scholarship, and the 2010 Asian Women Giving Circle grant. She has exhibited with Asian Arts Initiative in Philadelphia, transformer Gallery in Washington, DC, and the Create Change Residency with the Laundromat Project. She is one-half of everydayarmada, an arts collective based in the NJ + NY metropolitan area. Current animation projects examine queerness, guilt, and loss. Animated in Berlin was funded in part by NYU Berlin.

Tuesday 2:30-4:00PM • Session 4B • Animation in Place • SCA 112

PRESENTER ABSTRACTS

PAUL VAN OPDENBOSCH, Queensland University of Technology (Australia)

ABSTRACT: “The Abstraction of Motion Capture into Visual Forms”

Both animation and choreographed dance are driven by and visually describe ideas, emotions and stories as well as entertain through the creation of movement. This forms the base concept for collaborative creative works where choreographic inquiry connects with the visual platform of animation. It is in this collaborative area that a visual enquiry of the integration of motion capture technologies into the collaborative workflow of a Dancer and Animator has been conducted. The animated visuals derived from the motion capture data is not aimed at just re-targeting the movement from one source to another but looks at describing the thought and emotions of the choreographed dance through visual aesthetics.

This five minute micro talk will look at the workflow and visual outcome used in generating abstract animation that is derived from dance and animation through motion capture technologies.

BIO:

Paul Van Opdenbosch is a lecturer in Animation who is currently completing a Masters of Fine Arts. For the past eight years he has been working with and teaching digital and traditional animation along with visual effects production. Previously he has completed creative research projects involving medical animation and visualization of historical buildings. Paul's current research is focused on cross discipline creative projects using motion capture.

Wednesday 2:00-2:30pm • MT3 • SCA 112
Tünde Vollenbroek, Utrecht School of the Arts (Netherlands)

**ABSTRACT:** “Pushing the Background to the Front: Exploring different roles of mise-en-scène in animation”

With all the technical advancements in animation, particularly the level of realism that it can reach today, one would almost forget the medium’s intrinsic strength of simplicity. An absence of ‘noise’ of reality allows animation to make use of amplified imagery, a powerful tool for engaging the viewer. We could say that with less information given, more room is created for the viewer to project his own thoughts on the film and engage with the characters, the set and the story. This raises an important question we as animators should ask ourselves: Why aim for realism (and add ‘noise’ of reality) with a medium that works so strong in a more amplified form?

Because of animation’s graphical nature its mise-en-scène takes on a prominent role in communicating a message, possibly even more prominent than character actions. With this knowledge, we could shift the classical (live-action based) role division where character actions form a narrative and the mise-en-scène is there to support what the character actions already express. By giving mise-en-scène a more prominent role in communicating the film’s message, and making use of animation’s natural level of universality and amplification, we can discover exciting ways to communicate. We can tell a story simply through bicycle trips, like in Michael Dudok-de Wit’s *Father and Daughter*, through an abstract dance with toy soldiers, like in Max Hattler’s *Spin*, or through street lighting − which will be discussed through a case study on the animated short that accompanied this research, *Flashing By*.

Bio:

Tünde Vollenbroek (b. 1991) graduated in 2012 with a master’s degree in Animation at the Utrecht School of the Arts. Her student film ‘Violinplay’ (2011) was shown at 20+ events all over the world, featured in best-of festival programs and awarded with the Best Film for Kids award at the Golden Kuker Festival. Feeling the need for research to base her creative choices on, she accompanied her graduation film ‘Flashing By’ (2013) with a thesis titled ‘Pushing the background to the front’. Besides being active as a freelance animator and preceding her research, Tünde works as an animation producer, organizes the KLIK! Amsterdam Animation Festival and writes for the Dutch/Belgian animation blog.

Clea T. Waite, University of Southern California (USA)

**ABSTRACT:** “The Cine-Poetics of Fulldome Cinema”

Fulldome is chiefly about space. Immersive film production is currently undergoing stages of development towards a modern, cinematic language comparable to the development of rhythmic montage developed by Eisenstein and Soviet cinema and followed by the avant-garde cinema of the 1920’s. In immersive cinema, the metric aspect of rhythmic montage can be evoked through the translational time of the eye across the hemispherical screen.

This paper explores the reciprocal interaction of cinematic montage with immersive architectures and the synaesthetic interactions possible between form and content. Immersion affords the extension the internal logic of the film into the architectural space of the theater. This external architecture becomes an organizing element in the compositional flow of the film and gives the viewer room to build their own field of associations to create meaning. The entire body, with its movements and its sensations participates in the reading of the cine-poem. What forms can montage and collage techniques take in a nascent avant-garde / experimental fulldome cinema, using its potential to create rhythm by combining spatial with chronological sequencing? This paper questions what new, cinematic language can emerge specific to the immersive film. Specific examples from the author’s experimental fulldome film “Moonwalk” (2010) and other avant-garde immersive films will be used as illustrations.

**Bio:**

Clea T. Waite is a research artist-scholar and experimental filmmaker investigating the correspondences between art and science via somatic, cinematic works. Her films are realized using animation, immersion, stereoscopic imaging, spatial montage, and unique interfaces, as well as one inter-species collaboration with several hundred spiders. She received her SB and SMVis degrees from the MIT Media Lab as a physicist and 3D computer graphics developer. She has been an Alexander von Humboldt Fellow, a Radcliffe Institute Fellow, and a fellow at the Academy of Media Arts Cologne. Her artworks have been exhibited internationally and awarded significant prizes, notably the IBM Innovation Prize for Artistic Creation in Art and Technology. She is currently an Annenberg Fellow at the University of Southern California School of Cinematic Arts pursuing her PhD in Media Arts and Practice.

Tuesday 1:30-2:30PM • G • SCA GALLERY
**PRESENTER ABSTRACTS**

**PAUL WARD**, Arts University Bournemouth (UK)

**ABSTRACT:** “Paratexts and participation: the off-screen world of dirtgirlworld”

This paper will examine the complex recasting of relationships between production, distribution and exhibition of animated properties in the multi-platform, digital age. Scholars such as John Caldwell (2004, 2008) and Jonathan Gray (2008, 2010) have mapped the ways that the contemporary televisual landscape consists of not only texts (or shows) but of paratextual elements such as trailers, promotional material, reviewer discourses and audience responses, and spin-offs such as fanfic or more conventional by-products such as character-related merchandise. Such is the importance of these elements for Gray that he calls for the founding of ‘Off-Screen Studies’ and argues that close textual analysis needs to be fully complemented by an understanding of how these paratextual elements combine to enrich the audience’s experience.

Considering paratextual elements as a ‘threshold’ or ‘space-between’ means we can rethink how media convergence and repurposing of content across platforms can be used to encourage the development of an active audience, working in these spaces, blurring the boundaries between consumption, production and playful recombination – especially important in the world of children’s media. However, what are the consequences of the kind of ‘brand equity’ and synergies (see Sandler, 2003) developed by media conglomerates being mimicked by small-scale producers?

These concepts will be examined in relation to a case study of dirtgirlworld (mememe Productions/Decode Entertainment), an Australian-Canadian co-production. The dirtgirlworld website notes that one of the aims of the show is to get people to ‘move from simply viewing to doing’. This most obviously connects with its positive messages about the environment and sustainability, but also offers a route into reading contemporary animation through the lenses of paratextuality and participation.

**BIO:**

Dr. Paul Ward is Professor of Animation Studies in the School of Media at the Arts University Bournemouth (AUB), UK. He teaches on the BA (Hons) Animation Production course, contributes to a cross-disciplinary MA course and supervises PhD students. His research interests are in the fields of animation and documentary film and television. Published work includes articles for the journals *Animation: an interdisciplinary journal*, *Animation Journal*, and the *Historical Journal for Film, Radio and Television*, as well as numerous anthology essays. Paul is also the author of *Documentary: The Margins of Reality* (Columbia University Press/Wallflower Press, 2005) and *TV Genres: Animation* (Edinburgh University Press, forthcoming; co-authored with Nichola Dobson). He serves on the Editorial Boards of animation: an interdisciplinary journal and the *Historical Journal for Film, Radio and Television*, as well as numerous anthology essays. He is the current President of the Society for Animation Studies, and was the inaugural Fellow of the Holland Animated College with special interest in animation and documentary research proposals. He is also the current President of the Society for Animation Studies, and was the inaugural Fellow of the Holland Animated College with special interest in animation and documentary research proposals. He is also the current President of the Society for Animation Studies, and was the inaugural Fellow of the Holland Animated College with special interest in animation and documentary research proposals. He is also the current President of the Society for Animation Studies, and was the inaugural Fellow of the Holland Animated College with special interest in animation and documentary research proposals.

**PRESENTER ABSTRACTS**

**STEVE WEYMOUTH**, University of New South Wales (Australia)

**ABSTRACT:** “Principles of Animation and the Neuroscience of Motion Perception: Introducing students to Character Animation”

Character animators focus on the creation of ‘qualities of movement’ that strongly suggest agency, and develop their skills through the various applications of ‘The Principles of Animation’ (not least those laid down by the “9 Old Men” of Disney).

Researches in neuroscience and ‘motion perception’ have revealed that human perception is finely tuned to detect biological movement in various reduced visual information from recordings of live movement in humans and animals. Although a lot of research has been done this area, neuroscience has not explored ‘motion perception’ or the detection of biological movement in the ‘animated character’ in any significant detail.

Character animators have worked with the language of movement since their earliest experiments and it is only recently that neuroscience has been able to uncover and shed light on the various mental processors at play.

Drawing on text by noted neuroscientist exploring ‘motion perception’ and on instruction by practicing animators discussing technique, I will illustrate the relationship between these two areas and show how this can aid in the introduction of ‘character animation’ skills to foundation students.

Character animators control gesture and movement with a refined sense of timing; they work with implied information and exploit deep neurological and instinctual capacities. Neurological processes of visual and ‘motion perception’ can help shed light on how they do this.

**BIO:**

Steve Weymouth is a lecturer in 3D CGI animation and modelling within Media Arts undergraduate and post graduate degrees at the College of Fine Arts, UNSW in Sydney Australia.

Steve’s interests combine research into animation practice, learning and teaching, cross-disciplinary research in neurological perception of motion and performance through the animated character.

Steve builds on his previous industry experience that includes many years of freelance and commercial work as a 3D CGI artist and employment at the Sony Computer Entertainment Europe in London. He holds a Masters of 3D Computer Aided Graphical Technology Applications (CAGTA) gained at Teesside University in the UK.

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Monday 10:30AM-12:30PM • Session 1B • Animation for Games and Embodied Performance • SCA 112

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Wednesday 10:30AM-12:30PM • Session 5D • The Animated Brain • SCB 104
PRESENTER ABSTRACTS

WILLIAM WHITTINGTON, University of Southern California (USA)

ABSTRACT: “The Sonic Playpen: Sound Design and Technology in Pixar’s Animated Shorts”

This paper argues that as the techniques of computer-generated animation developed at Pixar, sound design became an integral aspect of this new mode of storytelling and overall filmic design. Foregoing an exclusively onomatopoetic approach to sound commonly found in traditional cartoons, sound designers at Pixar worked to establish an unprecedented unification of sound and computer imagery by borrowing live-action production techniques and reworking traditional animation strategies for sound use. Sound designers like Ben Burtt (Star Wars series, Wall-E) and Gary Rydstrom (Terminator 2: Judgment Day), who worked on many of the initial shorts, fostered audio strategies that emphasized sound perspective, spectacle (localization of effects and the establishment of offscreen space and environmental effects), and “hyperrealism” (a technique Rydstrom would later adapt to films such as Jurassic Park and Titanic, which were also heavily laden with computer graphics). These new aesthetic approaches quickly established the sound-image relations in Pixar films as cinematically credible and viable for filmgoers. The short films produced at Pixar are important in regard to this trend because they established the aesthetic and production patterns that formed the studio’s house style, which eventually migrated into the company’s successful feature films. In the short films, sound is also not only a dominant formal element, but also an important thematic one, principally as it relates to the notion of play. Many of the shorts explore childrearing and children’s games as a form of play, the interaction of sound and images as play, and the notion of play associated with music performance and the voice. From Luxo Jr. (1986) to Jack-Jack Attack (2005), filmgoers are immersed in a kind of sonic playpen, surrounded by innovative sound designs and computer images that have reshaped our notions of cinema and animation in the digital age.

BIO:

William Whittington, Ph.D. is the Assistant Chair of Critical Studies at the University of Southern California School of Cinematic Arts, where he conducts research and teaches courses in film and television history, genre studies, film and Buddhism, audio culture, digital culture, adaptation, and gender and sexuality in film, television and new media. Between 1993-1997, he served as the curator of the USC Warner Bros. Archives, assisting with research for various film restorations, documentaries, and books. He has also worked as an editor for Time Warner Trade Publishing and is currently the managing editor of Spectator, the USC Critical Studies Journal of Film and Television Criticism. His scholarly work includes articles and interviews on genre, sound, new media and technology. His chapter on “Contemporary Film Technology” appears in the 5th edition of Routledge’s Introduction to Film, and his chapter “The Sonic Playpen: Sound Design and Technology in Pixar’s Animated Shorts” can be found in The Oxford Sound Studies Handbook (Oxford University Press, 2011). He is the author of Sound Design and Science Fiction from University of Texas Press, 2007, and he is currently working on a new book for the University of Texas Press entitled Sound Design and Horror.

Monday 2:30-4:00PM • Session 2C • Framing Concepts through Character • SCA 110

PRESENTER ABSTRACTS

DAN WILSON, University of Southern California (USA)

ABSTRACT: “Simple and Effective: Breaking the Mold for CG Characters”

Every artistic movement is a reaction to what came before. While the top studios have seemingly pushed CG to its limits, their aesthetics have tended to blend together. When the studio model is wildly profitable and tauted as perfection, how can we justify pushing our standards in different directions? Dan discusses how we can look toward character to break the mold set up in CG animation over the past two decades.

BIO:

Dan is a pretty good guy and also an animator. He grew up in the suburbs of Chicago where he enjoyed summers in the sandbox and winters in the snow. That sense of open-ended creative freedom led to a love for making films and computer games. One day, Dan earned his B.S. in animation from DePaul University and his M.F.A. from the University of Southern California. His work has long been driven by the mantra of “simple yet effective.”

Wednesday 10:30AM-12:30PM • Session 5C • Consciousness and Sound • SCA 110
PRESENTER ABSTRACTS

HOLLY WILLIS, University of Southern California (USA)

ABSTRACT: “Speculative Spaces: The Animated Worlds of Marco Brambilla”

Digital technologies bring with them an unprecedented degree of hybridity as the boundaries distinguishing formerly disparate media forms – live action, animation, motion graphics and data – blur and overlap. This is perhaps no more clear than in the experimental videos of media artists such as Marco Brambilla, who has spent the last four years exploring the dazzling impact of 3D while creating a trilogy of short looping videos that defy easy categorization. Created between 2008 and 2012, the pieces – Civilization (Megaplex), Evolution (Megaplex) and Creation (Megaplex) – are all roiling baroque landscapes created by extracting sections of live action footage and placing them within a 3D space that is itself in motion, whether scrolling left to right, or pushing forward into a vertiginous vortex. The resulting collages may combine 30 or 40 simultaneous sequences, all recombined through what can only be understood as a form of re-animation that is less concerned with the form’s temporal register and instead obsessed with the spatial. Indeed, the resulting films embody what Anna Munster, in describing the baroque in her book Materializing New Media, dubs “a pulsing field of aesthetic forces” (5). This presentation hopes to expand our understanding of animation through a discussion of Brambilla’s work in detail, and will argue that the literal animation of space in his work is complemented by a compelling conceptual animation of space, conjuring a world that, despite its visual hyperbole, is analogous to our own in its blending of real and virtual. Animation comes to embody the essence of the speculative spaces of everyday digital life.

BIO:
Holly Willis is a faculty member in the School of Cinematic Arts at the University of Southern California, where she also serves as Director of Academic Programs for the Institute for Multimedia Literacy and Director of the Media Arts + Practice PhD program. Holly is the editor of The New Ecology of Things (Art Center College of Design, 2007), a collection of essays and fiction that grapples with the potential and design challenges of pervasive computing, and she is the author of New Digital Cinema: Reinventing the Moving Image, which chronicles the advent of digital filmmaking tools and their impact on contemporary media practices. The former editor of RES Magazine, Holly has written extensively on experimental media practices and emerging pedagogical models for a variety of publications.

ELIZABETH YAROS, Waldorf College (USA)

ABSTRACT: “YouTube Search: ‘Gay Marriage Animation’”

YouTube is an accessible media for people from around the world to share their work and thoughts. It breaks the barriers of the gallery and opens exchange. This paper analyzes the top 100 search results for “gay marriage animation” on YouTube.com. Themes, techniques, and subject matter are examined in relation to the political and social atmosphere of the location the animations were uploaded from.

BIO:
Elizabeth Yaros is a mixed media artist whose interests include pop and queer culture. She combines digital technology with handcraft to produce animations, installations, and photography. She holds an MFA and BFA from the School of the Art Institute of Chicago and a BA in Photography from the Pennsylvania State University. Currently, she teaches at Waldorf College in Forest City, Iowa.
THANK YOU!

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RECOMMENDED RESTAURANTS & ATTRACTIONS

USC RESTAURANTS

RONALD TUTOR CAMPUS CENTER: Seeds (7am-5pm)
California Pizza Kitchen (11am-5pm)

THE LAB (on Figueroa just south of Jefferson, 11am-8pm)

DOWNTOWN OR NEARBY RESTAURANTS

Bacaro LA (Wine bar, small plates)
Pete's Cafe (American)
Border Grill (Mexican)
Yxta Cocina Mexicana (Mexican)
Bottega Louie (Italian)
The Counter (hamburgers fixed any way)
Phillipe the Original (Classic LA deli)
Le Ka (American)
Daikokuya (Japanese ramen)

LOCAL ATTRACTIONS

Downtown LA
Museum of Contemporary Art (MOCA)
Geffen Contemporary at MOCA
Walt Disney Concert Hall
REDCAT Theater

South of USC: Exposition Park (adjacent to USC campus) Museum of Natural History, the California Science Center, and the African American Museum
Watts Towers
Long Beach Aquarium of the Pacific

West of USC:
Los Angeles County Museum of Art and Broad Contemporary (LACMA + BCAM)
Museum of Jurassic Technology
Santa Monica pier

Northeast of USC (Pasadena):
The Gamble House
Huntington Library and Gardens
The Arboretum
Norton Simon Museum
Pacific Asia Museum

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