



# The Cosmos of Animation

28th Annual Conference of the Society  
for Animation Studies

**PRESENTED BY**

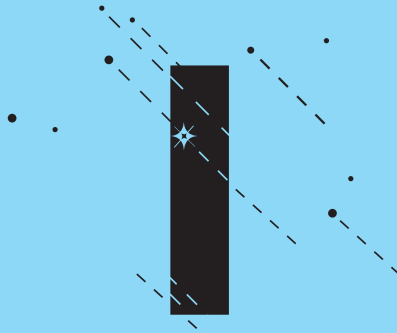
College of Humanities, Arts and Social Sciences,  
School of Art, Design and Media,  
Nanyang Technological University

Society of Animation Studies

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## SECTION 01

- introduction -

### PAGE

<b>06</b>	1.1 The Cosmos of Animation
<b>07</b>	1.2 Welcome Message
	- <i>SAS President's Welcome Address</i>
	- <i>Conference Chair's Welcome Address</i>
	- <i>Conference Co-Chair's Welcome Address</i>
<b>10</b>	1.3 Conference Schedule
<b>16</b>	1.4 Keynote Speakers

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**The Cosmos of Animation**

28th Annual Conference of the Society for  
Animation Studies

College of Humanities, Arts, and Social  
Sciences, School of Art, Design and Media,  
Nanyang Technological University, Singapore

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*paper*

Uncoated woodfree paper

## 1.0—

# Conference Committee and Acknowledgments

## ADM CONFERENCE COMMITTEE

*Conference Chair***Hannes Rall**

Associate Professor,  
School of Art, Design and Media,  
Nanyang Technological University

*Conference Co-Chair***Vibeke Sorensen**

Professor and Chair,  
School of Art, Design and Media,  
Nanyang Technological University

*Constellation: A Survey of  
ADM Animation*

Assoc.Prof. Biju Dhanapalan  
Assoc.Prof. Ben Seide  
Michelle Ho, Assistant Director for  
ADM Gallery

*The Magical Pen Line-Ronald Searle*

Asst.Prof. Kathrin Albers  
Asst.Prof. Davide Benvenuti  
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Chong Yee Cher Cheryl  
Chong Jie Hua Keith

## EXTERNAL CURATORS

*Best of ADM Digital Animation Students*  
*Best of ADM Digital Animation Faculty*  
Ishu Patel

*Best of Singapore Independent Animation*  
Tan Wei Keong

*Potpourri: A Selection of Malaysian Anima-  
tion Shorts*  
Hassan Muthalib

EXTERNAL CONFERENCE MANAGE-  
MENT SUPPORT

*Conference Management*  
Mary Teng  
Stanley Teng

# The Cosmos of Animation

by **Society For Animation Studies**

*date*

**26—30**  
JUNE 2016

*venue*

College of Humanities, Arts, and Social  
Sciences, School of Art, Design and Me-  
dia, Nanyang Technological University,  
Singapore

*official website*

**[sas2016.adm.ntu.edu.sg](http://sas2016.adm.ntu.edu.sg)**

*society for animation studies*

**[animationstudies.org](http://animationstudies.org)**

**28TH ANNUAL SAS CONFERENCE 2016**

The Society for Animation Studies has always excelled in bringing together theorists and practitioners from different fields and cultures in an international framework. “The Cosmos of Animation” reflects and continues this proud tradition in the multi-cultural and cosmopolitan city of Singapore— a wonderful place to establish transcultural dialogue through scholarly debate. As the universe itself, animation is constantly evolving and often rapidly changing. We look forward to papers and presentations that embrace the conceptual and cultural diversity of animation in all of its many incarnations.

The 2016 conference will include presentations, discussions, exclusive exhibitions and special events.

## SAS President's Welcome Address

by

Nichola Dobson

### 28TH ANNUAL SAS CONFERENCE 2016

Welcome to the 2016 Society for Animation Studies Conference.

This year's conference, in beautiful, Singapore sees us in Asia for the first time and we are lucky to be in such a wonderful setting with great links to local institutions and industry, all key areas of animation education in the East. I extend my thanks to our hosts, Nanyang Technological University, and hope that they enjoy having the SAS in town!

The program reflects the growth and increasing diversity in animation studies as a discipline over the last few years and the expanding global scholarship. It is very exciting to see so many topics presented, particularly giving some unique insights into Asian animation, though it will be a struggle to choose what to attend! It is great to see so many new members on the delegate list and I hope that they, along with our established members, will continue to support the SAS through the coming years.

Special thanks of course go to chair Hannes Rall and his conference team, particularly as he is organizing this massive conference while still travelling all over the world showing his own animated films. The program Hannes and his team have put together consists of a wide range of paper sessions, roundtable discussions, micro talks, keynote speeches and special events!

I wish you all a wonderful conference.

Best wishes.



*title / affiliation*

Dr. Nicholas Dobson  
University of Edinburgh, UK

President of the Society for  
Animation Studies

## Conference Chair's Welcome Address

by **Hannes Rall**



*title / affiliation*

Associate Professor,  
School of Art, Design and  
Media, **Nanyang Technological  
University, Singapore**

### 28TH ANNUAL SAS CONFERENCE 2016

Dear honored guests, speakers and attendees,

Welcome to Singapore! We are incredibly honored and pleased to host the 28th Annual Conference of the Society for Animation Studies “The Cosmos of Animation” at the School of Art, Design and Media at Nanyang Technological University. Judging from the impressive scope of the accepted presentations, this conference will allow unparalleled insights into the state of animation studies on a global and particularly Asian-Pacific scale.

I am sure that a lot of new research connections will emerge and many new friendships made—a true meeting of East and West in the best sense possible. It has always been the strength of the conference to enable communication and collaboration across cultures and connect people from all the corners of the world. We are happy to carry on this great tradition and possibly be able to expand into formerly “uncharted territories”. The overwhelmingly positive feedback from our country and the greater region is certainly providing a positive indication for a successful outcome.

Last but not least: enjoy the atmosphere and flavors of Asia and explore the many cultural facets of Singapore—it will be a fantastic experience. Enjoy the conference!



## Conference Co-Chair's Welcome Address

by **Vibeke Sorensen**

### 28TH ANNUAL SAS CONFERENCE 2016

Dear Distinguished Speakers, Colleagues, and Guests,

A very warm welcome to the School of Art, Design and Media at Nanyang Technological University Singapore and to the Cosmos of Animation, the 28th Annual Conference of the Society for Animation Studies (SAS)!

We are delighted to host you and so many accomplished scholars and animators from around the world for an inspiring array of talks, exhibitions, and special events that will surely provide each and every one of you with unique and memorable opportunities for meeting colleagues, sharing the latest knowledge and artwork, and stimulating innovative new creative work and research.

Singapore is a global city-state that has for hundreds of years been a gateway between East and West, a dynamic hub for the exchange of ideas and cultures. We are truly delighted that this vibrant living history is continuing to expand and flower in this year's exciting conference taking place at our wonderful School and University in our beautiful Garden City.

We wish you a joyful conference and visit to Singapore!

Cheers!



*title / affiliation*  
Professor and Chair,  
School of Art, Design and  
Media, **Nanyang Technological  
University, Singapore**

# 26 JUNE

- *sunday* -

	AUDITORIUM	LOBBY / GALLERY
12-6 PM		Registration Open
5.00 PM	<b>Opening Speeches</b> by Chair of ADM, Conference Chair	
5.30 PM		<b>Gallery Opening</b> Ronald Searle Exhibition Tour
6.00 PM		<b>Dinner</b> Buffet Reception
7.30 PM	<b>Opening Screening</b> Best of ADM Digital Animation Students / <i>Curated by Ishu Patel</i>  60 minutes: 7.30-8.30 pm	

# 27 JUNE

- monday -

AUDITORIUM

LECTURE THEATRE 1

LECTURE THEATRE 2

ART 2-15

**9.00 AM**

Keynote 1/ Opening:

**Pierre Floquet**Associate Professor  
INP, Bordeaux University**10.00 AM**Coffee Break at Lobby, *Level 1***10.30 AM**SESSION 1  
PANELSExpanding Ap-  
proaches to Anima-  
tion Studies / Chair:  
Ann Bridget OwenPsychoanalysis  
and Medicine in  
Animation / Chair:  
Savannah LogsdonAnimation Studies in  
Southeast Asia  
/ Chair: Peter Chan-  
thanakone**12.30 PM**Lunch Buffet at Lobby, *Level 1***1.30 PM**SESSION 2  
PANELSEphemeral, Invisible:  
Animation Out of Sight  
/ Chair: Paul WardThe Scientific Cos-  
mos of Animation 1  
/ Chair: Mihaela  
MihailovaIndian Animation  
/ Chair: Kristy Kang**3.00 PM**Tea Break at Lobby, *Level 1***3.30 PM**SESSION 3  
PANELSAnimation History /  
Chair: Eileen ReynoldsDigital Affect: The  
Power Within Digital  
Animation to Move  
/ Chair: Miriam HarrisAdaptation and  
Illustration in  
Asian Animation  
/ Chair: Yin KerTranscending Barriers  
Through Animation  
/ Chair: Christine  
Veras**5.00 PM**SPECIAL  
EVENTSScreening:  
Best of ADM Digital  
Animation Faculty  
/ Curated by *Ishu Patel*60 minutes:  
5.00-6.00 pmSpecial Presenta-  
tion on Korean  
Animation:  
Korean Animation  
Today: Conferences,  
Festivals and Industry  
Initiatives / *Chaired by  
Dallim Park***7.30 PM**

Complimentary bus transport to Satay by the Bay

*Bus will go back to ADM at 10.30PM*

28 JUNE

- tuesday -

AUDITORIUM

LECTURE THEATRE 1

LECTURE THEATRE 2

ART 2-15

9.00 AM

Keynote 2:

**Heitor Capuzzo**Professor, School of Art,  
Design & Media, NTU.

10.00 AM

Coffee Break at Lobby, *Level 1*

10.30 AM

SESSION 4  
PANELS**Intersections of  
Buddhism, Art  
& Animation**

/ Chair: Yin Ker

**The Scope from New  
Wave to Pervasive  
Animation in Korea**

/ Chair: Dallim Park

**Animation Aesthetics**  
/ Chair: Kirsten  
Thompson**Animation and  
Sound** / Chair: Juan  
Camilo Gonzalez

12.30 PM

Lunch Buffet at Lobby, *Level 1*

1.30 PM

Keynote 3:

**Ulrich Wegenast**Honorary Professor,  
Film University  
Babelsberg Konrad Wolf

2.30 PM

SESSION 5  
PANELS**Asian Animation  
History** / Chair:  
Hassan Muthalib**Producing, Distribut-  
ing and Reimagining  
Animation in Turkey  
and Greece** / Chair:  
Zeynep Akçay**Japanese Animation**  
/ Chair: Davide  
Benvenuti**Asian Musings About  
Animation** / Chair:  
Ben Seide

4.00 PM

Tea Break at Lobby, *Level 1*

4.30 PM

Keynote 4 / Book  
Presentation 1:**Giannalberto Bendazzi**Adjunct Professor,  
Griffith University of  
Brisbane

5.30 PM

SPECIAL  
EVENTS**Screening:**Potpourri: A Selection  
of Malaysian Anima-  
tion Shorts / *Curated by  
Hassan Muthalib*60 minutes:  
5.30-6.30 pm

7.00 PM

Complimentary bus transport to CCA

# 29 JUNE

– *wednesday* –

	AUDITORIUM	LECTURE THEATRE 1	LECTURE THEATRE 2	ART 2-15
<b>9.00 AM</b> SESSION 6 PANELS	Immersive Environments and Virtual Reality / Chair: Ben Slater	Animation in the Middle East 1 / Chair: Millie Young	Animated Personalities / Chair: Paul Ward	Animation Under Influence / Chair: Kathrin Albers
<b>10.30 AM</b>	Coffee Break at Lobby, <i>Level 1</i>			
<b>11.00 AM</b> SESSION 7 PANELS	British Animation and Beyond / Chair: Ben Slater	Animation in the Middle East 2 / Chair: Javad Khajavi	Expanded Animation Cinema / Chair: Ben Shedd	Adaptation: Fidelity, Sequels, and Gender Representation / Chair: Denise Varias
<b>12.30 PM</b>	Lunch Buffet at Lobby, <i>Level 1</i>			
<b>1.30 PM</b> SPECIAL EVENTS	Keynote 5 / Book Presentation 2: <b>Rolf Giesen</b> Dr. Phil, Free University of Berlin			<b>Screening:</b> Best of Singapore Independent Animation <i>/ Curated by Tan Wei Keong</i> 60 minutes: 1.30–2.30 pm
<b>2.30 PM</b> SESSION 8 PANELS	Indigenous Animation and Adaptation Studies / Chair: Nina Sabnani	Animation and Fine Arts: “Invading” the Galleries? / Chair: Ben Shedd	Animation Beyond the Screen / Chair: Elke Reinhuber	
<b>4.00 PM</b>	Tea Break at Lobby, <i>Level 2</i>			
<b>5.00 PM</b>	SAS Annual Meeting			
<b>7.30 PM</b>	SAS postgrad meeting NTU Club House 50 Nanyang View Singapore 639667	Complimentary bus transfer to city from ADM		

# 30 JUNE

- *thursday* -

	AUDITORIUM	LECTURE THEATRE 1	LECTURE THEATRE 2
<b>9.00 <sup>AM</sup></b> SESSION 9 PANELS	<b>Animation in Asia</b> / Chair: Hassan Muthalib	<b>3D Animation Aesthetics</b> / Chair: Ben Seide	<b>Thinking Beyond Borders 1</b> / Chair: Kirsten Thompson
<b>10.30 <sup>AM</sup></b>	<b>Coffee Break at Lobby, <i>Level 2</i></b>		
<b>11.00 <sup>AM</sup></b> SESSION 10 PANELS	<b>A Closer Look on Animation</b> / Chair: Gray Hodgkinson	<b>The Scientific Cosmos of Animation 2</b> / Chair: Ben Shedd	<b>Thinking Beyond Borders 2</b> / Chair: Lea Vidakovic
<b>12.30 <sup>PM</sup></b>	<b>Lunch Buffet at Lobby, <i>Level 2</i></b>		
<b>2.00 <sup>PM</sup></b>	Keynote 6 / Closing: <b>Teresa Cheng</b> General Manager, Lucasfilm Singapore  45 minutes: 2.00-2.45 pm		



**Giannalberto Bendazzi**

*presenting*

## **Book Presentation 1 : Animation A World History (Vol.1-3)**

PRESENTATION

**KEYNOTE**

*date / time*

28 June 2016

4.30PM-5.30PM

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

Adjunct Professor,  
**Griffith University of Brisbane**

*email*

giannalbertobendazzi@gmail.com

**ABSTRACT**

Dear Friends and colleagues, The future is ours. We have been existing for 29 years, and progressing. We all have worked hard, unselfishly, united. Most of us are professors, and have had to submit the results of our research to the harshest critics: the young. We were not allowed to trick or to be unoriginal. Therefore we were selected in a Darwinist way to be nonconformist; and the progress of any science is based on nonconformism. But there is more: we also are still young, unbiased, wishful to be surprised by that cosmos that animation is. It is not by chance that the suggested topics to this Conference are so diverse and so many:

- Asian and Western animation history
- Global animation production and practice, artistic approaches, concepts and techniques in animation
- Cross-cultural collaboration and adaptation, animation and representation of national identity
- Animation production (e.g. industrial contexts, auteur production, practice and process, artistic methodology)
- Transcultural aspects of the animation production process
- Globalization and animation, artistic fusion concepts
- Interdisciplinary studies between animation and related fields
- Integration of theory and practice in animation research
- Animation and natural sciences
- Animation and the Gothic, animated fantasy and science fiction
- Adaptation for animation
- Animated documentary, animation and journalism
- Expanding animation-new forms of animation, hybridity of media, convergence of forms
- Experimental animation and visual music
- Bridging analog and digital, artistic innovation through new approaches
- Animation on the web-new animated forms using Internet technologies, micro narratives, animated gifs and ultra short formats
- Animation and gaming
- Beyond the event (e.g. archiving animation, local/national/international preservation initiatives, the scholarly community)

Nonconformist people in a largely unexplored cosmos. The cosmos of animation is there for us to explore. It is not an easy task, but until now we have shown that we were able to fulfill it. We will show that we are able to fulfill it again for many years to come. Thank you.

**BIOGRAPHY**

Giannalberto Bendazzi is the author of *Animation - A World History* (2016), an encyclopaedic book in three volumes, 1456 pages, CRC, ISBN 113894307X, 9781138943070. His previously best-known work was *Cartoons*, a world history published in many languages. A film critic and historian, he has been studying animation since age 19 (he is now 70). In 2001, he edited Alexeieff, *Itinéraire d'un maître - Itinerary of a Master*, dedicated to one of the great masters of avant-garde cinema. The book on Quirino Cristiani, the author of the first animated feature films, was published in Spanish by Ediciones de la Flor, Buenos Aires. He extensively lectured on all continents, and taught at the Università degli Studi di Milano (2002-2009) and at the Nanyang Technological University of Singapore (2013-2015). A founding member of the Society for Animation Studies (1987), he is also adjunct professor at the Griffith University of Brisbane. Giannalberto Bendazzi wrote books on live-action cinema, too: on Woody Allen and Mel Brooks.



**Heitor Capuzzo**

*presenting*

## Synthetic Sound in Animation: The Russian and German contributions

### SHORT LOG LINE

During the final 1920's and early 1930's several experiences with synthetic sound were presented inside Russia, including soundtrack for animated films. Those outputs were the basis for the future field of electronic music and inspired animators as Norman McLaren. This communication will present excerpts from those experiences contextualizing similarities with researches developed simultaneously inside Germany.

### ABSTRACT

Starting in the final 1920's the synthetic sound in animation brought new paradigms for moving images. Russia and Germany presented important outputs that reshaped the concept of sound on film. Avoiding microphones, sound recorders and any electronic devices, those pioneers believed that the 20th century could be represented by new sounds produced synthetically, mainly by hand-drawing the soundtrack on the film strip.

One main pioneer was the Russian composer Arseny Avraamov. One of his seminal works was the series of concerts *Symphony of Sirens*, a monumental tribute to the worker's expression, including sound of factories, locomotives, all kinds of giant machines responsible for the daily urban sound atmosphere.

He developed radio-musical instruments, broadcasting nationally new sound patterns. The workers could hear the sound of their activities and became the players of the new city symphonies.

In 1930 Avraamov experimented also with hand-drawn patterns for film soundtracks. Those experiments were called ornamental sounds. The German animator Oskar Fischinger worked in that same direction proposing several visual patterns as graphic sound, presenting in 1932 an article entitled *Sounding Ornaments*. Those experiences were the early steps for visual music in film. The Russian Nikolai Voinov produced synthetic sound patterns using paper sound techniques. Controlling the shape of the cut outs, he was able to compose music. Oskar and Hans Fischinger also worked with that approach. Latter, Norman McLaren would return to that experience by creating a sound library with cardboard cutouts.

The German animator Rudolf Pfenninger composed the sound track of several animated films with hand-drawn patterns in a similar experience to Avraamov. He was able to present better controlled results and also inspired Norman McLaren who later would work with the same techniques.

The Russians Alexander Shorin and Evgeny Sholpo proposed their devices *Shorinophone* and *Variophone* that could read sound patterns continuously synchronized with film strips, which became the basis for synthetic sound in Russian animation.

All those experiences and developments deeply inspired Norman McLaren who in the 1940's and mid 1950's produced the best expressive results with synthetic sound in artistic animation.

### PRESENTATION

#### KEYNOTE

#### *date / time*

28 June 2016  
9.00AM-10.00AM

#### *venue*

Auditorium



**PRESENTER INFO**

***title / affiliation***

Professor, **School of Art, Design and Media, Nanyang Technological University, Singapore**

***email***

hcapuzzo@ntu.edu.sg

**Heitor Capuzzo**

**BIOGRAPHY**

Professor in Film and Animation at the School of Art, Design and Media – Nanyang Technological University. He was also professor at the Federal University of Minas Gerais (Brazil) and the University at Buffalo – State University of New York. Professor Capuzzo received the Master of Fine Arts and Doctoral degrees in Cinema from the School of Communication and Arts at Sao Paulo University. His pos-doc was at the School of Cinematic Arts at the University of Southern California (Los Angeles) where he was also a visiting scholar. He is the author of the books *Cinema: The Dream's Adventure*, *The Twilight Zone: Cinema Beyond Imagination*, *Alfred Hitchcock: Cinema in Construction*, and *Tears of Light: Romantic Drama in Films* and the organizer of Cinema According to the Critics of Sao Paulo. He is co-organizer of the book *Reflections on Film Editing* by Eduardo Leone (midia@rte/UFG Press). He directed the short films *Strange Smile* - with Jose Armando Pereira da Silva (Best Film and Best Director awards in the film festivals of Gramado and Brasilia), *Good Night and Jump Violeta*. He was also a film critic for the newspaper *Diario do Grande ABC* for 10 years. Professor Capuzzo was the founding director of the midia@rte - Multimedia Laboratory at the School of Fine Arts at UFG and was a member of Conselho Superior de Cinema, a media and cinema advisory council to the President of Brazil, Luiz Inacio Lula da Silva.

**Teresa Cheng**
*presenting*

## 10 years of Lucasfilm Singapore- Creating World Class Visual Effects and Digital Animation in Asia

### ABSTRACT

Highlights will include history of the company's first remote location and how it currently operates as part of the global team across three time zones and four sites.

### BIOGRAPHY

As General Manager of Lucasfilm Singapore, Teresa Cheng is responsible for both the business and production functions of the studio. Cheng brings a wealth of knowledge to the growing visual effects industry that is booming across South East Asia.

With over 20 years of animation and visual effects production experience, Teresa Cheng has played key roles as a studio executive and a producer. Cheng most recently served as Senior Production Executive overseeing production for the joint venture between DreamWorks Animation in the U.S. and the newly established Oriental DreamWorks in Shanghai.

Cheng's feature film credits include Shrek Forever After, Madagascar, Batman & Robin and True Lies. During her 17-year tenure at DreamWorks, Cheng traveled extensively to evaluate CG studios in Shanghai, Nanjing, Taipei, Seoul, Mumbai, Bangalore, Vancouver, Montreal and Toronto – culminating in the company's expansion in China and India in the last few years.

In the visual effects community, Cheng has worked as both a client (Warner Brothers Studio) and a vendor (Rhythm & Hues) and is no stranger to startups (Digital Domain).

A native of Hong Kong, Cheng moved to Seattle where she received a Bachelor of Arts in Communications from the University of Washington.

PRESENTATION

**KEYNOTE**
*date / time*

30 June 2016  
2.00PM-3.00PM

*venue*

Auditorium



### PRESENTER INFO

*title / affiliation*

General Manager,  
Lucasfilm Singapore

**Pierre Floquet**

*presenting*

## The Es-sense of Movement

Aka: Les sens du mouvement

PRESENTATION

**KEYNOTE**

*date / time*

27 June 2016  
9.00AM-10.00AM

*venue*

Auditorium



**PRESENTER INFO**

*title / affiliation*

Associate Professor,  
INP, Bordeaux University

*email*

floquet@ipb.fr

*keywords*

Aesthetics, Drawn Animation, Frame, Movement, Narrative

**ABSTRACT**

This paper starts from Norman McLaren's famous assertion, and considers some other of his quotes to question, and maybe reconsider, the essence of movement in the animating process. Arguably, things do happen within each frame. And so, when / if abstraction creates movement, what happens within each frame is just as important.

To some extent, the issue is also multicultural, as illustrated by the various values the French language gives the word *sens*. They are interpreted, as their 'meanings' are significant within the perspective of animation, and more precisely of movement.

The focus keeps on figurative animation, with main references to Gianluigi Toccafondo and Joanna Quinn. They each suggest alternative approaches to 2D drawn / painted animation that tells stories.

Analysis and decoding of their respective iconographic discourses are a tentative entry point for discussion. How come would given components impact the global representation of movement, while they seem pure abstraction (ie: not strictly representative to a rationalized understanding of realism) when considered separately? What part do aesthetic approaches play when it comes to set in motion the representation of movement? How do stasis (the finite lines of the drawing) and motion (the suggested effect of the picture) combine? What about rupture and balance in movement?

As Quinn, in her film to come, somehow reflexively deconstructs the issue of animation while she has her lead character question the process of creation, one may wonder - beside Cholodenko's claim that everything is animation - whether there might exist movement that would not be 'animated' per se. Rather, as part and parcel of the momentum of movement, it would suggest animation within the frames, between the in-betweens.

**BIOGRAPHY**

Dr. Pierre Floquet teaches English, and is associate professor at INP, Bordeaux University. He wrote on linguistics applied to cinema, focusing on Tex Avery cartoons. Since then, he has organized Avery retrospectives and conferences, and has been a juror at animation festivals in France and abroad. He has also widened his interests to live-action cinema, participating in national and international books and journals. He edited *CinémaAnimationS* (2007), and published *Le Langage comique de Tex Avery* in 2009 (recipient of 2011 McLaren-Lambart award for the Best Scholarly Book on animation). His present day focus is on animation film aesthetics.

**Rolf Giesen**

*presenting*

## Book Presentation 2: 'Chinamation': Local Production or Global Power?

PRESENTATION

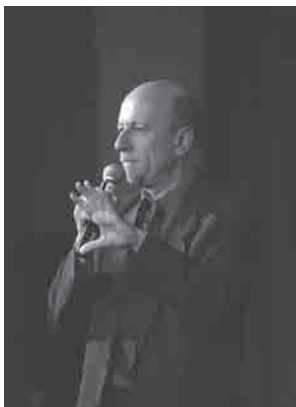
**KEYNOTE**

*date / time*

29 June 2016  
1.30PM-2.30PM

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

Consultant, Scenarist, Writer  
Dr.Phil, **Free University of Berlin**

*email*

rogiesen@gmail.com

### ABSTRACT

Hundreds and thousands of Chinese companies contribute to what they call a “strong nation of animation”. Not many people in foreign countries seem to be overly enthusiastic about the mostly simple and cheap flash animation but now, with Americans, who, like Jeffrey Katzenberg years ago, looked upon Chinese animation as local production, competing with each other to enter co-production deals with a nod to the huge Chinese market and sensational box-office receipts the attitude towards Chinese media has changed. Now, in China too, it's not quantity over quality but vice versa. Chinese product, including animation and interactive games, is destined to spread the message of Chinese culture worldwide on the threshold to virtuality. And China and Asia are very likely to have a determining influence on the way this future will wind and meander.

### BIOGRAPHY

Born on July 4, 1953 in Moers, Germany. Studied at Free University of Berlin. PhD. (Dr. phil.) in 1979. Was 20 years curator at Deutsche Kinemathek (German Cinematheque) in charge of collections “Ray Harryhausen” (Stop Motion) and “Special Effects/Animation” (Rolf Giesen Collection).

Wrote numerous articles and approximately 50 books on all topics of film and media, particularly Visual Effects and Animation, including *Special Effects Artists: A Worldwide Biographical Dictionary of the Pre-Digital Era with a Filmography*. (2008). *Animation Under the Swastika: A History of Trickfilm in Nazi Germany, 1933-1945* (2012) and *Chinese Animation: A History and Filmography, 1922-2012* (2014).

In the early 1980s Giesen was chairman of German Trickfilm Association.

As a consultant, scenarist, co-writer was involved in the production of several animated features [“Asterix and the Big Fight” with Gaumont in France, “Laura's Star”, “Little Polar Bear 2”, “Little Dodo”, “Laura's Star 2”, “Laura's Star and the Dream Monsters” with Warner Bros. in Germany and “Little Big Panda”] as well as series and specials [“The Neverending Story” TV series, “Laura's Christmas Star”].

For more than 30 years Dr. Giesen lectured at various film academies and universities. He was Honorary Professor at the German Film School for digital production.

In 2007 and 2009 was appointed Visiting Professor at the Animation School (CUC Anima) of Communication University of China in Beijing, in 2009 Guest Professor at Jilin Animation Institute in Changchun, China.

In 2010-12 was President of International Animation, Comics & Games Museum at Jilin Animation Institute.

In 2013 Guest Professor at Tainan University of the Arts.

**Ulrich Wegenast**

*presenting*

## **Expanded Animation – Towards a Spatial Theory and Practice Between Architecture, Game Art, Performance and Animation**

PRESENTATION

**KEYNOTE**

*date / time*

28 June 2016  
1.30PM-2.30PM

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

Honorary Professor,  
**Film University Babelsberg  
Konrad Wolf**

*email*

ulrich@wegenast.com

**ABSTRACT**

Starting with the concepts and cultural practices of the Expanded Cinema of the 1960s and their protagonists like Stan VanDerBeek and Jordan Belson the lectures explores the relation between animation and other artistic disciplines like architecture and performance. More and more animators become producers of virtual spaces. Through this concept of animated spatial communication the role and meaning of architecture and scenography is changing and becomes more dynamic and fluid. The borderline between digital and real spaces is vanishing. Artists like Max Hattler and Robert Seidel or studios like Universal Everything expand the space by combining materiality and projection. But also within animated films the importance of space concepts shouldn't be undervalued. More than in other filmic formats the creation of space itself is a constitutional element and part of the artistic process of animation production. By discussing five approaches how to create different forms of spaces (fantastic, conceptual, bricolage...) the lectures tries to illustrate the potential of the animation medium if it comes the establishment of space in narrative and traditional animation, in experimental film, and real-time animation.

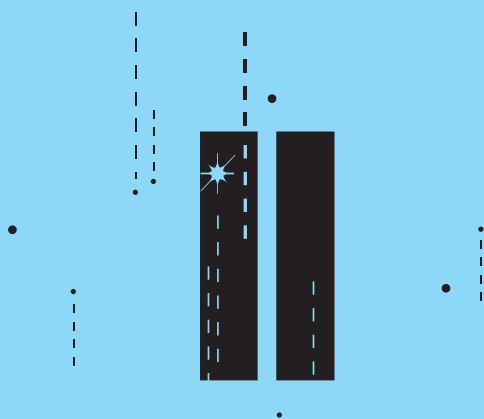
**BIOGRAPHY**

Ulrich Wegenast, born 1966 in Stuttgart. Master in History and History of Art at Stuttgart University (MA), postgraduate studies in Culture and Media Management (Arts Administration) at Hanns Eisler School of Music, Berlin. Since 2012 he is honorary professor at the School of Film & Television "Konrad Wolf" Potsdam-Babelsberg (Film University Babelsberg). 1987: founding member of Wand 5 and Stuttgart Filmwinter – Festival for Expanded Media – a festival for experimental film and media art. In 2001 development of the conference „media-space“. He was member of the Wand 5-board until 2006. From 1993-2005 programme has been curator for the Stuttgart International Festival of Animated Film. In 2005 he became the artistic director of the Stuttgart Festival of Animated Film. In 2002 he developed the experimental film section for the Munich Filmfest. Curatorial work and jury work for the Goethe Institute and various other institutions and festivals around the world. From 2003 to 2004 he has worked as a consultant for the Frankfurt Schirn Kunsthalle and 2005 for the documenta jubilee exhibition. 2005-2013 member of the advisory board of the Goethe Institute (Film, TV, Radio), 2007-2013 member of the jury of the German Short Film Award. Since 2016 he is working as a media expert for the European Commission (Creative Europe programme). From 2004-2011 he was teaching Film/Media Art, Media Theory and Alternative Distribution at the Karlsruhe School of Design, Stuttgart State Art Academy, and Merz Akademie in Stuttgart. From 2004 to 2014 he was head of the media department of the Baden-Wuerttemberg Free Art Academy. He has published a 6-part DVD edition on German animated film in cooperation with Absolut Medien, Berlin, and Goethe Institut, Munich which has received the Willi Haas Award for best DVD-edition on German speaking film in 2012. Wegenast gave more than 100 lectures and workshops on animation, experimental film, media art, and game culture around the globe including Harvard University, University of Toronto, Berlinale Festival, Tallin Black Nights Festival and Ars Electronica in Linz.









SECTION **02**  
*- panels and presenters -*

**PAGE**

<b>26</b>	2.1 Panel List
<b>38</b>	2.2 Presenter List
<b>52</b>	2.3 Abstract List

2.1—

## Panel List

*in order of panel sessions*

### Expanding Approaches to Animation Studies

#### Ann Bridget Owen

Reinventing the Wheel: An Approach to Animation, Neuroscience, Life and Everything

#### Andy Buchanan

The Role of Practice as a Methodology in Transdisciplinary Animation Research

#### Alan Cholodenko

The Expanding Universe of Animation (Studies)

CHAIR: ANN  
BRIDGET OWEN

SESSION 1 PANEL

10.30 <sup>AM</sup>

*date*  
Monday 27 June 2016

*venue*  
Auditorium

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### Psychoanalysis and Medicine in Animation

#### Savannah Logsdon

Why Aren't Women Funny? An Analysis on Gender Dynamics in Animated Comedies

#### Jeremiah Hosana

The Imperfect Messiah: Challenging the Conventions of the Messianic Archetype

#### Eileen Reynolds

Transforming the Schizophrenic Through Cinematic Therapy and the 48-hour Film Festival

#### Sophie Mobbs

Learning to See: How Animation Might Help Carers Provide Comfort to Those in Palliative Care.

CHAIR: SAVANNAH  
LOGSDON

SESSION 1 PANEL

10.30 <sup>AM</sup>

*date*  
Monday 27 June 2016

*venue*  
Lecture Theatre 1

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## Animation Studies in Southeast Asia

**Ang Qing Sheng**

The Introspective Merlion – Transculturalism in Singaporean Animation

**Arik Kurnianto**

Lost in Animation; Finding Indonesia in The World History of Animation

**Molinia Anne T. Velasco**

The Life Histories of Filipino Short Film Animators

**Love Cabrera Asis**

Marking of The Past : The Original Content Animated Film of The Philippines

CHAIR: PETER  
CHANTHANAKONE

SESSION 1 PANEL

**10.30 AM**

*date*  
Monday 27 June 2016

*venue*  
Lecture Theatre 2

## Ephemeral, Invisible: Animation out of Sight

**Samantha Moore**

Animating Invisibilia

**Aylish Wood**

Seeing the Invisible: Excavating Animation Software Algorithms

**Paul Ward**

Hiding in Plain View: The In/visibility of Animated Interstitials

CHAIR: PAUL WARD

SESSION 2 PANEL

**1.30 PM**

*date*  
Monday 27 June 2016

*venue*  
Auditorium

## The Scientific Cosmos of Animation 1

**Laurence Arcadias**

**Robin Corbet**

MICA animates Fermi: A Collaboration Between Art Students and Astronomers

**Jack McGrath**

Animating The Quantum

**Erwin Feyersinger**

Animated Visualizations in Science Fiction Films

CHAIR:  
MIHAELA MIHAILOVA

SESSION 2 PANEL

**1.30 PM**

*date*  
Monday 27 June 2016

*venue*  
Lecture Theatre 1

## Indian Animation

**Paritosh Singh**

Animating Indianness: A Study of Assimilating Indian Images in a Western Narrative

**Timothy Jones**

From Rhythm to Reliance: The Globalized Discourse of Indian Animation

**Nina Sabnani**

Animated Stories from the Margins: Animation As a Way of Representing Ethnography

CHAIR: KRISTY KANG

SESSION 2 PANEL

**1.30 PM**

*date*

Monday 27 June 2016

*venue*

Lecture Theatre 2

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## Animation History

**Dan Torre**

Abstracting the Real World: A Critical Look at Abstract Stop-Motion Animation

**Dirk de Bruyn**

Re-processing the Mystical Rose

**Kirsten Moana Thompson**

The Mighty Atom!: Reddy Made Magic with Reddy Kilowatt

CHAIR: EILEEN REYNOLDS

SESSION 3 PANEL

**3.30 PM**

*date*

Monday 27 June 2016

*venue*

Auditorium

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## Digital Affect: The Power Within Digital Animation to Move

**Miriam Harris**

Digital Affect: An Exploration of Emotional Resonance Within Digital Experimental Animation

**Gregory Bennett**

Kinaesthetic Affect in Motion Capture and Animation.

**Jason Kennedy**

Automation Versus Animation: A Case for the Affective Potential of CG Animation

CHAIR: MIRIAM HARRIS

SESSION 3 PANEL

**3.30 PM**

*date*

Monday 27 June 2016

*venue*

Lecture Theatre 1

## Adaptation and Illustration in Asian Animation

**Debjani Mukherjee**

Interpretation of Narrative Illustrations: A Comparative Study of Illustrations by the Children from Indigenous and Formal Art Education Backgrounds

**Turine Viet-Tu Tran**

Negotiating Universal Themes and Local Traditions in 3 Visual Adaptations of the Chinese Classic Journey to the West

**Zurianah Hashim**

Towards A Methodology For Innovative Styles In Animation:  
A Look at Modern Art And UPA

CHAIR: YIN KER

SESSION 3 PANEL

**3.30 PM**

*date*

Monday 27 June 2016

*venue*

Lecture Theatre 2

## Transcending Barriers through Animation

**Leong Jia Wei**

Transculturation as Source of Inspiration in Animation

**Fauzi Naeim Mohamed**

A Heideggerian Reading of Begone Dull Care

**Jolly Lee**

The Visual Perception of Movement in 'Game Worlds'

CHAIR:

CHRISTINE VERAS

SESSION 3 PANEL

**3.30 PM**

*date*

Monday 27 June 2016

*venue*

ART2-15

## Intersections of Buddhism, Art & Animation

**Graham Barton**

**Birgitta Hosea**

Animation as Mindful Practice

**Hu Tze Yue Gigi**

Animating the Buddha and his Teachings

**Yin Ker**

Animation for Teaching Buddhist Art History

**Masao Yokota**

Buddhism and Kawamoto's 'The Book of the Dead'

CHAIR: YIN KER

SESSION 4 PANEL

**10.30 AM**

*date*

Tuesday 28 June 2016

*venue*

Auditorium

## The Scope from New Wave to Pervasive Animation in Korea

**Jinny Hyejin Choo**

Challenge and New Vision for the Future of the Korean Indie Animation

**Yumi Kim**

Animated Shorts in Korea

**April Youngok Kim**

Interactive Games/Animations for the Restoration of Communication in the Digital Era

**Sehee Kim**

The Public Interest in Korea Animation

**Yong Chu Suh**

Experimented & Expanded

CHAIR: DALLIM PARK

SESSION 4 PANEL

**10.30 AM**

*date*

Tuesday 28 June 2016

*venue*

Lecture Theatre 1

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## Animation Aesthetics

**Sabrina Schmid**

Current Global Trends in Animation Productions by Students: Ideas, Styles and Techniques - What Matters Most?

**Karen Kriss**

Tactility and the Changing Close-up in CGI Animation

**Yanyun Chen**

On Blinking : Looking Closely at Don Hertzfeldt's Animations

**Vincent Chen Yun Shen**

Integration of Sexual Representation and Warfare

CHAIR: KIRSTEN THOMPSON

SESSION 4 PANEL

**10.30 AM**

*date*

Tuesday 28 June 2016

*venue*

Lecture Theatre 2

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## Animation and Sound

**Sarah Tabea Sammel**

Drawn to Sound

**Max Hattler**

Visual Mahler

**Francisco Ortega**

**Jorgelina Orfila**

Mainstream Characters, Subaltern Voices: From "Top Cat" to "Don Gato"

**Eric Adrian Patrick**

Animating the Sonic Residue

CHAIR: JUAN CAMILO GONZALEZ

SESSION 4 PANEL

**10.30 AM**

*date*

Tuesday 28 June 2016

*venue*

ART2-15

## Asian Animation History

**Daisy Yan Du**

The Dis/appearance of Animals in Animated Films during the Chinese Cultural Revolution, 1966-1976

**Davide Benvenuti**

**Cheak Yen Hui**

The Artist's Spirit: Ronald Searle in Singapore during World War 2

**Donna Lee Brien**

Troy Chin and the Graphic Memoir

CHAIR: HASSAN  
MUTHALIB

SESSION 5 PANEL

**2.30 PM**

*date*

Tuesday 28 June 2016

*venue*

Auditorium

## Producing, Distributing and Reimagining Animation in Turkey and Greece

**Zeynep Akçay**

The Turkish Animation Industry: What has Changed in 15 Years

**Panagiotis Kyriakoulakos**

**Angelos Rouvas**

70 years of Greek Animation (1945-2015): How the Past Informs the Future

CHAIR: ZEYNEP AKÇAY

SESSION 5 PANEL

**2.30 PM**

*date*

Tuesday 28 June 2016

*venue*

Lecture Theatre 1

## Japanese Animation

**Katharine Buljan**

Religious Traces in Japanese Animation

**Nurul Lina Mohd Nor**

A Discourse on Puppet Animation: Kihachiro Kawamoto's 'The Book of the Dead'

**Richard John Leskosky**

Eat Fast, Fight Hard: The Role of Food and its Preparation in Takahashi Rumiko's 'Ranma ½'

CHAIR: DAVIDE  
BENVENUTI

SESSION 5 PANEL

**2.30 PM**

*date*

Tuesday 28 June 2016

*venue*

Lecture Theatre 2

## Asian Musings about Animation

**Ai-Ting Chung**

From Dreamwork to Cyberspace: A Playground of Satoshi Kon

**Chunning Guo**

Exploration of Memories through Animated Documentary

**Goh Hui Peng Constance**

Cinema of Cognition: Burton's Opening Sequences as Cultural Analyses

CHAIR: BEN SEIDE

SESSION 5 PANEL

**2.30 PM**

*date*

Tuesday 28 June 2016

*venue*

ART2-15

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## Immersive Environments and Virtual Reality

**Elke Evelin Reinhuber**

Staging the Holodeck – Photographic Imagery for Immersive Experiences in Virtual Environments

**Gray Hodgkinson**

Virtual Reality Will Break Your Narrative

**Jürgen Hagler**

**Michael Lankes**

Animating Interactive Spaces

CHAIR: BEN SLATER

SESSION 6 PANEL

**9.00 AM**

*date*

Wednesday 29 June 2016

*venue*

Auditorium

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## Animation in the Middle East 1

**Javad Khajavi**

The Way of the Word: Re-Animating Islamic Calligraphy through Time-based Art

**Fatemeh Hosseini-Shakib**

The Discreet Charm of Capitalism: Animation Production Reaching out for Free Market in the Post-Nuclear-Deal Iran

**Tariq Alrimawi**

How Would the Computer Animation Help the New Generation of Arab Artists to Practice the Arabic Calligraphy in the Religious Animated Films?

CHAIR: MILLIE YOUNG

SESSION 6 PANEL

**9.00 AM**

*date*

Wednesday 29 June 2016

*venue*

Lecture Theatre 1

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## Animated Personalities

**Lienors Torre**

Persona, Celebrity, and the Animated Object

**Akshata Udiaver**

The Internet as Catalyst and Carrier for Animation

**Alan Nguyen**

Non-Violent Conflict Resolution in Animated Superhero Narratives

CHAIR: PAUL WARD

SESSION 6 PANEL

**9.00 AM**

*date*

Wednesday 29 June 2016

*venue*

Lecture Theatre 2

## Animation under Influence

**Juan Camilo Gonzalez**

Data Driven Drawings

**Anitha Balachandram**

Animated Avatar: A Motion-Capture Hero in South Asia

**Marina Teixeira Kerber**

Pixillation: Studies Beyond the "Trick"

CHAIR: KATHRIN  
ALBERS

SESSION 6 PANEL

**9.00 AM**

*date*

Wednesday 29 June 2016

*venue*

ART2-15

## British Animation and Beyond

**Malcolm Cook**

Advertising and Animation: Aardman and the Development of a Brand

**Vicky Jackson**

"What Do We Get From a Disney Film if We Cannot See it?" The BBC and the "Radio Cartoon" 1934-1953

CHAIR: BEN SLATER

SESSION 7 PANEL

**11.00 AM**

*date*

Wednesday 29 June 2016

*venue*

Auditorium

## Animation in The Middle East 2

**Leila Honari**

Reflecting on Proto-Animation Techniques in the Mandalic Forms of Persian Traditional Arts

**Monireh Astani**

The Representation of Urban Humans, Spaces and Relations of Contemporary Iran in the TV Series "Traffic Culture"

**Sara Khalili**

An Investigation Into Aristotle's 2-Act Structure and its Advantages in Short Comedic Animation Scriptwriting (in comparison with Syd Field's 3-Act Structure)

CHAIR: JAVAD KHAJAVI

SESSION 7 PANEL

**11.00 AM**

*date*

Wednesday 29 June 2016

*venue*

Lecture Theatre 1

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## Expanded Animation Cinema

**Frank Geßner**

Alias Yederbeck – Expanded Animation Cinema

**Amy Lee Ketchum**

Animation and the Avant-Garde: Tracing Animation's Trajectory in the Fine Arts and Cinema

**João Paulo Schlittler**

Animation as a Transmedia Interface

CHAIR: BEN SHEDD

SESSION 7 PANEL

**11.00 AM**

*date*

Wednesday 29 June 2016

*venue*

Lecture Theatre 2

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## Adaptation: Fidelity, Sequels, and Gender Representation

**Denise Alyssa Varias**

Adaptation and Fidelity Criticism: Why Fidelity Does not Equal a Successful Film

**Almira Desiani Khanna**

Female Character Representation in Animation

**Joceline Natasha Hyaning**

The Potential of Sequels

CHAIR: DENISE VARIAS

SESSION 7 PANEL

**11.00 AM**

*date*

Wednesday 29 June 2016

*venue*

ART2-15

## Indigenous Animation and Adaptation Studies

**Lais Inês Constantino Pereira**

Landscape, Heroes, Folktales and Caricatures: Representations of National Identity in Portuguese Animation

**Deborah Szapiro**

Decolonising Animation: Indigenous Animation and Alternative Futures

**Isaac Kerlow**

The Making of SHADOWS

CHAIR: NINA SABNANI

SESSION 8 PANEL

**2.30 PM**

*date*

Wednesday 29 June 2016

*venue*

Auditorium

## Animation and Fine Arts: “Invading” the Galleries?

**Lea Vidakovic**

Alternative Narrative Structures in a Spatial Context: New Approaches in Animation Storytelling

**Lynn Tomlinson**

Animating the Gallery: Curating “Cross-Pollinated – Hybrid Art Abuzz”

**Christine Veras**

Animation in the Gallery: Conquering the White Cube

CHAIR: BEN SHEDD

SESSION 8 PANEL

**2.30 PM**

*date*

Wednesday 29 June 2016

*venue*

Lecture Theatre 1

## Animation Beyond The Screen

**Franziska Bruckner**

The Cosmos of Hybridity in Animation, Film and Media Studies

**June Kim**

**Tomasz Bednarz**

Being and Thing Become Space[s] – Reflecting // Interacting // Mirroring.

**Kristy H.A. Kang**

Animating Place: Projection Mapping, Cultural Heritage and Urban Art in Singapore

CHAIR: ELKE  
REINHUBER

SESSION 8 PANEL

**2.30 PM**

*date*

Wednesday 29 June 2016

*venue*

Lecture Theatre 2

## Animation in Asia

### Terrie Man Chi Cheung

Chinese Independent Animation in the Contemporary World:  
Case Studies of Hong Kong and Mainland China

### Millie Young

Herding the Proverbial Siamese Cats – The Beginning of a New Chapter

### Raina Pankaj Patel

A Connecting Bridge Between Animation and Performing Arts.

CHAIR: HASSAN  
MUTHALIB

SESSION 9 PANEL

9.00 <sup>AM</sup>

*date*  
Thursday 30 June 2016

*venue*  
Auditorium

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## 3D Animation Aesthetics

### Santiago Montesdeoca

Artistically Driven Non-Photorealistic Computer Animation

### Hillary Yeo

Practice-led Development of a Learning Resource for a Practical Facial  
Animation Approach

CHAIR: BEN SEIDE

SESSION 9 PANEL

9.00 <sup>AM</sup>

*date*  
Thursday 30 June 2016

*venue*  
Lecture Theatre 1

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## Thinking Beyond Borders 1

### Mihaela Mihailova

The Life Plasmatic: Digital Bodies and the Negotiation of Reality

### Jacqueline Ristola

Recreating Reality: The Documentary Genre within Waltz with Bashir  
and Persepolis

### Rachel Walls

TranSTURM: An Interdisciplinary Collaboration

CHAIR: KIRSTEN  
THOMPSON

SESSION 9 PANEL

9.00 <sup>AM</sup>

*date*  
Thursday 30 June 2016

*venue*  
Lecture Theatre 2

## A Closer Look on Animation

**Tyler S. Williams**

The Irrelevance of Authorship? Appropriation and Absurdity in 'Space Ghost Coast to Coast'

**Pooja Pottenkulam**

Schools and Festivals; Impact and Influence of the Animation Festival Circuit on Uk Animation Education

**Peter Chanthanakone**

Animation Production: Lessons learned in Interdisciplinary and International Student Collaboration

CHAIR: GRAY  
HODGKINSON

SESSION 10 PANEL

**11.00 AM**

*date*  
Thursday 30 June 2016

*venue*  
Auditorium

## The Scientific Cosmos of Animation 2

**Robyn Ludwig**

Wall-E and the Ecological Footprint of Animation Production

**Sim Jian Hao**

Animating Myth and Science on the Same Stage

**Nicolò Ceccarelli**

Exposing Animation: Designing Families of Animated Idents for Exhibiting Identity

CHAIR: BEN SHEDD

SESSION 10 PANEL

**11.00 AM**

*date*  
Thursday 30 June 2016

*venue*  
Lecture Theatre 1

## Thinking Beyond Borders 2

**Peter Moyes**

**Louise Harvey**

The Fat Lady Explodes  
When New Illusions meet Ol' Real Time: Mo-Cap, Virtuality and Live Music Performance

**Pedro Serrazina**

The Creation and Use of Animated Space as a Narrative Device in the Works of Krumme and Driessen

**Eliska Decka**

Different Continents but only One Animated Cosmos

CHAIR: LEA VIDAKOVIC

SESSION 10 PANEL

**11.00 AM**

*date*  
Thursday 30 June 2016

*venue*  
Lecture Theatre 2

2.2—

## Presenter List

*in alphabetical order of last name*

A		PAGE	SESSION
<b>Zeynep Akçay</b>	Lecturer , Yasar University, İzmir, Turkey	52	5
	The Turkish Animation Industry: What Has Changed in 15 Years		
<b>Tariq Alrimawi</b>	Assistant Professor, <i>University of Petra, Jordan</i>	53	6
	How would the Computer Animation help the New Generation of Arab Artists to practice the Arabic Calligraphy in the Religious Animated Films?		
<b>Ang Qing Sheng</b>	Teaching Assistant <i>LASALLE College of the Arts</i>	54	1
	The Introspective Merlion – Transculturalism in Singaporean Animation		
<b>Laurence Arcadias</b>	Chair of the Animation Department, <i>MICA</i>	55	2
<b>Robin Corbet</b>	Senior Research Scientist, <i>UMBC; NASA GSFC</i>		
	MICA Animates Fermi: A Collaboration Between Art Students and Astronomers		
<b>Love Cabrera Asis</b>	Lecturer and Program Coordinator, <i>Philippine Women's University</i>	57	1
	Marking of The Past : The Original Content Animated Film of the Philippines		
<b>Monireh Astani</b>	Illustrator and Freelance Storyboard Artist	58	7
	The Representation of Urban Humans, Spaces and Relations of Contemporary Iran in the TV Series "Traffic Culture"		
B			
<b>Anitha Balachandram</b>	Lecturer, <i>Srishti institute of Art, Design and Technology</i>	59	6
	Animated Avatar: A Motion-capture Hero in South Asia		
<b>Graham Barton</b>	Academic Co-ordinator, <i>UAL's Cross University Academic</i>	60	4
<b>Birgitta Hosea</b>	Ph.D, Head of Animation, <i>Royal College of Art London</i>		
	Animation as Mindful Practice		

		PAGE	SESSION
<b>Gregory Bennett</b>	Senior Lecturer, <i>Auckland University of Technology</i>	61	3
Kinaesthetic Affect in Motion Capture and Animation.			
<b>Davide Benvenuti</b>	Assistant Professor, <i>Nanyang Technological University</i>	62	5
<b>Cheak Yen Hui</b>	Student in <i>National Institute of Education</i>		
The Artist's Spirit: Ronald Searle in Singapore during World War 2			
<b>Donna Lee Brien</b>	Professor of Creative Industries, <i>Central Queensland University</i>	64	5
Troy Chin and the Graphic Memoir			
<b>Franziska Bruckner</b>	Lecturer, <i>University of Vienna, Eberhard Karls University Tübingen and Campus Hagenberg</i>	65	8
The Cosmos of Hybridity in Animation, Film and Media Studies			
<b>Andy Buchanan</b>	Ph.D Candidate, <i>RMIT University, School of Media and Communication</i>	66	1
The Role of Practice as a Methodology in Transdisciplinary Animation Research			
<b>Katharine Buljan</b>	Visual Artist, Animator and Independent Scholar	67	5
Religious Traces in Japanese Animation			
<b>C</b>			
<b>Nicolò Ceccarelli</b>	Design Associate Professor, <i>University of Sassari, Italy</i>	68	10
Exposing Animation: Designing Families of Animated Idents for Exhibiting Identity			
<b>Peter Chanthanakone</b>	Associate Professor in Animation, <i>University of Iowa</i>	69	10
Animation Production: Lessons Learned in Interdisciplinary and International Student Collaboration			

		PAGE	SESSION
<b>Vincent Chen Yun Shen</b>	Ph.D student, <i>National Chiao Tung University, Taiwan</i>	70	4
Integration of Sexual Representation and Warfare			
<b>Yanyun Chen</b>	Ph.D candidate, <i>European Graduate School</i>	71	4
On Blinking : Looking Closely at Don Hertzfeldt's Animations			
<b>Terrie Man Chi Cheung</b>	Ph.D researcher, <i>City University of HongKong</i>	72	9
Chinese Independent Animation in the Contemporary World: Case Studies of Hong Kong and Mainland China			
<b>Jinny Hyejin Choo</b>	Adjunct Professor, <i>Korea National University of Arts</i>	73	4
Challenge and New Vision for the Future of the Korean Indie Animation			
<b>Alan Cholodenko</b>	Honorary Associate, <i>The University of Sydney</i>	74	6
The Expanding Universe of Animation (Studies)			
<b>Ai-Ting Chung</b>	Graduate Student, <i>National Chiao Tung University</i>	75	5
From Dreamwork to Cyberspace: A Playground of Satoshi Kon			
<b>Malcolm Cook</b>	Lecturer, <i>University of Southampton</i>	76	7
Advertising and Animation: Aardman and the Development of a Brand			
<b>D</b>			
<b>Dirk De Bruyn</b>	Associate Professor, <i>Deakin University, Melbourne</i>	77	3
Re-processing the Mystical Rose			



		PAGE	SESSION
<b>Eliska Decka</b>	PhD. Candidate, <i>FAMU Prague</i>	78	10
Different Continents but only One Animated Cosmos			
<b>Daisy Yan Du</b>	Assistant Professor, <i>Hong Kong University of Science and Technology</i>	79	5
The Dis/appearance of Animals in Animated Films During the Chinese Cultural Revolution, 1966-1976			
<b>F</b>			
<b>Erwin Feyersinger</b>	Research Associate, <i>Eberhard Karls Universität Tübingen</i>	80	2
Animated Visualizations in Science Fiction Films			
<b>G</b>			
<b>Frank Geßner</b>	Professor, <i>Film University Babelsberg Konrad Wolf</i>	81	7
Alias Yederbeck – Expanded Animation Cinema			
<b>Goh Hui Peng Constance</b>	Independent scholar	82	5
Cinema of Cognition: Burton's Opening Sequences as Cultural Analyses			
<b>Juan Camilo Gonzalez</b>	Ph.D Candidate, <i>Nanyang Technological University</i>	83	6
Data Driven Drawings			
<b>Chunning Guo</b>	Lecturer, New Media Art, <i>Renmin University of China</i>	84	5
Exploration of Memories Through Animated Documentary			

## H

		PAGE	SESSION
<b>Jürgen Hagler</b>	Professor, <i>University of Applied Sciences Upper Austria</i>	85	6
<b>Michael Lankes</b>	Professor, <i>University of Applied Sciences Upper Austria</i>		
Animating Interactive Spaces			
<b>Miriam Harris</b>	Senior Lecturer, <i>Auckland University of Technology</i>	86	3
Digital Affect: An Exploration of Emotional Resonance within Digital Experimental Animation			
<b>Zurianah Hashim</b>	M.A. Student, <i>Nanyang Technological University, Singapore</i>	87	3
Towards a Methodology for Innovative Styles in Animation: A Look at Modern Art and UPA			
<b>Max Hattler</b>	Visiting Assistant Professor, <i>City University of Hong Kong</i>	88	4
Visual Mahler			
<b>Gray Hodgkinson</b>	Senior Lecturer, <i>Massey University, Wellington, New Zealand</i>	89	6
Virtual Reality Will Break Your Narrative			
<b>Leila Honari</b>	Lecturer in Animation, <i>Queensland College of Art</i>	90	7
Reflecting on Proto-Animation Techniques in the Mandalic Forms of Persian Traditional Arts			
<b>Jeremiah Hosana</b>	Senior Student, <i>LASALLE College of the Arts</i>	91	1
The Imperfect Messiah: Challenging the Conventions of the Messianic Archetype			
<b>Fatemeh Hosseini-Shakib</b>	Assistant Professor, <i>Tehran Art University</i>	92	6
The Discreet Charm of Capitalism: Animation Production Reaching Out for Free Market in the Post-Nuclear-Deal Iran			
<b>Hu Tze Yue Gigi</b>	Independent Scholar and Education Liaison Officer	93	4
Animating the Buddha and his Teachings			
<b>Joceline Natasha Hyaning</b>	Student, <i>LASALLE College of Arts</i>	94	7
The Potential of Sequels			

J		PAGE	SESSION
<b>Vicky Jackson</b>	Post-Doctoral Research Assistant, <i>University of Bristol</i>	95	7
“What do We Get From a Disney Film if We Cannot See it?” The BBC and the “Radio Cartoon” 1934-1953			
<b>Timothy Jones</b>	Production Manager in the Office of Instructional Enhancement (OIE) at the University of California, Los Angeles (UCLA) Extension	96	2
From Rhythm to Reliance: The Globalized Discourse of Indian Animation			
K			
<b>Kristy H.A. Kang</b>	Assistant Professor, <i>Nanyang Technological University, Singapore</i>	97	8
Animating Place: Projection Mapping, Cultural Heritage and Urban Art in Singapore			
<b>Jason Kennedy</b>	Lecturer, Programme Leader, <i>Digital Design Auckland University of Technology</i>	98	3
Automation Versus Animation: A Case for the Affective Potential of CG Animation			
<b>Yin Ker</b>	Assistant Professor, <i>Nanyang Technological University, Singapore</i>	99	4
Animation for Teaching Buddhist Art History			
<b>Marina Teixeira Kerber</b>	M.A Student, <i>Universidade de São Paulo</i>	100	6
Pixillation: Studies Beyond the “Trick”			
<b>Isaac Kerlow</b>	Professor, Principal Investigator, <i>Earth Observatory of Singapore</i>	101	8
The Making of SHADOWS			
<b>Javad Khajavi</b>	PhD Candidate, <i>Nanyang Technological University</i>	102	6
The Way of the Word: Re-Animating Islamic Calligraphy through Time-based Art			

	PAGE	SESSION
<b>Sara Khalili</b> Animation Lecturer, <i>Tehran Art University, Iran</i> An Investigation into Aristotle's 2-Act Structure and its Advantages in Short Comedic Animation Scriptwriting (in comparison with Syd Field's 3-Act Structure)	103	7
<b>Almira Desiani Khanna</b> Student, <i>Lasalle College of Arts</i> Female Character Representation in Animation	104	7
<b>April Yongok Kim</b> Assistant Professor, <i>Myongji University</i> Interactive Games/Animations for the Restoration of Communication in the Digital Era.	105	4
<b>Sehee Kim</b> Ph.D. Candidate, <i>Chung-Ang University</i> The Public Interest in Korea Animation	106	4
<b>Yumi Kim</b> Ph.D. Candidate, <i>Chung-Ang University</i> Animated Shorts in Korea	107	4
<b>June Kim</b> Research Associate, <i>QUT, Brisbane, Australia</i>	108	8
<b>Tomasz Bednarz</b> Associate Professor, <i>QUT, Brisbane, Australia</i> Being and Thing Become Space[s] – Reflecting // Interacting // Mirroring.		
<b>Karen Kriss</b> Master of Philosophy Student, <i>UNSW Art and Design</i> Tactility and the Changing Close-up in CGI Animation	110	4
<b>Arik Kurnianto</b> Lecturer & Researcher, <i>BINUS University Jakarta</i> Lost in Animation; Finding Indonesia in the World History of Animation	111	1
<b>Panagiotis Kyriakoulakos</b> Lecturer, <i>University of the Aegean at Syros Island</i>	112	5
<b>Angelos Rouvas</b> Animation Director, founder of <i>greekanimation.com</i> , Manager ASIFA Hellas 70 years of Greek Animation(1945-2015): How the Past Informs the Future		

L			PAGE	SESSION
<b>Amy Lee Ketchum</b>	Animation Director, <i>Alumna USC</i>		113	7
Animation and the Avant-Garde: Tracing Animation's Trajectory in the Fine Arts and Cinema				
<b>Jolly Lee</b>	M.A. Student, <i>Nanyang Technological University, Singapore</i>		114	3
The Visual Perception of Movement in 'Game Worlds'				
<b>Leong Jia Wei</b>	Final Year Student, <i>Lasalle College of the Arts</i>		115	3
Transculturation as Source of Inspiration in Animation				
<b>Richard John Leskosky</b>	Researcher in Animation History and Genres		116	5
Eat Fast, Fight Hard: The Role of Food and its Preparation in Takahashi Rumiko's 'Ranma ½'				
<b>Nurul Lina Mohd Nor</b>	Lecturer, <i>Universiti Kuala Lumpur</i>		117	5
A Discourse on Puppet Animation: Kihachiro Kawamoto's 'The Book of the Dead'				
<b>Savannah Logsdon</b>	Senior Student, <i>LASALLE College of the Arts</i>		118	1
Why Aren't Women Funny? An Analysis on Gender Dynamics in Animated Comedies				
<b>Robyn Ludwig</b>	Independent Scholar and Arts Administrator		119	10
Wall-E and the Ecological Footprint of Animation Production				
M				
<b>Jack McGrath</b>	Lecturer, <i>University of Sydney</i>		120	2
Animating the Quantum				
<b>Mihaela Mihailova</b>	Ph.D. Candidate, <i>Yale University</i>		121	9
The Life Plasmatic: Digital Bodies and the Negotiation of Reality				

		PAGE	SESSION
<b>Kirsten Moana Thompson</b>	Professor, <i>Victoria University, Wellington, New Zealand</i>	122	3
The Mighty Atom!: Reddy Made Magic with Reddy Kilowatt			
<b>Sophie Mobbs</b>	Senior Lecturer, <i>Middlesex University</i>	123	1
Learning To See: How Animation Might Help Carers Provide Comfort to Those in Palliative Care			
<b>Santiago Montesdeoca</b>	Ph.D. Candidate, <i>Nanyang Technological University</i>	124	9
Artistically Driven Non-Photorealistic Computer Animation			
<b>Samantha Moore</b>	Senior Lecturer, <i>University of Wolverhampton</i>	125	2
Animating Invisibilia			
<b>Peter Moyes</b>	Senior Lecturer, <i>Griffith Film School, Griffith University</i>	126	10
<b>Louise Harvey</b>	Lecturer, <i>Griffith Film School, Griffith University</i>		
The Fat Lady Explodes			
<b>Debjeni Mukherjee</b>	Animation Filmmaker, Researcher and Designer	128	3
Interpretation of Narrative Illustrations: A Comparative Study of Illustrations by the Children from Indigenous and Formal Art Education Backgrounds			
<b>N</b>			
<b>Fauzi Naeim Mohamed</b>	Lecturer, <i>Universiti Kuala Lumpur-MIIT</i>	129	3
A Heideggerian Reading of Begone Dull Care			
<b>Alan Nguyen</b>	Lecturer, <i>Melbourne Polytechnic</i>	130	6
Non-Violent Conflict Resolution in Animated Superhero Narratives			

O		PAGE	SESSION
<b>Francisco Ortega</b>	Associate Professor, <i>Texas Tech University</i>	131	4
<b>Jorgelina Orfila</b>	Associate Professor, <i>Texas Tech University</i>		
Mainstream Characters, Subaltern Voices: From "Top Cat" to "Don Gato"			
<b>Ann Bridget Owen</b>	Senior Lecturer, <i>Falmouth University</i>	132	1
Reinventing The Wheel: An Approach to Animation, Neuroscience, Life and Everything			
P			
<b>Raina Pankaj Patel</b>	Student, <i>DSK International Campus, India</i>	133	9
A Connecting Bridge Between Animation And Performing Arts			
<b>Eric Adrian Patrick</b>	Associate Professor, <i>Northwestern University</i>	134	4
Animating the Sonic Residue			
<b>Lais Inês Constantino Pereira</b>	Ph.D. Student Institute of Contemporary History, New University of Lisbon (IHC/FCSHUNL)	135	8
Landscape, Heroes, Folktales and Caricatures: Representations of National Identity in Portuguese Animation			
<b>Pooja Pottenkulam</b>	Lecturer, <i>University of East London</i>	136	10
Schools and Festivals; Impact and Influence of the Animation Festival Circuit on UK Animation Education			
R			
<b>Elke Evelin Reinhuber</b>	Assistant Professor, <i>Nanyang Technological University</i>	137	6
Staging the Holodeck – Photographic Imagery for Immersive Experiences in Virtual Environments			

		PAGE	SESSION
<b>Eileen Anastasia Reynolds</b>	Animation and Media Arts Instructor DATA - Digital Arts and Technology Academy	138	1
Transforming the Schizophrenic Through Cinematic Therapy and the 48-hour Film Festival			
<b>Jacqueline Ristola</b>	M.A Student, <i>York University, Toronto, Canada</i>	139	9
Recreating Reality: The Documentary Genre within Waltz with Bashir and Persepolis			
<b>S</b>			
<b>Nina Sabnani</b>	Professor, <i>Industrial Design Centre, IIT Bombay</i>	140	2
Animated Stories from the Margins: Animation as a Way of Representing Ethnography			
<b>Sarah-Tabea Sammel</b>	Independent Scholar	141	4
Drawn to Sound			
<b>João Paulo Schlittler</b>	Professor, <i>Universidade de São Paulo</i>	142	7
Animation as a Transmedia Interface			
<b>Sabrina Schmid</b>	Senior Lecturer, <i>Teesside University, UK</i>	143	4
Current Global Trends in Animation Productions by Students: Ideas, Styles and Techniques - What Matters Most?			
<b>Pedro Serrazina</b>	Senior Lecturer, <i>Univ. Lusófona de Lisboa</i>	144	10
The Creation and Use of Animated Space as a Narrative Device in the Works of Krumme and Driessen			
<b>Sim Jian Hao</b>	Bachelor Degree Student, <i>LASALLE College of the Arts</i>	145	10
Animating Myth and Science on the Same Stage			



		PAGE	SESSION
<b>Paritosh Singh</b>	Design Researcher in Animation and Filmmaker	146	2
Animating Indianness: A Study of Assimilating Indian Images in a Western Narrative			
<b>Yong Chu Suh</b>	Visiting Professor, <i>Korea National University of Arts</i>	147	4
Experimented & Expanded			
<b>Deborah Szapiro</b>	Lecturer, <i>University of Technology, Sydney</i>	148	8
Decolonising Animation: Indigenous Animation and Alternative Futures			
<b>T</b>			
<b>Lynn Tomlinson</b>	Assistant Professor, <i>Towson University</i>	149	8
Animating the Gallery: Curating “Cross-Pollinated – Hybrid Art Abuzz”			
<b>Dan Torre</b>	Lecturer, <i>RMIT University, Melbourne, Australia</i>	150	3
Abstracting the Real World: A Critical Look at Abstract Stop-Motion Animation			
<b>Lienors Torre</b>	Lecturer, <i>Deakin University, Melbourne, Australia</i>	151	6
Persona, Celebrity, and the Animated Object			
<b>Turine Viet-Tu Tran</b>	Ph.D. Candidate, <i>Nanyang Technological University, Singapore</i>	152	3
Negotiating Universal Themes and Local Traditions in 3 Visual Adaptations of the Chinese Classic Journey to the West			

U

	PAGE	SESSION
<b>Akshata Udiaver</b> Founder, <i>All About Animation, India</i>	153	6
The Internet as Catalyst and Carrier for Animation		

V

<b>Denise Alyssa Varias</b> Student, <i>Lasalle College of the Arts</i>	154	7
Adaptation and Fidelity Criticism: Why Fidelity Does not Equal a Successful Film		

<b>Molinia Anne T. Velasco</b> Faculty, <i>De La Salle College of Saint Benilde</i>	155	1
The Life Histories of Short Film Filipino Animators		

<b>Christine Veras</b> Ph.D. Candidate, <i>Nanyang Technological University</i>	156	8
Animation in the Gallery: Conquering the White Cube		

<b>Lea Vidakovic</b> Ph.D. Candidate, <i>Nanyang Technological University</i>	157	8
Alternative Narrative Structures in a Spatial Context: New Approaches in Animation Storytelling		

W

<b>Rachel Walls</b> Ph.D. Candidate, <i>University of Technology, Sydney</i>	158	9
tranSTURM: An Interdisciplinary Collaboration		

<b>Paul Ward</b> Professor, <i>The Arts University Bournemouth, UK</i>	159	2
Hiding in Plain Wiew: The In/visibility of Animated Interstitials		

		PAGE	SESSION
<b>Tyler S. Williams</b>	Ph.D. Student, <i>University of Iowa</i>	160	10
The Irrelevance of Authorship? Appropriation and Absurdity in 'Space Ghost Coast to Coast'			
<b>Aylish Wood</b>	Reader in Film Studies, <i>University of Kent</i>	161	2
Seeing the Invisible: Excavating Animation Software Algorithms			
<b>Y</b>			
<b>Hillary Yeo</b>	Lecturer, <i>Lasalle College of the Arts</i>	162	9
<b>Ang Qíng Sheng</b>	Teaching Assistant, <i>Lasalle College of the Arts</i>		
<b>Phung Nhat Huy</b>	<i>Lasalle College of the Arts</i>		
Practice-Led Development of a Learning Resource for a Practical Facial Animation Approach			
<b>Millie Young</b>	Lecturer, <i>Mabidol University International College</i>	163	9
Herding the Proverbial Siamese Cats – The Beginning of a New Chapter			
<b>Masao Yokota</b>	Professor, <i>College of Humanities and Sciences, Nihon University</i>	164	4
Buddhism and Kawamoto's 'The Book of the Dead'			

**Zeynep Akçay**

*presenting*

## The Turkish Animation Industry: What Has Changed in 15 Years

PRESENTATION

**20 mins talk**

*date / time*

28 June 2016

2.30PM-4.00PM

Session 5 Panels

*venue*

Lecture Theatre 1

*keywords*

Turkish Animation, Production, Distribution, Industry, Market

**ABSTRACT**

In 2001, my graduation thesis was dealing with one main question: “What are the cultural, economical and artistic factors that are effective in the lack of a sustainable animation industry in Turkey?” I directed this question to artists, company owners, students and academicians with whom I conducted interviews. The answers were emphasizing various aspects of this situation, but the dominant opinion was rather pessimistic: This soil was not a suitable land for a 21st century art like animation.

In 15 years, there developed a small but steady industry that produced various TV Shows, two feature films, awarded short films and many independent works. This presentation will offer a general overview of the current animation scene in Turkey while comparing it to 15 years ago. By doing so, I hope to lay out the stakes of making animation in Turkey from various perspectives.

**BIOGRAPHY**

Zeynep Akçay is a scholar and animated filmmaker experimenting in various fields of audio-visual narratives. She was born in Turkey and studied Communication in Istanbul before moving to Canada to get a BFA degree in Animation at Concordia University. She continued her studies in Master of Arts in Film Studies, for which she wrote a thesis about the narrative strategies in animated films. She also worked in several commercial projects, including two TV Shows and one stop motion film. Upon her return to Turkey, she worked in production companies and continued teaching animation as part time lecturer until her appointment as full time lecturer at Yaşar University in İzmir. She is currently teaching and pursuing a Phd equivalent Proficiency in Arts degree in the same university, making an interactive animated film for preschool children.



**PRESENTER INFO**

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**Tariq Alrimawi**

*presenting*

## How Would the Computer Animation Help the New Generation of Arab Artists to Practice the Arabic Calligraphy in the Religious Animated Films?

### *keywords*

Arab animation, Arab filmmakers, Arabic Calligraphy, Computer Animation, Arab cinema, adaptation, representation, visual culture.

### ABSTRACT

Technology helped a new generation of artists to practice the Arabic calligraphy using Computer Generate Imagery to create art works within contemporary forms. However, the Islamic tradition prohibits showing the religion figures including the Prophets. Therefore, any human attempt to depicting them would not be seen as a true physical representation. This eventually led this research to investigate and search for a practical solution through the CGI and Arabic calligraphy to find an alternative solution to tell stories of the prophets in animated films for the domestic and international animation market without depicting them physically in order to not overrule the Islamic tradition. Consequently, how did Muslim filmmakers manage to make a number of Islamic films without showing their protagonists? And how would spectators understand the actions and events around them? It would appear that making such religious films with invisible protagonists such as the prophets and some religious figures would be a creative challenge visually for any director. Ultimately, the practical results of this research was submitted to the Islamic council which gain the approval of using the names of the prophets in animation as a symbol of language instead of showing the religious figures physically. This approval helps to create a guide for Arab filmmakers in making computer animation when using original religion resources.

### BIOGRAPHY

**Dr. Tariq Alrimawi** is a Jordanian animated film director and scriptwriter. His first degree, which was obtained in 2006 from Petra University, Jordan, was in Graphic Design. In 2010, he graduated with a Master's Degree in Animation from Newport Film School in the United Kingdom. His animated films entitled "Missing" and "Growing" have screened at more than 120 international film festivals including the Academy Award Qualifying Festivals, the Tokyo Short Shorts International Film Festival and the Chicago International Children's Film Festival. The films have also received 12 awards domestically and internationally. In 2014, Tariq completed his PhD studies about Arab Animation Cinema at The Animation Academy at Loughborough University in the United Kingdom. Currently, Tariq is an Assistant Professor at the Visual Communication Department at the University of Petra in Jordan.

### PRESENTATION

**20 mins talk**

### *date / time*

29 June 2016  
9.00AM-10.30AM

Session 6 Panels

### *venue*

Lecture Theatre 1



### PRESENTER INFO

### *title / affiliation*

Assistant Professor at **Visual Communication Department at the University of Petra, Jordan**

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Ang Qing Sheng

*presenting*

## The Introspective Merlion – Transculturalism in Singaporean Animation

PRESENTATION

20 mins talk

*date / time*

27 June 2016  
10.30AM-12.30PM

Session 1 Panels

*venue*

Lecture Theatre 2



PRESENTER INFO

*title / affiliation*

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*keywords*

Singapore, Animation, Culture, Transculture, Identity

ABSTRACT

Singapore celebrated 50 years of independence in 2015. The nation state has been repeatedly criticized as “a cultural desert” by scholars due to the cosmopolitan nature of the society. However, animated short films from Singapore are increasingly engaging national identity and culture as their premise. This paper explores how transculturalism may shape the future of Singapore animated cinema by reflecting upon the creative voices of local animation filmmakers through a case study of seven animated shorts – Curry Fish Head (2013), 1997 (2014), Go Local (2014), The Violin (2015), Pioneers of the Future (2015), The Tiger of 142B (2015) and Lak Boh Ki (2016). The films reveal the effects of transculturalism in multicultural Singapore from the perspective of animation filmmakers. Manifestation of Singapore culture is identified by representations of racial diversity; national personification such as the Merlion icon; local scenes such as the Housing Development Board (HDB) apartments; use of Singlish language; historical moments like the separation of Singapore and Malaysia; landmarks like the Marina Bay Sands; local delicacies such as fish head curry; nostalgia in the form of childhood memories in public schools. The emergence of these films can be attributed to both social engineering by the incumbent government through national campaigns as well as the erosion of the hyphenated identity through ground-up initiatives by citizens. The paper concludes that transculturalism has led to a possible new wave of animated cinema from Singapore that will further contribute to the formation of a shared identity.

BIOGRAPHY

**Qing Sheng** teaches in the Animation programme at LASALLE College of the Arts. Among his works are “Affinity: Our Song”, a music video with original music production that made its way into several festivals worldwide. He has received funding from both LASALLE Research Project Funding and National Arts Council (Singapore) to produce animated short films for 2015, one of which is “5 Shades of Solitude” for Utter 2015 Festival and the other is “Lak Boh Ki”, a Hainanese animated short. His research interest lies in Southeast Asian culture in Animation as well as pedagogy in 3D Animation visual design.

**Laurence Arcadias**

**Robin Corbet**

*presenting*

## MICA Animates Fermi: A Collaboration between Art Students and Astronomers

### ABSTRACT

What happens if you put a team of astronomers and a class of animation students together to try to explain the mysteries of the gammaray universe as seen with the Fermi satellite? This presentation describes our collaboration between a scientist and an animator teaching a combined science and animation class.

In the Spring of 2014, “RC” a NASA scientist and “LA” an animation professor, decided to develop a Science and Art project that would involve an undergraduate advanced animation class and the Fermi satellite team from NASA Goddard Space Flight Center. The idea was to have the students animate scientific concepts developed by the Fermi scientists such as black holes, dark matter, binary stars and more. After seven weeks of work and mentoring between the students and scientists, the final screening of the animations was hosted at the NASA Goddard visitor center in front of a large crowd of scientists. The animations were subsequently screened at a number of festivals and scientific conferences.

After the success of this first project, two years later, the class is now an official science and animation class in the animation program for a total of six credits including three credits meeting the BA science requirement .

Our presentation will conclude with a description of different success and outcomes of the animations created during the class and how this experience serves NASA Goddard’s outreach mission and is also valuable for the scientists.

### PRESENTATION

**20 mins talk**

#### *date / time*

27 June 2016  
1.30PM - 3.00PM

Session 2 Panels

#### *venue*

Lecture Theatre 1



**PRESENTER INFO**

***title / affiliation***

Chair of the Animation Department at the **Maryland Institute College of Art (MICA)**

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**Laurence Arcadias**

**BIOGRAPHY**

Laurence Arcadias is the chair of the Animation Department at the Maryland Institute College of Art (MICA) and an awardwinning animator. She has directed and written several short films, including *Tempête dans une chambre à coucher* (Tempest in a Bedroom), which was codirected with Juliette Marchand and shortlisted for a 2013 Cesar Award. Her previous work includes being an illustrator and animator for French television programs with the animation show *Alex*. She was subsequently awarded a Lavoisier Scholarship from the French government and became Animator in Residence at Apple's Advanced Technology Group. Recently, with Robin Corbet, she has developed an animation and science class with the participation of Fermi/NASA scientists. Prior to joining MICA, Arcadias taught at the University of California, Berkeley; San Francisco Art Institute; Academy of Art University; and California College of the Arts.



**PRESENTER INFO**

***title / affiliation***

Senior Research Scientist,  
**UMBC; NASA GSFC**

***email***

Robin.Corbet@nasa.gov

**Robin Corbet**

**BIOGRAPHY**

**Corbet** obtained a PhD in highenergy astrophysics from University College London. He subsequently continued his research in astronomy at Oxford University, the Institute of Space and Astronautical Science in Japan, Pennsylvania State University, and the NASA Goddard Space Flight Center (employed by the University of Maryland, Baltimore County). He studies objects that produce Xray and gammaray emission, such as black holes and neutron stars, in order to learn about the extreme conditions of gravity, temperature, and magnetic field found there. Corbet primarily uses data collected from a variety of satellites carrying telescopes that can detect Xrayand gammaray radiation. He is also a specialist in the scientific operation of these satellites. For the last two years he has been jointly coordinating an art/science project that pairs scientists working on the Fermi GammaRay Space Telescope with MICA animation students.



**Love Cabrera Asis**

*presenting*

## Marking of The Past : The Original Content Animated Film of the Philippines

### *keywords*

Philippine Animation, History, Manuscript, Full Length Animated Film, Original Content, Success, Failure, Status, Local Animation Industry, Ethnography, Marking of the Past

### ABSTRACT

Philippine animation or Pinoy animation was recognized as an industry for over three decades now. In spite the industry were able to produce only four full length animated films and none of which made to box office. On the other hand, since the time animation was recognized as an industry to present time, the number of students enrolling and graduating from animation and other related courses are increasing. However, local animations are waning particularly in production of profitable original content animated films. This resulted the loss of interest for animation investors and later the discontinuance of some local animation studios. The lack of original content also created the imbalance between the scarcities in local animation production against the supply of skilled animators. This could later result to an increase in unemployment rate. This paper narrates the Philippine animation history specifically the four full length animated films. I argue that looking through the past to present situation of the animation production will gain better understanding of the local animation that will help us shape the future of the industry.

### BIOGRAPHY

**Love Asis** has recently earned a degree in Masteral Arts in Fine Arts and Design in Philippine Women's University, Taft Manila. Her thesis paper entitled The Marking of the Past: The Original Full Length Animated Films of the Philippines was supported with an exhibit art entitled A Marking experience simulates the current status of animation industry in the Philippines. She gained her Bachelor Degree in Fine Arts major in Advertising Arts at University of Santo Tomas, Espana Manila in 1996 with Total Advertising Campaign for a fast food company. Graduated in hope for a career in advertising agency but her lack of knowledge in computer graphics brought her to apply for a job that offers computer graphics training in which lead her to do Animation production. Since then, she were able to do different local and international animated TV series, shorts and full length animated films such as: Hoodwinked!, Dayo: Sa Mundo ng Elementalia, Urduja, Mickey Mouse Clubhouse series, Curious George straight to video and Dela Salle College of Saint Benilde's Frere. Her animation skills brought her to different multimedia and animation industries including visual effects for local and international TV commercials, series, audio-visual presentation and movies. After the foreclosure of Imagineasia Inc. in 2002, she was invited to do different training and curriculum development, as well as training consultancy. After less than a year, she was, encourage by a Benildean student to apply for a part time faculty position which led her to pursue academic teaching for multimedia, animation, gaming and now advertising or visual communication art courses. She is also a certified TESDA trainer and assessor with certificates on National Certification III – 3D animation and National TVET Trainer Certificate. At present, she is employed as a probationary full time Program Coordinator for Visual Communication at Philippine Women's University – School of Fine Arts and Design, Taft, Manila.

### PRESENTATION

**20 mins talk**

### *date / time*

27 June 2016  
10.30AM-12.30PM

Session 1 Panels

### *venue*

Lecture Theatre 2



### PRESENTER INFO

#### *title / affiliation*

Program Coordinator at **School of Fine Arts and Design, Philippine Women's University**

Part-time Lecturer at **School of Design and Arts (Animation), Dela Salle-College of Saint Benilde**

Freelance 3d Artist (Generalist/ Cleanup and Compositing) 3D animation and Visual effects for Films and TV commercials Assets creation for virtual set

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**Monireh Astani**

*presenting*

## The Representation of Urban Humans, Spaces and Relations of Contemporary Iran in the TV Series “Traffic Culture”

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016

11.00AM-12.30PM

Session 7 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

Illustrator and Freelance Story-Board Artist

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*keywords*

Metropolis, Culture, Personal space, Impersonal space, Urban Humans, Traffic culture

ABSTRACT

Urban life and urbanism experience is one of the primary aspects of contemporary human's knowledge received by him directly or indirectly, to enter the physical world. Looking deeper, the city can be considered as a space shared between the minds and the bodies of humans and different urban groups. The importance of understanding urban spaces and the human relations developed in them enjoys a significant position, especially in today's world that experiences a rapid acceleration to choose urbanization as the only form of human life.

The rapid demographic and geographical growth of major cities in Iran, especially Tehran, is one the most important concerns of the current government. The rise of urbanization in Iran, destruction of villages and concentration of many important facilities such as universities, large facilities and services, important cultural centers, etc. in the metropolitan cities, have led to the migration of a large population from villages and small towns to these metropolitan cities. With a production of more than 235 short televised teasers since 1996, the Traffic Culture TV Series has shown the contemporary urban cultures, spaces and relationships in Iran. The importance of Traffic Culture Series is not only due to its successful animated series, but it is also due to the special attitude that these teasers as the first case during the past decades have had toward the contemporary urban spaces and cultures in Iran by showing the socio-cultural problems of urban life.

The results of this study indicate the positive social impact of Traffic Culture Series on reducing crimes and social problems welcomed by the citizens watching these teasers that is because of the right use of urban spaces and relations, and their successful connection with their audiences.

BIOGRAPHY

**Monireh Astani** is an Illustrator and freelance storyboard artist working with Iranian respected companies and publications. She holds an MA in Animation from Art University of Tehran, in addition to a BA in Graphic Design from ALZAHRA university of Tehran. Her research interests are primarily concerned with Social and cultural productions in the field of animation and literary and artistic adaptation in animation.

**Anitha Balachandran**

*presenting*

## Animated Avatar: A Motion-Capture Hero in South Asia

### *keywords*

Motion-Capture, Rajnikanth, Immortality, South Asia, Hybrid Animation

### ABSTRACT

In attempting life-like mimicry, motion-capture can take viewers to an ‘uncanny valley’, a term describing the unsettling experience of encountering a character that’s very nearly but not quite human. Digital beings who embody the human movements, gestures and expressions of actors can disturb the lines between the inanimate and living. Bridging this cognitive dissonance is a challenge that a number of big-budget films such as *Avatar* and *Tintin* have grappled with using motion-capture.

My interest lies in the migration of this tech to South Asia, and particularly to the creation of India’s first animated feature using motion-capture—*Kochadaiyaan* (2014). Starring the legendary Tamilcinema superstar Rajnikanth, it is a mythical fiction about an 8th-century warrior. The film’s director, Rajni’s daughter, intriguingly described it as an attempt to ‘immortalise her father’ by creating a character who combined a youthful body with the 65 year-old Rajni’s face and movements.

But was the character understood as Rajni or a digital double? For his fans, how far did the digital incarnation embody a living trace of their hero? How do hybrid animation and live-action technologies unsettle perceptual horizons in particular cultural contexts? Widely critiqued and only moderately successful, *Kochadaiyaan* nevertheless marks a definitive departure from mainstream blockbusters, revealing new preoccupations with animation and immortality.

### BIOGRAPHY

**Anitha Balachandran** is an illustrator and experimental animation film-maker. She is interested in non-fiction, and uses techniques including drawing, charcoal, sand and stop-motion. She studied at the Royal College of Art and currently lives and works in Bangalore, India. Her research interests include the history of South Asian animation and image-making practices. She teaches in the School of Media, Arts and Sciences at the Srishti Institute of Art, Design and Technology.

PRESENTATION

**20 mins talk**

### *date / time*

29 June 2016  
9.00AM-10.30AM

Session 6 Panels

### *venue*

ART 2-15



### PRESENTER INFO

#### *title / affiliation*

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**Graham Barton**

**Birgitta Hosea**

*presenting*

## Animation as Mindful Practice

PRESENTATION

**20 mins talk**

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

*venue*  
Auditorium



### PRESENTER INFO

*title / affiliation*

Academic Co-ordinator for UAL's  
Cross-University Academic Support  
programme, **University of  
the Arts London**

*email*

g.p.barton@arts.ac.uk



### PRESENTER INFO

*title / affiliation*

Head of Animation at Royal College  
of Art

PhD in Animation, University of  
the Arts London

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birgitta.hosea@rca.ac.uk

*keywords*

Mindfulness, Meditation, Drawn Animation, Markmaking

### ABSTRACT

This paper reports on a research project initiated at Central Saint Martins, University of the Arts London, that investigates whether the making of drawn animation can be a mindful practice. The original intention of the project was to explore the potential application of Buddhist principles and practices such as mindfulness within a secular context to benefit art and design students who experience stress in the learning environment and who wish to examine learning processes more closely. The design of the project led to our use of the repetitive, haptic procedures and collaborative processes of drawn animation in combination with short-form mindfulness meditation techniques.

Sitting within wider developments in UK Higher Education that seek to enable students to engage meaningfully with the affective and extra-rational dimensions of learning, the paper will report on this ongoing work which was initiated by a UAL Curriculum Development research grant and now continues in collaboration with the Royal College of Art.

### BIOGRAPHY

**Graham Barton**

Following an early career in commercial property as a Chartered Surveyor, Graham switched to parallel careers in performing arts, as a musician/producer, and Higher Education, the latter specialising in English for Academic Purposes and Learning Development. His educational interests have emerged from these personal transformations, and through finding ways to draw on educational theories as vehicles to help learners engage with transformative learning. Areas of pedagogic research interest include academic study as creative practice, contemplative practices for self-enquiry in learning, threshold concepts and practices, disciplinary discourses, 3-dimensional concept mapping and other creative methodologies for developing student systemic and epistemic cognition.

**Birgitta Hosea** is an artist, animator and curator who works in the field of expanded animation. She has exhibited widely in the UK and internationally, has been the recipient of numerous awards and artists residencies and her work is included in the Tate Britain archive. Birgitta is Head of Animation at the Royal College of Art. She was formerly Course Director of MA Character Animation at Central Saint Martins (University of the Arts London), where she gained her own PhD in Animation as Performance. Her research interests include animation as a post-medium practice; drawing; digital materiality; performance and liveness and she keeps a blog at <http://expandedanimation.net>.

**Gregory Bennett***presenting*

## Kinaesthetic Affect in Motion Capture and Animation

PRESENTATION

**20 mins talk***date / time*

27 June 2016

3.30PM-5.00PM

Session 3 Panels

*venue*

Lecture Theatre 1

**ABSTRACT**

In both early and more recent histories of animation production, techniques such as rotoscoping and digital motion capture which feature a close indexical proximity to real-time performed and recorded movement have often been characterised as aesthetically counterfeit: as a betrayal of ‘authentic’ animation artistry.

Essentialist arguments around the definition of animation tend to dismiss works in which there is an ambiguity of perception about the status of what is animated ‘by hand’, and what is replicated, traced or ‘activated’ through seemingly automated means by apparently unmediated movement data.

Similarly the qualitatively distinct properties of ‘live’ sampled movement versus the inherent stylisation and crafting of frame-by-frame animation, and a perceived aesthetic mismatch between the contingent movement derived from a living performer, and its realisation in digital synthetic form have been characterised as generating a profoundly alienating effect for the viewer. Through an examination and explication of the complex dynamic between motion capture and animation practice and aesthetics, including technical process, this presentation considers that the resulting permeable territories between the analogue and the digital form a complex feedback loop, locating “affect” in a fundamental kinaesthetic exchange.

**PRESENTER INFO***title / affiliation*

Senior Lecturer at **Digital Design Department, School of Art & Design, Auckland University of Technology**

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**BIOGRAPHY**

**Gregory Bennett** is a Senior Lecturer in the Digital Design Department, School of Art & Design, Auckland University of Technology, and a practicing artist who works with 3D animation, motion capture, projection mapping and interactive and virtual media. He has a Master of Fine Arts degree from the Elam School of Fine Arts, University of Auckland, and has been teaching at AUT since 2005 where he established the first courses in motion capture. He is also Director of AUT’s Motion Capture Lab and is currently involved with developing research around Motion Capture and Virtual Production in a range of areas including Dance, Performance, Fashion, Pedagogy, and Virtual Reality. He has presented both his creative practice and research at international new media conferences and festivals such as SIGGRAPH, ISEA, CURRENTS, and SIMULTAN. As an artist he has exhibited both nationally and internationally, including Australia, the USA, and Europe, and his work is represented in both public and private collections.

**Davide Benvenuti**

**Yen Hui Cheak**

*presenting*

## The Artist's Spirit: Ronald Searle in Singapore during World War 2

*keywords*

Ronald Searle, World War II, Singapore Animation History

PRESENTATION

**20 mins talk**

*date / time*

28 June 2016  
2.30PM-4.00PM

Session 5 Panels

*venue*

Auditorium

### ABSTRACT

The impact that Ronald Searle's style has had on graphic arts, over more than half a century, is hard to overstate; considered one of the foremost illustrators, his influential pen line drawings have decorated numerous book covers, magazine pages, coins, posters and more. His edgy style was to influence a generation of films, from Disney's *One Hundred and One Dalmatians* to many UPA artists; reaching as far as Italian filmmakers Marco & GI Pagot and Bruno Bozzetto, or contemporary cartoonist like Matt Groening, creator of *The Simpsons*. This paper aims to take a closer look into the development of Ronald Searle as an artist with a focused attention on evaluating the importance of his brief but prolific time during the Japanese Occupation of Singapore in World War II, looking into how war, its conditions and experiences, played a crucial role in shaping the artist, his perception and the art he produces.

Ronald Searle enlisted in the Territorial Army, registering with of the Royal Engineers as an Architectural Draftsman in 1939. Arriving in Singapore in January 1942, Searle was captured as a Prisoner of War a month later when Singapore fell to the Japanese. In 1943, he was sent to work on the Thailand-Burma Railway. Weighing six-stone, plagued with malaria, beri-beri and tropical ulcers by the time the railway was completed in 1944, Searle was sent back to Singapore and imprisoned in Changi Gaol until the surrender of the Japanese in 1945. Throughout these events, Searle continued to produce some commission pieces and over 300 war drawings documenting the happenings around him as a pictorial record of what he witnessed during his captivity. Although his work has been previously documented, such as in the book *To the Kwai - and Back* (1986), this paper aims to provide a stronger Singaporean perspective on this analysis with access to its location, archival information and accounts from survivors of the Japanese Occupation in Singapore. The pivotal importance of Ronald Searle's experience and its impact on him as an artist and his work will be examined through information derived from archival interviews of Ronald Searle; accounting for his testament on the impact of his war experience on his work, a visual analysis and comparative study of his work pre-war, during war and post-war, to exemplify and address the distinctive influence of the circumstances, surroundings and hardships of war on Searle's character, and the evolution of his drawing styles, working methods and concepts in his later work.

Corroboration of Ronald Searle's experiences during the Japanese Occupation will also be provided through the juxtaposition of his war drawings against archival photographs from the National Archives of Singapore and oral history accounts from interviews with current survivors of the Japanese Occupation in Singapore providing insight on the impact of this historical event that both artist and Singaporean local bore witness to from 1942 to 1945.



## David Benvenuti

### BIOGRAPHY

Assistant Professor at NTU ADM School of Art Design and Media Singapore since January 2013 Prof Davide Benvenuti has started his career in animation in Italy Florence in the mid 1990. Graduated with master degree in Architecture at Florence University's with a thesis on – Industrial Design and Computer Animation; his career spans from television, advertising and feature films. He has been engaged by Disney, Dreamworks, Nelvana and Ubisoft.

### Among his credit list:

Assassin Creed 3, Assassin Creed Revelation; Assassin Creed 2 (Ubisoft Singapore) Simbad Legend of the seven seas; “Sprit stallion of the Cimarron”, Dreamworks feature animation. Disney animation Australia from 1995 /2006

### Full credit list

<http://www.imdb.com/name/nm0073045/>



### PRESENTER INFO

#### *title / affiliation*

Assistant Professor at **School of Art Design and Media, Nanyang Technological University**

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## Yen Hui Cheak

### BIOGRAPHY

**Yen Hui Cheak** is 4th Year student-teacher pursuing a Bachelor of Arts (Education) at the National Institute of Education (NIE) doing a major in Art and a minor in History. She graduated from Nanyang Academy of Fine Arts (NAFA) completing a Diploma in Art Teaching (with Distinction) and a Diploma in Art Education (with Merit) with NIE in 2013 and 2014 respectively. Previously receiving the PUSH Award from the Singapore Institute of Architects and Design Association of Singapore in 2009 and Young Designers Award in 2008, Cheak Yen Hui is currently undertaking an undergraduate research programme (URECA) with Nanyang Technological University, School of Art, Design and Media under the mentorship of Professor Davide Benvenuti.



### PRESENTER INFO

#### *title / affiliation*

4th Year Student at **National Institute of Education, Nanyang Technological University**

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**Donna Lee Brien**

*presenting*

## Troy Chin and the Graphic Memoir

### PRESENTATION

**20 mins talk**

#### *date / time*

28 June 2016  
2.30PM-4.00PM

Session 5 Panels

#### *venue*

Auditorium



### PRESENTER INFO

#### *title / affiliation*

Professor at **Central Queensland University, Australia**

#### *email*

d.brien@cqu.edu.au

### ABSTRACT

This presentation will focus on Troy Chin's six-part graphic memoir, *The Resident Tourist* (2008-2014). It will profile these important works by award-winning Singaporean-based Chin in terms of the author's oeuvre, Singaporean graphic memoir and the international graphic memoir more generally. In exploring the relationship of this emergent form of memoir to autobiography and other forms of contemporary memoir, this investigation will also draw out parallels between Chin's work in this serial graphic memoir and Michel de Certeau's argument in *The Practice of Everyday Life* (1984) that there is an urgency to name and unpick the everyday practices and products that seem so minor and insignificant as to be unworthy of notice, but which nevertheless have the ability to re-organise our lives in important and even revolutionary ways.

### WORKS CITED

- Certeau, Michel de, *The Practice of Everyday Life*, University of California Press, Berkeley, 1984  
Chin, Troy, *The Resident Tourist* vol 1, Adrian Teo, Singapore, 2008  
Chin, Troy, *The Resident Tourist* vol 2, Adrian Teo, Singapore, 2008  
Chin, Troy, *The Resident Tourist* vol 3, Dreary Weary Comics, Singapore, 2009  
Chin, Troy, *The Resident Tourist* vol 4, Dreary Weary Comics, Singapore, 2010  
Chin, Troy, *The Resident Tourist* vol 5, Dreary Weary Comics, Singapore, 2011  
Chin, Troy, *The Resident Tourist* vol 6, Dreary Weary Comics, Singapore, 2014

### BIOGRAPHY

**Professor Donna Lee Brien** (BEd, GCHE, MA (Prelim), MA, PhD) is Professor of Creative Industries at Central Queensland University, Australia. Past President of the national peak body, the Australasian Association of Writing Programs, Donna's biography John Power 1881-1943 is the standard work on this expatriate Australian, and she is the co-author of the bestselling trade self-help *Girls Guide* series for Allen & Unwin and author of over 20 books and exhibition catalogues and over 150 refereed journal articles and book chapters. Donna is currently the Commissioning Editor, Special Issues, *TEXT: Journal of Writing and Writing Courses*, and a member of the Editorial Advisory Board of a number of national and international journals including *Aeternum: The Journal of Contemporary Gothic Studies*; *Australasian Journal of Popular Culture and Locale*; *The Australasian-Pacific Journal of Regional Food Studies*.



**Franziska Bruckner**

*presenting*

## The Cosmos of Hybridity in Animation, Film and Media Studies

### *keywords*

Hybrid Animation, Genre Hybridization, Fiction-Documentary, Animated Documentary, Transmedia Hybrids

### **ABSTRACT**

Hybridization is a widespread and often discussed phenomenon in animation studies for example in form of hybrid animation or hybridization of animation and live-action, but also in other areas of film and media studies.

Therefore, this talk will provide a short overview on different definitions of hybridity: within the context of genre-hybridization (Markus Kuhn, Janet Staiger), the hybridity between fiction and documentary (Christian Hißnauer), hybridization of photography and films (Lydia Nsiah) as well as hybrid aspects of avantgarde films (Gabriele Jutz) and transmedia genre hybrids of film and games (Ivo Ritzer). Those aspects, often based on theories within the German and English speaking film studies, will be connected with selected theories of animation studies such as animated documentaries (Bella Honess Roe), the genre debate of animation (Maike Reinerth) or aspects of augmented reality in TV (Oliver Schmidt).

In the course of this talk it will be stressed that those different cinematographic hybrid theories can be seen as an interesting framework for heterogeneous film examples like *DIE ANPROBE* 1938 (D 1985, Franz Winzentsen), *ISAM* (2011, Amon Tobin) or *MATTER IN MOTION* (UK 2008, Semiconductor), even though hybridization represents only one of many possible perspectives. A promising strategy is the combination of different hybridization tendencies, because hardly any of the films discussed can be seen as a one-dimensional hybrid film.

### **BIOGRAPHY**

**Franziska Bruckner** (Salzburg, 1981) studied theater-, film- and media studies at the University of Vienna as well as painting and animation at the University of Applied Arts Vienna. She currently works as lecturer for animation theory at the University of Vienna, Eberhard Karls University Tübingen and Campus Hagenberg. She is co-coordinator of the AG Animation within the German-speaking Society of Media Studies and board member of ASIFA-Austria. Her main research and publications focus on animation, experimental film relations between fine arts and film. She has published several books and articles on animation among them the monography, *Painting in Motion*. Studio for experimental Animation at the University of Applied Arts Vienna.

PRESENTATION

**20 mins talk**

### *date / time*

29 June 2016  
2.30PM-4.00PM

Session 8 Panels

### *venue*

Lecture Theatre 2



### **PRESENTER INFO**

#### *title / affiliation*

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Campus Hagenberg**

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**Andy Buchanan**

*presenting*

## The Role of Practice as a Methodology in Transdisciplinary Animation Research

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016

10.30AM-12.30PM

Session 1 Panels

*venue*

Auditorium



PRESENTER INFO

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*keywords*

Transdisciplinary Research, Hybridisation, Animation Research, Visual Arts, Plastic Arts, Animation Practice

ABSTRACT

Transdisciplinary research emerged as a reactionary response to the perception of fragmentation between disciplines in academia and disconnections between knowledge domains that did not reflect the integrated nature of humans and their world. In an attempt to respond to the challenge of the “spiritual and material self-destruction of the human species” and the threat to life “by a triumph of techno-science that obeys only the terrible logic of efficacy for efficacy’s sake”, in 1994, physicist Basarab Nicolescu presented the Charter of Transdisciplinarity on behalf of the first world congress of transdisciplinarity.

This charter sets out 15 Articles, or guiding principles that seeks to encourage and empower transdisciplinary researchers to pursue knowledge in a hopeful, open and unconstrained manner. Animation is a natural site of hybridisation in the visual, spatial, temporal and plastic arts. Animation studies is likewise multifaceted. With the recent popularity of practice based research in the creative arts, we now question the place, status and relationship of animation practice as research in the context of transdisciplinary animation studies.

This presentation will explore animation practice through the model of the 15 articles of transdisciplinarity, highlighting those that are of particular relevance to Animation practice. For example, article 11 calls for a revaluation of intuition, imagination, sensibility and the body in the transmission of knowledge. Animation practice and the artefacts it produces can do this in ways that textual analysis cannot. As well as the obvious and now well documented methodological formulations, embracing animation practice as an approach to transdisciplinary research in animation studies may have an impact on animation research inquiries, as well as pedagogy, program structure and integration, archiving and publication of research outcomes.

BIOGRAPHY

**Andrew Buchanan** is a digital artist, animator and researcher currently located in Melbourne, Australia. Andrew’s previous research on animation includes work on non-conscious processing of animated images, metamorphosis in Dali and Disney’s *Destino* and audience responses to digital art. Andrew is currently a PhD candidate at RMIT University, conducting practice based research on new forms of animated metamorphosis.

**Katharine Buljan***presenting*

# Religious Traces in Japanese Animation

**keywords**

Anime, Shinto, Buddhism, Christianity, Mythology, Spirituality, Religion

**ABSTRACT**

Elements of Shinto (Japanese indigenous religion) and other world religions, including Buddhism, Christianity, Hinduism and Judaism are frequently found in anime. The use of religious symbolism is not limited to a particular audience demographic and it features in different anime (sub)genres ranging from mecha through comedy to tragedy.

This paper is presented in two parts. The first part traces the application of religious symbolism in a number of anime, covering early examples *Kobu-tori* (The Stolen Lump) from 1929 produced by Yokohama Cinema through to the latest productions such as the *Onsen Yosei Hakone-chan* (Hot Spring Spirit Hakone-chan) series (2015) directed by Takeyuki Yanase. While pointing out a number of religious symbolism that appear most frequently, the paper highlights how these have been used over time. The second part of this paper focuses on the role of religious symbolism in the context of different narratives, and it argues that a close link exists between the way these elements are used and the meaning conveyed in the story. In this context, the paper examines both anime that use one and anime that use multiple sources of religious symbolism as in Mamoru Oshii's *The Sky Crawlers* (2008). Concerning methodology, this paper combines a number of approaches from religious and popular culture studies.

**BIOGRAPHY**

**Katharine Buljan** is a Sydney-based visual artist, animator and independent scholar. She has exhibited her work in Australia, Italy, Hong Kong and Sweden and has received a number of awards. In 2015 she has been an artist in residence at the University of Tasmania (Launceston), and is currently an artist in residence in Sydney (A. R. P. Artist Residency Program). In 2015, she was selected as a finalist for the prestigious Mosman Art Prize and Albany Art Prize. In 2013, she was a finalist at the 62nd Blake Prize for Religious Art (Sydney). Other art prizes she has won include first place in the foreign artists section at the II International Festival of Contemporary Painting in Sanremo (1994). Katharine's theoretical training and research strongly underpin and complement her art practice. She was awarded a PhD (Arts) from the University of Sydney in 2007 and has completed a Master of Arts (Hons) at the University of Western Sydney, Nepean (1998) and a Master of Animation at the University of Technology, Sydney (2008). In 1993, she received Diploma in Painting (a four-year course) at the Accademia di Belle Arti in Rome. Her thesis in fourth year was on art of Hieronymus Bosch. Katharine has lectured at the University of Technology, Sydney, the Australian Film, Television and Radio School (AFTRS) and the University of Sydney. She has co-authored book with Professor Carole Cusack on Japanese animation titled *Anime, Religion and Spirituality: Profane and Sacred Worlds in Contemporary Japan* (Equinox, 2015). Her recent paintings have been thematically based on the theoretical research which she did for this book.

**PRESENTATION****20 mins talk****date / time**

28 June 2016  
2.30PM-4.00PM

Session 5 Panels

**venue**

Lecture Theatre 2

**PRESENTER INFO****title / affiliation**

Visual artist, animator and  
independent scholar in  
Sydney, Australia

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**Nicolò Ceccarelli**

*presenting*

## Exposing Animation. Designing Families of Animated Idents for Exhibiting Identity

PRESENTATION

**20 mins talk**

*date / time*

30 June 2016

11.00AM-12.30PM

Session 10 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

Design Associate Professor at  
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*keywords*

Exhibit Design, Animation, Corporate Design, Expo2015

ABSTRACT

The paper describes a project carried out by our research team in conjunction with Milan's Expo 2015. As part of a vast research project about the re-design of the corporate image for the Italian Region of Sardinia, we have developed a series of short films that explore a variety of languages such as motion graphics, stop motion, graphic animation.

Within the general strategy devised for the event, the short informative films were thought to play a double function. Firstly, they were designed as modular elements of a multimedia library whose main scope was to fuel social networking strategies. Subsequently, the films were to play as integral components of Sardinia's Expo communication strategy. The need to combine these two requirements led us to the idea of developing a family of visual products. These, whilst 'functioning' as single elements in their own right, offering insights on key topics related to Sardinian's participation in the international exhibit, seen together became part of the event's overall design and actively contributed in conveying a solid identity message.

The result is a series of five single visual pieces, that by 'talking' to each other and by sharing a sense of a visual familiarity, have conveyed information to the public of Milan's international exposition, being at the same time the core of a multi-media show, integrated in the design of the one-week temporary pavilion of Sardinia's Regional Government.

BIOGRAPHY

Over the years Nicolò has oriented his research work towards the interactions between design and digital technology, exploring research fields such as 3D modeling and design visualization, heritage valorization, animation, the exploration of languages for making information accessible through visual design. He has organized the Erasmus IP 'Inform-Animation' and has created the 2013 first edition of the international design conference 2CO\_COMMunicating Complexity. More recently, in his Alghero research laboratory 'animazionedesign', he started exploring ways to develop a design approach aware of the local dimension, working in Morocco and Palestine. In 2015, he co-led a large research project for the re-design of the corporate identity for the Sardinia Region. Nicolò is currently working on the Neo-local Design project and on a research effort on scientific dissemination funded by the Italian Ministry for Education, University and Research.

**Peter Chanthanakone**

*presenting*

## Animation Production: Lessons Learned in Interdisciplinary and International Student Collaboration

### *keywords*

Animation, Short Film, 3D, 2D, Hybrid, Independent, Production, Collaboration, Culture

### ABSTRACT

The production of my 3D animated short films is time consuming. On average, it takes 1000 hours to produce 5 minutes of animated content. Independent 3D animation productions in academia are often evaluated by same polished visual aesthetics of larger commercial studios. However, without the established talent of an established studio, we are at a disadvantage. Using the test bed of collaborative 3D short film production in a University institution, numerous 3D short films were produced such as Death to the Different, Junkboxx, TouchFree and Perfect Lover with a handful of diverse students from China, USA, Laos and Sri Lanka and from different disciplines such as computer science, technology, music, fine arts, animation, web design and graphic design. Through a wide range of specialties and cultural sensitivities, I began to understand that it's not only the hard skills of the technical aspects of animation I should teach but also the soft skills such as teaching students how to work as a team, to learn what they're good at and what roles they're best suited through the practice of creating a short film.

This presentation discusses the different roles students have played in the production of many of my short films and the lessons I learned. Balancing hard and soft skills, building trust and understanding millennials were all part of a long process of creating fruitful collaboration. The outcomes of each film becomes a reflection of the relationship between professor and student, their compromise in their different cultures and personal desire to maximize their potential.

### BIOGRAPHY

**Peter** is an award winning director and producer specializing in 3D animated short films. He won numerous film festival awards from the Top Emerging Artist (Souriya Namaha), the Best Animation Short film (Winston's Shuttle) and a Gold Pixie Award (Junkboxx). His works has been juried and selected in major film festivals in Germany, France, Austria, Canada, China, Belgium, S.Korea, Pakistan, India, Australia, Italy as a retrospective at the VIEW Animation Video Festival and on a giant screen in Times Square in the NYC International Film Festival. Cumulatively, his work has been selected in over 60 international juried competitions.

Peter is currently an Associate Professor in Animation at the University of Iowa and a director at RiFF Animation Studio in Bangkok, Thailand. He has also taught at Brock University (Canada), Grand Canyon University (Phoenix), Stanford, Villanova and His research involves animation production and accelerating the animation pipeline for independent short films.

He was born in Niagara Falls, Canada and obtained his BFA at McMaster University (Canada) in Fine Art/Multimedia and completed his MFA at the Academy of Art University in San Francisco in Animation. In his spare time, he operates RizingZun Animation, an award winning animation studio.

PRESENTATION

**20 mins talk**

### *date / time*

30 June 2016  
11.00AM-12.30PM

Session 10 Panels

### *venue*

Auditorium



### PRESENTER INFO

#### *title / affiliation*

Director, Executive Producer

Associate Professor in Animation  
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Vincent Chen Yu Shen

*presenting*

## Integration of Sexual Representation and Warfare

### *keywords*

Jieitai, Freud, Psychoanalysis, Intertextuality

### PRESENTATION

20 mins talk

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

### *venue*

Lecture Theatre 2



### ABSTRACT

Among the numerous ACG (anime, comic and game) texts and light novels published in Japan, there is tendency to negotiate East Asian history, geography and the contemporary status of nation-states. For example *Ghost in the Shell* creates an old Hong Kong-like Asian city, and in *Innocence*, there is a fictional city constructed with Chinese, Taiwanese, Korean, and Thai elements. In 『剣神の継承者』(けんしんのサクシード), alien beings from another dimension invaded earth through a gate emerging in Tokyo unexpectedly and ends World War II. 『落第騎士の英雄譚』(らくだいぎしのキャバルリイ), creates a postwar scenario with a Japanese hero who helps Japan defeat its enemy in World War II. In addition to negotiating East Asia geography and history, 『ゲート自衛隊: 彼の地にて、斯く戦えり』 is a special case because it allows the Self Defense Force to exert its right of self-defense outside of Japan for the first time by going through a portal in Tokyo into another dimension. Furthermore, while 『ゲート自衛隊』 was adapted as anime in 2015, the Abe government successfully revised the Security Law to expand the Self Defense Force's power overseas. The reality and the fantasy thus inform each other coincidentally in 2015. My purpose in this paper, is to discuss how the Japan Self Defense Force is represented in the anime, how 『ゲート自衛隊』 revises the images of the JSDF and tries to revise Japan's postwar military condition through the approach of psychoanalysis. I would also like to discuss how the sexual desire operates in different aspects. It simultaneously functions as the displacement of the warfare wish, as the exposure of the repressed wish, and in the end, creating the patriarchal benevolence image of the Japan Self Defense Force and constructing a gender allegory of geopolitics.

### PRESENTER INFO

#### *title / affiliation*

Ph.D. Student at **Institute of Social Research and Cultural Studies, National Chiao Tung University, Taiwan.**

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### BIOGRAPHY

I am currently the Ph.D. student in Institute of Social Research and Cultural Studies, National Chiao Tung University. Graduated from Institute of Taiwanese literature, National Tsing Hua University, My M.A. thesis is *Twisted Mirror Image: the Representation of Modern in the Manchurian writer Guding's works*. My researching interest mainly focuses on the colonial literature of the Japanese Empire, including Taiwan, Manchukuo and Korea. I am also interested in how visual culture such as film, anime and manga represents the history of Japanese colonialism, its aftermath and its dialog with East Asia. I have presented papers seminars around this topic: "In to the Gate of Fantasy: Revising Modern East Asia" (2015), "Colonial Memory as Postcolonial Fantasy: Cape No.7 and Seddiq Bale" (2015) and "Kano: the Representation of Imperial Ideology" (2014). My future project will be investigating the representation of the volunteer soldier in colonial Korean cinema. I am also a guitarist in amateur rock bands.



**Yanyun Chen***presenting*

## On Blinking : Looking closely at Don Hertzfeldt's Animations

**keywords**

Don Hertzfeldt, Blinking, Character Animation, Comedy

**ABSTRACT**

"Life" and "Animation" have become synonymous in the field of the animated work. Each animated character, scene, or sequence is constantly at risk of "dying" on screen, and this heavy responsibility lies solely on the animator. His task is "to bring to life" that which is inanimate, and keep it "alive". It is perhaps important to consider what detailed gestures "give life" to a character.

This paper takes a closer look into the gesture of blinking, through the minimalist animations of Don Hertzfeldt, in particular Wisdom Teeth and Billy's Balloon, alongside standard practices on animating blinks and Walter Murch's essay on film editing "In the Blink of an Eye". It will also explore biological and behavioural psychology studies related to human eye expression, eyemovement and eye-tracking technologies, and how these could relate to animation and comedy. It also considers how not-blinking, even doing nothing, will serve to keep both the attention of audience, and the animated character lively.

Here, we will look closely at the gesture of blinking, as a form of dialogue between audience and character— us and it.

**BIOGRAPHY**

**Yanyun Chen** is a Ph.D. candidate at the European Graduate School, where she completed her M.A. in Communications. She received the Lee Kuan Yew Gold Medal Award and the Nanyang Scholarship for her undergraduate degree in animation from the School of Art, Design and Media, Nanyang Technological University, Singapore (first class honours). She has been trained at the Florence Academy of Art in Sweden, The Animation Workshop in Denmark, and under puppet makers Miroslav Trejtnar and Zdar Sorm in the Czech Republic. She was an artist-in-residence at Hackerspace Singapore, and Tembusu College, National University of Singapore. The eco-awareness game Jimmyfish, created with a team of friends, exhibited at the Japan Media Arts Festival 2012 and was awarded the Jury Selection Award. Her previous research involved animation, games, and illustration; while her current research revolves around drawing, etymology, and continental philosophy. Her drawings were exhibited in group shows in Singapore, notably ChanHampe Galleries, Artistry, and NoiseSingapore.

**PRESENTATION****20 mins talk**28 June 2016  
10.30AM-12.30PM

Session 4 Panels

**venue**

Lecture Theatre 2

**PRESENTER INFO****title / affiliation**Ph.D. Candidate at the **European Graduate School****email**

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**Terrie Man-chi Cheung**

*presenting*

## Chinese Independent Animation in the Contemporary World: Case Studies of Hong Kong and Mainland China

PRESENTATION

**20 mins talk**

*date / time*

30 June 2016  
9.00AM -10.30AM

Session 9 Panels

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

PhD Student at the **School of  
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*keywords*

Animation, Independent, Chinese, Hong Kong, Mainland China, Ethnography

ABSTRACT

Independent, often socially, culturally, and/or politically alternative cultural production is a worldwide phenomenon today, including in the context of regimes that are not usually friendly to such creative activity for economic or political reasons. An interesting case study in this area is the current situation of independent animation in Hong Kong and China, whose cultural and political histories developed very differently for 160 years (until Hong Kong's return to Chinese sovereignty in 1997). Despite this experiential gap, it is ironic that today, for different reasons, the cultural policies and industrial configuration of both China and Hong Kong do not significantly encourage the growth of independent animation. There has been growth in this sector nonetheless, spurred especially by a combination of formal and informal educational initiatives, local and regional festival activities and competitions, and the belief of individual creators that independent or artistic work has always been a vehicle for bringing new ideas, aesthetics and sometimes even innovative technique to the art form of animation itself.

In this presentation, case studies of some significant Chinese animation 'independents' under both systems will be analysed, and three major questions will be asked:

- First, what forces lead 'alternative' independent animation practitioners towards a professional and creative situation outside the industrial mainstream?
- Second, how do these Chinese animation practitioners survive under the capitalist and socialistic system respectively? And what kinds of strategies do they incorporate in order to create and maintain a sufficient creative space?
- Third, by taking up such independent practices, what alternative ideas and content may be expressed, and what is the impact of this work (if any) on broader aesthetic and institutional politics?

BIOGRAPHY

Terrie Man-chi Cheung is currently a PhD student at the School of Creative Media of the City University of Hong Kong. She has worked professionally in video game graphic design in Toronto, Canada and Hong Kong previously. She holds a master's degree in Design from the Hong Kong Polytechnic University's School of Design and a master's degree in Visual Culture Studies from the Chinese University of Hong Kong, and has taught at the Hong Kong Polytechnic University and the Hong Kong Design Institute.



**Jinny Hyejin Choo***presenting*

## Challenge and New Vision for the future of the Korean Indie Animation

Micro-Budget Korean Feature Animated  
Film As Another Creative Outlet

**keywords**

Micro-Budget Korean Independent Feature Animation

**ABSTRACT**

In the early 2000s, Korean animations from shorts to features received much attention and splendid achievements abroad than at home and it surly impacted on the future of Korean animation. However, some of the films with big budget failed at the box office and their failure caused an investment freeze in animation production for a while. As the turmoils in Korean animation industry in the past years of the mid 2000s indicates, there seems to be a need for a new formula in producing feature length animated films. Small studios and many up-and-coming young talented animators seek for change with current technologies and start on their own creative journeys to make feature films. They lead the way and bring about a new wind of positive change in Korean independent feature animation production. Entering the 2010s, there was significant for the Korean indie animation scene ever. <King of Swine>(2011), an independent feature animation with micro budget, was premiered at Busan International Film Festival. The film was a fully surprise because it was not only a strikingly subject matter different from the mainstream animation industry but provided a small creative core capable of producing a feature length animation with a lower budget than expected. The key to success in animation is diversity both creatively and budget-wise. Korean indie animation has been on its dynamic journey for over two decades and now, there is definitely another opportunity for us to explore new avenues.

**BIOGRAPHY**

**Hyejin CHOO** received an MFA in Art and Film from the Graduate School of Advanced Imaging Science, Multimedia, and Film, Chung-Ang University, Seoul in Korea and a Doctorate in Animation Theory and Contents Producing from the same university in 2015. She majored in Illustration and Animation, and started her career as a freelance artist and producer in animation and media arts. She has been spending seven years in academia teaching animation and its related fields as an Adjunct Professor at the Korea National University of Arts where she has also carried out research in integrated art education and art therapy using animation. She has used animation techniques in workshops and clinical practice since 2010. She has chaired or participated in several international film festivals including SIGGRAPH Asia, the GISF SF Festival 2011, the Seoul International Cartoon and Animation Festival(SICAF) and the Puchon International Student Animation Festival(PISAF). She is currently involved in the Korean Indie-AniFest as a programmer, and has served as a computer animation festival director for SIGGRAPH Asia.

PRESENTATION

**20 mins talk****date / time**

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

**venue**

Lecture Theatre 1

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Alan Cholodenko

*presenting*

## The Expanding Universe of Animation (Studies)

PRESENTATION

20 mins talk

*date / time*

27 June 2016

10.30AM-12.30PM

Session 1 Panels

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

Dr. Alan Cholodenko

Honorary Associate at **The University of Sydney**

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alan.cholodenko@sydney.edu.au

*keywords*

Poststructuralism, Postmodernism, Phenomenology, Transdisciplinary, Transinstitutional, Animation Process, Animation Performance, Film Studies, Film Philosophy

ABSTRACT

In line with the title of this conference, my paper explicitly acknowledges and engages with not only the universe of animation but the universe, and therefore of all incarnated within it, as animation. This paper advocates for the widest-ranging, most inclusive and most far-reaching approaches to animation, privileges French ‘poststructuralist’ and ‘postmodernist’ approaches to animation as the most informed by and performing animation, and promotes animation as ‘transdisciplinary, transinstitutional, implicating the most profound, complex and challenging questions of our culture, questions in the areas of being and becoming, time, space, motion, change—indeed, life itself’. It advances the position that animation is not delimited to film, that animation is idea, concept, process, performance, medium and milieu, that it invests all disciplines, knowledges, fields, institutions and practices, that it invests not only the subject but the world, the universe itself. Indeed, for me animation comes forth, presents itself, as the most compelling, singular process, of the contemporary world. And that drawing forth, presenting, is not only incarnated but directly visible, even pronounced, in certain disciplines, knowledges, fields, practices, etc., in particular. My paper would 1. identify, chart and highlight these new developments, including Thing Theory, Object-Oriented Ontology, the new animism, the new pantheism, vital materialism, quantum theory, biogenetics, cybernetics, AI, etc., as well as 2. situate them in terms of both film animation studies and my own theoretical position, explicating these relations and potential consequences, including engaging in critique and/or challenge of them.

BIOGRAPHY

**Dr Alan Cholodenko** is former Head of Department and Senior Lecturer in Film and Animation Studies in the Department of Art History at the University of Sydney, where he is now Honorary Associate. He has pioneered in the articulation of film theory, animation theory and ‘poststructuralist’ and ‘postmodernist’ French thought. He organised **THE ILLUSION OF LIFE**—the world’s first international conference on animation—in Sydney (1988), edited the anthology of that event—*The Illusion of Life: Essays on Animation*—the world’s first book of scholarly essays theorising animation (1991), as well as did a sequel conference (1995) and anthology (2007). His essay ‘The Animation of Cinema’ won the 2010 McLaren-Lambart Award from the SAS. More recently, he has published ‘First Principles’ of Animation’ in *Animating Film Theory*, edited by Karen Beckman and published by Duke University Press in 2014; and ‘Computer Says No’, or: The Erasure of the Human’ in *Erasure: The Spectre of Cultural Memory*, edited by Brad Buckley and John Conomos and published by Libri in England in 2015.

**Chung Ai-Ting***presenting*

## From Dreamwork to Cyberspace: A Playground of Satoshi Kon

### *keywords*

Satoshi Kon, dreamwork, psychoanalysis, cyberspace, hyperreality, Hiroki Azuma, anime/manga-like Realism, hybridized media, hybrid identity, Perfect Blue, Millennium Actress, Tokyo Godfather, Paprika, Paranoia Agent Paranoia Agent.

### ABSTRACT

Kon Satoshi (1963-2010), the anime director of Perfect Blue (1997), Millennium Actress (2001), Tokyo Godfather (2003), Paprika (2006), and the TV series Paranoia Agent (2004), consistently uses anime as a transgressing media blurring the line between reality and fantasy in order for people to contemplate about the transforming new social relationships and multi-identities in the contemporary. In the fantasy that Kon creates, the subconscious sometimes become so real that it devours the reality of the characters. In this proposal, I'd like to study the dreamwork, where unconscious intertwines with reality, and the cyberspace, where virtuality penetrates into reality, in Kon's anime works. Furthermore, I'd like to study how this dialogue between dreamwork and cyberspace records and relates to the society. Through Kon's anime simulacrum of dreamwork and cyberspace, the themes of memories, dreams, and nightmare portraying initially on an individual would excess the virtuality and resonate with the realistic world and/or collective trauma of the characters and audience associate with the particular individual. The fantasy of one person therefore overlaps with the reality of the society. The anime works are no longer an escape from reality or a means of propaganda, but a brand new kind of realism that plays with hyperreality.

### BIOGRAPHY

I am a graduate student in the Department of Foreign Languages and Literatures in National Chiao Tung University. I have taken the courses of Making Meaning in Three Asian Cinemas, Postcolonial Women's Fiction, Semiotics and Psychoanalysis, and Cyborgs, Cybernetics, and Cyberpunk. The papers I have written on these courses include "Japanese trauma in Kurosawa Akira's Stray Dog and Kurosawa Kiyoshi's Cure," "Diaspora and Home in Jade Y. Chen's Mazu's Bodyguard and Yung-Shan Tsou's Waiting Room," "Object a. and the Desire in Pedro Almodovar's Matador and Law of Desire," and "Subjectivity and Humanity in the Creature of Mary Shelly's Frankenstein." I also have had a poster presentation on the topic of "Two Examples of Cyborg Identity Crisis from Japanese Pulp Culture: Serial Experiments Lain & Malice@Doll." These courses and experiences help me to gain my interest in formation and transformation of subjectivity in diasporic cultures and build my inter-discipline on literary theories, visual culture and cultural studies. I am highly interested in subjectivity formation, especially in the contemporary, during which people are immersed in the digital age, forming new hybridized identity in cyberspace. Recently, I am working on the project of Satoshi Kon's animation works, seeking the cultural reflection within the anime fantasy.

PRESENTATION

**20 mins talk**

### *date / time*

28 June 2016  
2.30PM-4.00PM

Session 5 Panels

### *venue*

ART 2-15



### PRESENTER INFO

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## Malcolm Cook

*presenting*

# Advertising and Animation: Aardman and the Development of a Brand

PRESENTATION

20 mins talk

*date / time*

29 June 2016  
11.00AM-12.30PM

Session 7 Panels

*venue*

Auditorium



PRESENTER INFO

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*keywords*

Advertising; Aardman Animations; British Animation; 1980s; Brands.

ABSTRACT

Commercials have been vital to the formation and continued success of Aardman Animations, both economically as a studio and conceptually as a identifiable 'brand'. Characters such as Lurpak's Douglas the butter man, Mr Cuprinol, and the Chevron Cars are instantly recognisable by viewers and have played a central role in Aardman's development. Yet, the activities Aardman conduct in the field of advertising are frequently diminished or ignored in comparison to their other work for television and cinema. By reassessing the importance of advertising to Aardman, we can understand their growth as a studio in the context of wider cultural and social developments that shaped the studio's work and our perception of it.

Aardman became established as a recognisable studio at a time when the advertising industry was developing a new understanding of the function and operation of advertising. The late-1970s and 1980s saw a significant growth in the academic study of consumer psychology, and this led to a new emphasis upon the importance of emotional and ephemeral aspects of advertising and their effects on consumers. This was an area in which animation, and Aardman's work in particular, could especially contribute to building brand image and influencing consumer choices.

The 1980s and 1990s not only saw Aardman play a role in the creation and enhancement of other companies' brands, but also saw them become a familiar brand name in their own right. By examining in detail this often ignored history, we can not only gain insight into one of Britain's most prominent animation studios, but also consider more broadly the relationship between animation and advertising.

BIOGRAPHY

**Malcolm Cook** is a Lecturer in Film at the University of Southampton. He was awarded a PhD at Birkbeck, University of London in 2013 for his doctoral thesis "Animating perception: British cartoons from music hall to cinema, 1880 – 1928". He has subsequently published a number of chapters and articles on animation, early cinema, and their inter-medial relationships. He has co-authored (with Max Sexton) a book titled *Adapting Science Fiction to Television: Small Screen, Expanded Universe* (2015). This book explores the way the adaptation to television of a range of science fiction sources, including literature, cinema, radio, and comics, has been used to explore and define the medium specificity of television. His chapter 'Pixar, "The Road to Point Reyes" and the long history of landscape in new visual technologies' appears in Chris Pallant (ed) *Animated Landscapes: History, Form, and Function* (London: Bloomsbury Academic, 2015).

**Dirk de Bruyn***presenting*

## Re-processing the Mystical Rose

**keywords**

Documentary, Music Video, Convergence. Australian Animation, Animation History.

**ABSTRACT**

Illustrated with examples from the film, this paper re-evaluates the relatively internationally unknown Australian feature length experimental film *The Mystical Rose* (65 minutes, 1976), by Michael Lee. *The Mystical Rose* documents a young man's struggle with his upbringing in the Catholic Church, processed through metaphor, musical structure and the rituals of the Catholic Mass. Shot on 16mm, *The Mystical Rose* lies at the intersections between animation, autobiography and documentary practice and predicts the convergence of techniques and recording practices enabled by digital technology. Using Alchemy and Jungian Psychology as a framework Lee turns Catholic Symbolism in on itself. Techniques used include a form of found-footage collage developed through his earlier *Black Fungus* (1971, 20 mins, 16mm) and *Fundeath* (1969, 10 mins, Super 8/16mm) with what Lee refers to as 'anti-images' to underline their implicit critical function. In his animation Lee metamorphoses religious icons into erotic objects, building relationships between animate and inanimate matter. The artisanal means of the film's production is related to easy access of the image manipulation technologies available today and Lee's later graphic works like *Razzle Dazzle Rhapsody* (1992, 15 mins, 16mm) and *Screen* (1994, 5 mins, 16mm).

**BIOGRAPHY**

**Dirk de Bruyn** is Associate Professor in Animation and Motion Capture at Deakin University, Melbourne. He has performed his multiscreen performances internationally including Tokyo, London, Brighton UK, Shanghai and The Hague, Rotterdam and Utrecht in the Netherlands. He has published numerous experimental, animation and documentary films over the last 40 years as well as curating and writing about this work internationally including in *Senses of Cinema* and *Screening the Past*. The recent documentary *The House That Eye Live In* (2014) chronicles his creative work.

*A summary of this creative practice is available at*

[www.innersense.com.au/mif/debruynd.html](http://www.innersense.com.au/mif/debruynd.html)

*The scope of his research is accessible at:*

[deakin.academia.edu/DirkdeBruyn](http://deakin.academia.edu/DirkdeBruyn)

**PRESENTATION****20 mins talk****date / time**

27 June 2016

3.30PM-5.00PM

Session 3 Panels

**venue**

Auditorium

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**Eliska Decka**

*presenting*

## Different Continents but only One Animated Cosmos:

Results from a 3 year PhD Field Research  
among Independent Animators  
in Prague and NYC

PRESENTATION

**20 mins talk**

*date / time*

30 June 2016  
11.00AM-12.30PM

Session 10 Panels

*venue*

Lecture Theatre 2



PRESENTER INFO

*title / affiliation*

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*keywords*

Theory And Practice in Animation Studies, Authorship, Oral History, Contemporary Independent Animation, New York Independent Animation Scene, East European Animation After Political Transformations

**ABSTRACT**

This presented PhD research was inspired many years ago by two theoretical texts of Paul Ward (Some Thoughts on Practice-Theory Relationships in Animation Studies) and Paul Wells (Genre and Authorship).

As a student, I was quickly fed up with memoirs of selected (selected by whom and how?) grand masters or history books about national animation schools in their greatest periods. I knew myself, from the interviews with animators realized for my MA thesis, that being an animation author is a way more complicated, multi-layered issue, influenced by so many external factors.

That's why I decided to continue in my PhD research with the same oral history methodology and keep doing semi-structured in-depth interviews with people involved in financing, production and distribution of independent animation, this time in two chosen case study locations: Prague and New York City.

I choose those two very different geographical and political areas (but both very active and creative in the independent animation field) to find out if, aside the apparent differences, there could be found some common useful strategies, transferable and potentially helpful to "the other side" of the animated cosmos. To my surprise, I found a lot of similar solutions to only at first side seemingly different problems.

**BIOGRAPHY**

**Eliska Decka** is a 4th year Ph.D. student at Film and TV School of the Academy of Performing Arts in Prague (FAMU). With her academic past including MA from a Film Studies Department, Faculty of Arts, and MA from a Law Faculty, both Charles University in Prague, she focuses with her research and publication activities on the connection between animation theory and practice, with an especial interest in the social influences on animation and vice versa. She teaches at J.A. Komensky University in Prague while also guest lecturing at Universities of Harvard or Michigan. She publishes in various Czech and international cultural journals and compendiums. She also collaborates as a dramaturgist with the Festival of Film Animation in Olomouc. In 2015, she co-founded a nonprofit organization "AniScreen" focusing on the promotion of independent animation through organizing various site-specific screenings and workshops.



**Daisy Yan Du***presenting*

## The Dis/appearance of Animals in Animated Films during the Chinese Cultural Revolution, 1966-1976

*keywords*

Chinese Animation, Children, Cold War, the West

**ABSTRACT**

Due to Cold War ideologies, socialist China was usually regarded as a closure isolated from the capitalist West. The West (especially America), was almost an absence in both social realities and cinematic representations during the socialist decades. Michael Berry points out that the practical reason for this absence was that Chinese filmmakers could not afford to hire American actors and travel abroad to do location shooting in America. The major reason, however, was ideological because America was regarded as the imperialist enemy and there was a deliberate erasure of its presence in socialist China. When live-action cinema failed to represent the significant Other, animation seized the opportunity to represent the unrepresentable and even dramatized its (over)presence on screen. As such, animation returned to its primitive role as special effects to achieve what live-action film cannot do for practical reasons in early film history. While live-action films largely portrayed the absent America as negative and imperialist, animated films tended to be more nuanced by drawing attention to age difference. Although adults were usually depicted as evil and imperialist, children, be they white or black, were represented sympathetically and positively, yearning for the sunny and utopic international paradise for children constructed by and in socialist China. I argue that it was the medium specificity of animation—a plasmatic artistic form that indulges in elasticity and fluidity in terms of form, content, and ideology—that made it differ from its live-action counterpart and consequently subverted our stereotypes of the Cold War.

**BIOGRAPHY**

**Daisy Yan Du** is Assistant Professor of Chinese Literature and Visual Culture at the Hong Kong University of Science and Technology. Her recent publication includes a forthcoming article on animals and animation during the Chinese Cultural Revolution (1966-1976) in *Positions: Asia Critique* (Duke University Press). She has also published articles on film, literature, gender, and popular culture in *Gender & History*, *Modern Chinese Literature and Culture*, and *Women's Studies Quarterly*. She is currently working on a book manuscript that examines the transnational flows of culture in history of Chinese animation between the 1940s and 1970s.

**PRESENTATION****20 mins talk***date / time*28 June 2016  
2.30PM-4.00PM

Session 5 Panels

*venue*

Auditorium

**PRESENTER INFO***title / affiliation*Assistant Professor at **Hong Kong University of Science and Technology***email*

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**Erwin Feyersinger**

*presenting*

## Animated Visualizations in Science Fiction Films

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016

1.30PM - 3.00PM

Session 2 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

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*keywords*

Animated Visualizations, Science Fiction Films, Communicative Functions,  
Visual Technobabble

**ABSTRACT**

In my paper, I will discuss animated visualizations in science fiction films. While these animations reveal a lot about the technological status quo and the technological visions of a certain era, I am interested in how they communicate on three different levels. First of all, they appear to be a source of information for diegetic characters, which seems, on close inspection, often highly improbable. They are, secondly, a source of information for spectators, often in combination with verbal explanations. Thirdly, they are mainly not meant to be informative, but offer an appealing visual surface instead that can be seen as a visual form of technobabble, i.e. incomprehensible utterances (or in our case images) that replace an actual explanation of something that cannot be (logically) explained. I will look at examples from several well-known films to examine the role of animation in these visualizations and the way these three communicative levels are connected.

**BIOGRAPHY**

**Dr. Erwin Feyersinger** is a research associate in the Department of Media Studies at the University of Tübingen. His research is mainly concerned with film and animation, and relies on narratological, semiotic, and cognitive frameworks. He is member of the editorial board of *Animation: An Interdisciplinary Journal*. His current research project focuses on theories of visual abstraction and dynamic visualizations. He is initiator and co-coordinator of the interest group AG Animation as part of the Gesellschaft für Medienwissenschaft (GfM). Together with Maike Sarah Reinerth, he recently guest edited an issue of *Montage AV* on animation.



**Frank Geßner**

*presenting*

## Alias Yederbeck – Expanded Animation Cinema

### *keywords*

Expanding animation-new forms of animation, hybridity of media, convergence offorms, Integration of theory and practice in animation research, Experimental animation and visual music, Bridging analog and digital, artistic innovation throughnew approaches, Global animation production and practice, artistic approaches, concepts and techniques in animation

### ABSTRACT

ALIAS YEDERBECK is a hybrid “auto-(author-)construction“ whose goal is to make it possible to sensually experience the conceptual and processual structures of the genesis of an artistic work. According to the postmodern theory of the “death of the subject“, there is nothing but objective structures with mutual dependencies and/or networked systems of meaning. To transform these non-linear contexts into a cinematographic installation is the rigorous logical conclusion of the project TOWARDS THE IMAGE: 1. Satz\_TESTE SANS FIN. ALIAS YEDERBECK is an inter-media interface project for “built attempts to connect what is separate“. In the autobiographically motivated investigation of high and low culture in the broad history-of-pictures context, the traditional media are transformed into something digital in order to subject them to a productive artistic “bastardization“. This not only reactivates the principle of the panorama as one of the most popular manifestations of pre-cinema; it also further develops the supposedly obsolete media for a hybrid “Future Cinema“. This experimental exploration of the potential of motion, time, and sound serves to expand cinematographic experience and questions the basic cinematic building blocks under new conditions.

ALIAS YEDERBECK thematized what Theodor W. Adorno called the pleasurable “efforts of the subject to penetrate into what conceals itself as objectivity behind the façade“ and is, not least, an artistic research attempt to conduct a “discourse mediating between view and concept, picture and sign“. But with its multiplicity, the Expanded Animation experiment ALIAS YEDERBECK resists unambiguous explanations and poses the ever-current questions: What is film? What is cinema? – “Qu’est-ce le cinéma?”

### BIOGRAPHY

**Frank Geßner** was born in Würzburg, Germany. Studied Art (Sculpture, Painting) and Art History in Stuttgart and Berlin. In 2004, appointed Professor of Visual Arts for Animation at the HFF Konrad Wolf Potsdam-Babelsberg; from 2006 to 2009, also Vice President for Teaching, Research, and Development. Since 2009, Professor for Theory and Practice of Visual Arts at the FILM UNIVERSITY BABELSBERG KONRAD WOLF (formerly HFF Konrad Wolf). Guest Professor at the China Academy of Art, Hangzhou, the Berlin University of the Arts, and at the Jilin Animation Institute Changchun, China. Artistic research and teaching interests: drawing, sculpture, and painting; theory and practice of visual arts; pre- and future cinema, hybrid auteur film, expanded animation cinema – ALIAS YEDERBECK

PRESENTATION

**20 mins talk**

### *date / time*

29 June 2016

11.00AM-12.30PM

Session 7 Panels

### *venue*

Lecture Theatre 2



### PRESENTER INFO

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#### *Alias Yederbeck:*

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**Goh Hui Peng Contance**

*presenting*

## **Cinema of Cognition: Burton's Opening Sequences as Cultural Analyses**

PRESENTATION

**20 mins talk**

*date / time*

28 June 2016

2.30PM-4.00PM

Session 5 Panels

*venue*

ART 2-15



PRESENTER INFO

*title / affiliation*

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*keywords*

Tim Burton; Bernard Stiegler; Individuation and Transindividuation; Art; Animation; Popular Culture

ABSTRACT

With the advent of digitalisation, a transition is made obvious by the adoption and advancement of film aesthetics in the opening sequences produced by reputable film production companies and directed by acclaimed film directors, one such example being the animated opening credits of Tim Burton's 2007 *Sweeney Todd: The Demon Barber of Fleet Street*. This transition, as theoretically elaborated by Lev Manovich's "What is Digital Cinema?", gives me the impetus to rework the idea of cinema by way of Clive Myer's concept of "contextual imaginary" in order to rethink both cinematic aesthetics and knowledge. This paper is premised on the following inquiries. What is this cinema of knowledge and how can it contribute to the thinking of film and animation? Does this transition mean that the filmic production of knowledge and the act of communication have become different, given the distinct media productions?

This paper will elaborate the epistemological import of Lacanian psychoanalysis with critical analyses of the opening scenes of *Sweeney Todd* and the 2014 *Big Eyes*, also directed by Tim Burton, and interpret them via the films themselves. This elaboration will indicate something about Burton's artistic antecedent as well as how cognition involves a process called "originary technics", a term that brings to the fore my argument that the Simondonian transindividuation can be empowering individually only when cultural memory is received in and through critique.

BIOGRAPHY

**Constance Goh** read her doctoral degree with what is now the Department of Culture, Film and Media at the University of Nottingham, United Kingdom, and the Ph.D thesis concerned the relation between philosophy and aesthetics, exploring cultural translations through discursive and rhetorical strategies. It was essentially a comparative study of the East, specifically China, and the West, with a particular focus on the philosophical and cultural aspects of phonetic and ideographic languages. Her subsequent publications investigate the political conditions given by aesthetics, working with various media forms such as literature, art and film. Her current research is on the cultures of communication technologies such as film and television, recasting her Ph.D into a book, and she taught Critical and Contextual Studies at Lasalle College of the Arts, Singapore.

**Juan Camilo Gonzalez***presenting*

## Data Driven Drawings

**keywords**

Data Representation, Experimental, Internet, Hand-Drawn Animation, Documentary, Complexity, Code, PhD

**ABSTRACT**

In my presentation I will share the findings of my PhD dissertation Data Driven Drawings. This practice led research is concerned with the possibilities of observing the world through data, the poetic representation of this information and a series of new technical and conceptual challenges that provide an exciting avenue for hand-drawn animation as it intersects with modern web technologies. I draw attention to the kind of subjects that become available to artists using data as means to observe life and the world around us, “realities” that manifest themselves as complex systems and the artist role to represent such phenomena.

In my argument I draw parallels between the philosophical traditions of the sublime and data representation, also between the scholarship of animated documentary and the artistic rendering of the complex “realities” that become available to us at the present availability and overflow of information. Lastly I will share my own process for developing data driven animations using data from my own family history in relationship with statistics of violence in my home country Colombia. These works are presented as a series of experiments and artistic projects using traditional hand drawn animation, driven by data using custom software meant to be presented as live Internet applications.

**BIOGRAPHY**

Independent animator working at the intersection of traditional hand-drawn animation and cutting-edge web technologies. Since 2006 he divides his time between making personal animated films, creative programming, academic research, education and curatorial endeavors.

Passionate about exploring innovative aesthetic and narrative forms of animation using emerging digital tools, particularly open-source software / hardware and programming. As founding director of the group Moebius Animación, his curatorial focus is on providing visibility to auteur animation created in Latin America.

Currently a PhD student at the School of Art Design & Media, Nanyang Technological University in Singapore. The tentative title of his dissertation is “Data Driven Drawings: An Approach to Autobiographical Animation”. A research approached in both art studio practice and theoretical writing, exploring themes of Internet Art, animated documentary, hand-drawn animation, data representation and web technologies.

**PRESENTATION****20 mins talk****date / time**

29 June 2016  
9.00AM-10.30AM

Session 6 Panels

**venue**

ART 2-15

**PRESENTER INFO****title / affiliation**

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## Chunning Guo

*presenting*

# Exploration of Memories Through Animated Documentary

PRESENTATION

20 mins talk

*date / time*

28 June 2016

2.30PM-4.00PM

Session 5 Panels

*venue*

ART 2-15

*keywords*

Animated Documentary, Animation, Documentary, Memory, Autobiography Memory

ABSTRACT

This is a practice-based research, aiming to explore the experiments of Animated Documentary, which is a unique form can explore the mysteries and complexity of memories. Animated Documentary is a medium through which one can reveal an individual's memories within the context of a narrative that is historically situated and influenced.

Through the analysis of several representative works, I hope to see how Animated Documentary can dance beyond the boundaries between Animation and Documentary. The marriage of animation and documentary gave birth to a new form of film. How to category this new form? Is it an animated short or documentary short? Actually, this naming issue may offer new point of views if we relate it to some of the thinking in Michel Foucault's *The Order of Things*. In fact, this raises issue that questioning the nature of animation and documentary. We might find no solution in the process of pursuing the ontology of Animation, while we could fruitfully consider the reflect upon many artists who are making that jump between the gap of "reality" and "imaginary" via Animated Documentary. Since 1990s, more Chinese artists began to experiment with symbols (related to the Political Pop Trend) in visual narration, which could also be seen as a reflection of structuralism and semiology in the contemporary Chinese art field.

BIOGRAPHY

Chunning (Maggie) Guo teaches New Media Art and Animation in the School of Fine Arts at Renmin University of China. Recently she gained her own PhD in The Experiments and Critics of Independent Animation. She was a visiting artist to the Master of Arts program in Character Animation at Central Saint Martins of the University of the Arts, London and she was also a resident artist at Centre Intermondes in France.

She was invited to present her paper in Animafest Scanner II 2015 in Zagreb of Croatia, and International Animated Film Conference in Poland, as well as BFX conference and APES 2015 in the UK.

She is the author of two books: *Thinking Communication* (Renmin University Publishing) and *Digital Media Contextual Studies* (China Machine Press). Her animated artwork has been exhibited and collected internationally by galleries and festivals. She was the recipient of the Jury Award at the 11th annual Chinese Independent Film Festival in China, Jury Award in A Long Week of Short Films Festival in Shanghai, as well as NETPAC Award in 2015 Busan International Short Film Festival.

Her collaborative work *Ketchup* was selected for the Stuttgart Animation Festival, FAN-TOCHE Festival, Anima Mundi Festival, World Festival of Animated Film Zagreb.



PRESENTER INFO

*title / affiliation*

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**Jürgen Hagler****Michael Lankes***presenting*

# Animating Interactive Spaces

**keywords**

Expanded Animation, Playful Interactive Environments, Animation And Gaming, Co-Located Interaction

**ABSTRACT**

What used to be clearly defined boundaries separating the various types and genres of digital animation have become blurred. New varieties of animated forms have gotten established—so-called expanded animation that takes leave of the cinema's "black box" for settings such as public squares, museums and virtual spaces. These animated realms manifest themselves as projection mappings, installations, trans-media projects, interactive and reactive works, media façades and diverse hybrids blending elements of animation, computer gaming, theatre and performance.

The presentation will address the subject of expanded animation in the context of gaming and playful activities. We will focus on co-located interactive environments in large display settings that allow the interaction between multiple actors. Inhabiting and modifying those spaces is granted via natural mapped interfaces that incorporate technologies such as position trackers and mobile devices. However, several design challenges in regard to animation arise when conceptualizing and creating experiences within the context of co-located and interactive playful environments: the issues under consideration will be the mapping of the actors' actions, their representation within the virtual environment, as well as new forms of narration via interaction.

Based on a research project and various artistic projects for the Deep Space at Ars Electronica Center, Linz novel approaches of animation in interactive spaces will be discussed.

**BIOGRAPHY**

**Juergen Hagler** studied art education, experimental visual design and cultural studies at the University for Art and Design in Linz, Austria. He is Professor for Computer Animation and Animation Studies at the Department for Digital Media at the University of Applied Sciences Upper Austria, Campus Hagenberg. He became the programme coordinator for the Digital Arts master's degree programme in 2009. Since 2014 he is the head of the research group Playful Interactive Environments. Since 2009 he is the curator of the Ars Electronica Animation Festival and initiator and organizer of the symposium Expanded Animation.

**Michael Lankes** is working as a professor at the Digital Media department of the Upper Austrian University of Applied Sciences focusing on the topics game art & design as well as usability & interaction design. His expertise ranges from Serious Games in the health domain to playful interactions supported by nonverbal communication channels (gaze and facial behavior). Apart from these game-related research activities, he gathered experience as a 3D artist as well as an illustrator. Michael Lankes was involved in projects at the ICT&S Center, the Ars Electronica Futurelab and at Sony.

**PRESENTATION****20 mins talk****date / time**

29 June 2016  
9.00AM-10.30AM  
Session 6 Panels

**venue**

Auditorium

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**Miriam Harris**

*presenting*

## Digital Affect: An Exploration of Emotional Resonance within Digital Experimental Animation

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016

3.30PM-5.00PM

Session 3 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

Senior Lecturer in Digital Design  
at the **Auckland University of  
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*keywords*

Tim Burton; Bernard Stiegler; Individuation and Transindividuation; Art; Animation; Popular Culture

ABSTRACT

In an academic presentation that was recently delivered at the University of Frankfurt am Main, and uploaded online in video format, Vivian Sobchack compared the 1933 version of King Kong with Peter Jackson's 2005 digital blockbuster. In typically dexterous and insightful fashion, she made a strong case for the superior qualities of the earlier interpretation, arguing that the stop-motion animation of King Kong, the gorilla, contained phenomenological features such as an analogue tactility and a temporal protractedness that made for a more poignant and deeply affecting experience for the viewer than the elaborately constructed CGI. In this presentation, I want to challenge the firm dichotomy that is established in Sobchack's argument between analogue affect and digital detachment, by extending the realm of CGI exploration to include experimental digital works that draw upon a more expansive creative arsenal than that employed by commercially-sanctioned studio films. In works by artists such as David O'Reilly, Ann Lislegaard and Evert de Beijer, a host of techniques such as self-reflexivity, mixed-media, narrative disruption, and a symbolic approach to visual style, are utilised to create immersive viewing experiences that elicit strong responses rather than detachment, while containing characteristics that are utterly unique to the realm of CGI animation.

BIOGRAPHY

**Miriam Harris** is a Senior Lecturer in Digital Design at the Auckland University of Technology, New Zealand. In 2011 she completed her PhD with a thesis entitled "Words & Images That Move: The relationship between text and drawing in the animated film and graphic novel". She has had essays published in the books *Animated Worlds* (2007) and *The Jewish Graphic Novel* (2009), the online *Animation Journal*, and curated a major exhibition on Czech and Polish animation – 24 Czech & Polish Animators – that was exhibited in Auckland and Portland, Oregon. She is also an animation practitioner, and a graduate of the post-graduate programme at Sheridan College, Canada. Her experimental animated films *Soaring Roaring Diving* (2009) and *Warsaw*, January 2011 (2013), made in collaboration with composer Juliet Palmer, won awards at the Brooklyn International Film Festival, New York. She is a member of the editorial board for the animation journal *Animation Practice, Process and Production*, edited by Paul Wells.



**Zurianah Hashim**

*presenting*

## Towards a Methodology for Innovative Styles in Animation: A Look at Modern Art and UPA

### *keywords*

Animation Creation, Art in Animation, Visual Development, Animation Styles

### ABSTRACT

The structure of the proposal is built upon the theoretical and practical studies of the production processes and groundbreaking vision of the United Productions of America, a studio which was active during the post-war period of the 1950s. Works from the UPA were unique to their time, and demonstrated originality and high levels of aesthetic creativity, combined with independent vision and modern ideology.

The thesis looks into the relationship between UPA's innovative mode of production and Modern Art, which was considered to be one of their main sources for stylistic inspiration. The studio was celebrated for producing animated films that reflected an effective and modern stylisation in different aspects including narrative, technicalities, and aesthetic considerations. This research follows the approaches, influences, and inspiration within the specificities of the studio's achievements. From this point, it aspires towards a re-contextualisation that bridges past innovations of the UPA with what is possible in today's artistic setting.

The technological and technical possibilities available to animators now are reappraised with the varied levels of inventiveness that inspired the UPA animators to achieve new grounds in their works. The formulation of a working methodology is proposed for the research, and could potentially be applied to animation creation and visual development in a contemporary environment.

### BIOGRAPHY

I am currently a graduate research student with a keen interest in experimenting with stylistic expressions in film and animation development. When I am not writing my thesis, I spend much of my time making illustrated picture books and finding new ways to merge words and pictures.

PRESENTATION

**20 mins talk**

### *date / time*

27 June 2016  
3:30PM-5:00PM

Session 3 Panels

### *venue*

Lecture Theatre 2



### PRESENTER INFO

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**Max Hattler**

*presenting*

## Visual Mahler

### PRESENTATION

**20 mins talk**

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

### venue

ART 2-15



### PRESENTER INFO

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### *keywords*

visual music, music visuals, experimental animation, cross-cultural collaboration, transcultural aspects of the animation production process, animation production in educational context, auteurial production, practice and process

### ABSTRACT

How does the accompaniment of classical music with abstract animation affect our response to the music? How do moving images enhance or interfere with our interpretations of music? Does the combination of images and music create new meanings?

Visual Mahler a collaborative visual music project created with students at the School of Creative Media, City University of Hong Kong. The result is a visualisation of Gustav Mahler's Symphony No. 5 (1904). Through the movements and rhythms of colours and shapes, Mahler's musical world is brought to life on the cinema screen. In this practice-oriented presentation, screenings of short extracts of the symphony's five movements will alternate with a discussion of the collaborative production process and an examination of the synergies, challenges and potentials of combining classical music and abstract animation.

Funeral March / 14 minutes / 2016 / Hong Kong / animation  
Moving Stormily / 15 minutes / 2016 / Hong Kong / animation  
Scherzo / 18 minutes / 2016 / Hong Kong / animation  
Adagietto / 11 minutes / 2016 / Hong Kong / animation  
Rondo / 15 minutes / 2016 / Hong Kong / animation

### BIOGRAPHY

**Dr. Max Hattler** is a media artist and academic working primarily with abstract animation and audiovisual performance. His work explores the relationships between abstraction and figuration, aesthetics and politics, sound and image, precision and improvisation. His short films and video installations have recently been presented at MOCA Taipei (2016), Zhou B Art Center Chicago (2015), Museum of Contemporary Art Zagreb (2015) and Tate Britain (2014). Awards include Cannes Lions (2013), Visual Music Awards (2010, 2011, 2014) and Bradford Animation Festival (2014). He has performed live around the world, including Seoul Museum of Art (2015), EXPO Milano (2015) and Reykjavik Visual Music (2014). He has collaborated with musicians and bands such as Basement Jaxx, Julien Mier, Jovanotti, Pixelord, and his father Hellmut Hattler. Max Hattler is a Visiting Assistant Professor at the School of Creative Media, City University of Hong Kong.



**Gray Hodgkinson**

*presenting*

## Virtual Reality Will Break Your Narrative

### *keywords*

Animation, Virtual Reality, VR, Narrative, 3D

### ABSTRACT

Virtual Reality will break your narrative. What happens when 3D stereo virtual reality is used to experience animation? Consider that virtual reality (VR) places the viewer insider the animation, with a perpetual view of the action, changing all notions of shot control, editing and timing – essential tools used to control a narrative experience. Cinematography is replaced with environmental design, and camera shots become viewer control. Does this mean that a VR animation is essentially a computer game with a story? When does a linear narrative become an interactive game narrative, and how does this affect the viewer experience and communication? VR is establishing itself in many roles such as visualisation, game immersion and interactive movies. The VR experience brings a heightened sense of immersion and presence – of “being there”. Experiences of space and moments of drama have a different emotive affect when the viewer feels within the scene rather than watching from outside. Animation and virtual reality already share a common fundamental in that they both take place inside an artificially constructed world. To adopt VR for animation would be to combine cinema, computer gaming, and interactive environments, possibly producing a hybrid form that could extend the current unique experience that animation offers. This paper will present current research including a recent VR narrative project to demonstrate these possibilities and potentials for viewers to explore, discover and engage with VR worlds, offering an innovative approach to digitally constructed cinematic experience.

### BIOGRAPHY

**Gray Hodgkinson** is a digital media designer and researcher, with a specific interest in visual research methods and computer animation. Gray has been developing and leading animation education for 17 years, 14 of those at Massey University, New Zealand, and has been instrumental in creating links between tertiary institutes and industry in New Zealand and internationally. Gray has presented papers on animation research and pedagogy at Melbourne, Germany, the U.K., Japan, Taiwan and South Korea. In recent work, Gray has been exploring the inclusion of 3D virtual reality to animation. Animation and virtual reality share a common fundamental in that they both take place inside an artificially constructed world. This commonality provides a starting point to explore how narrative and direction is affected when virtual reality is employed.

### PRESENTATION

**20 mins talk**

### *date / time*

29 June 2016  
9.00AM-10.30AM

Session 6 Panels

### *venue*

Auditorium



### PRESENTER INFO

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**Leila Honari**

*presenting*

## Reflecting on Proto-Animation Techniques in the Mandalic Forms of Persian Traditional Arts

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016  
11.00AM-12.30PM

Session 7 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

Doctor of Visual Arts Candidate  
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*keywords*

Early Animation Techniques, Mandala, Persian Traditional Arts, Contemporary Arts

ABSTRACT

This paper focuses on the relationship between the mandala structure of the traditional arts of Iran, and film animation, and also explores the roots of animation in Persian traditional arts.

The mandala as cosmogram reflects the circle and centre of the universe through numbers and geometry. It begins from the centre, extends in concentric patterns and moves through multiplicity back to the centre. This concept of unity of existence shaped the essentials of Persian traditional designs that are identifiable in Iranian traditional art forms such as carpets, pottery, music and dance.

In studying the shapes and structures of early animation devices such as the zoetrope and phenakistoscope, which are all based on circular or cylindrical spinning constructions, the concepts of mandala and unity are recognisable.

Persian traditional arts have abstract qualities in their forms and meanings which have been developed over time and display a mandalic arrangement in their essence. Through synthesis with the technique of creating illusion through motion, a mandala in motion is emulated. To evidence this idea and as part of the development of my practice-led research, this paper reveals the essence of perceived movement behind a selection of Persian historical artefacts and identify them as suggestions for animation.

My studio research practice incorporates the nexus between these three elements: early animation technologies; the mandalic forms of traditional Persian arts and the mandalas beyond them; and contemporary installation art.

BIOGRAPHY

**Leila Honari** is a current Doctor of Visual Arts candidate with a focus on mandala structure of Persian traditional art and stories. She is also concept design Lecturer in Animation at Queensland College of Art. Her career as an instructor dates back to 1999 when she began teaching Carpet Aesthetics, the analysis of Persian carpet patterns and carpet designing, in three different art universities in Iran. Her research on the history of development and evolution of Persian carpet patterns led her to use Persian patterns and motifs in her Master's project, continuing into her doctorate. Leila's research output includes publications, exhibitions, presentations and screenings around Iran and Australia. Working in the animation medium, she can freely express her multiple skills in painting, drawing, and music to tell allegorical Sufi stories.

**Jeremiah Hosana***presenting*

## The Imperfect Messiah: Challenging the Conventions of the Messianic Archetype

PRESENTATION

**20 mins talk***date / time*

27 June 2016

10.30AM-12.30PM

Session 1 Panels

*venue*

Lecture Theatre 1

**ABSTRACT**

The research analyses the sociological impact of the use of Messianic archetype in animated films. 'Messianic archetype' refers to heroic figures who act as saviors for their people, most prominently represented in animation by superheroes such as Superman and Batman. Following an analysis of the different ways in which these characters have been adapted and appropriated, this thesis explores the impact subversions of traditional representations of Messianic characters have on the viewers' beliefs, especially in the context of animation. Lacanian film theorists claim that the film-watching experience provides consummation for the human desire to identify with a superior persona, and that heroic archetypes are manifestations of our desire to escape our lack. Following this notion, this research proposes that challenging the audience's natural tendencies by subverting their expectation for Messianic characters makes them realise their escapist desires, and that such a subversion has a positive consequence to society's ideology as a whole. Based on Lacan's focus on communication of meaning, this paper will be using Lacanian psychoanalytic theories to analyse the communication of values involved in watching a Messianic narrative. It should be noted as well that this paper defines Messianic characters in terms of their deeds and narrative goals, and not their actual similarity to Messiah figures in religious texts, for example Moses and Jesus from which these characters are ultimately derived. As such, female or children characters may qualify as Messianic characters in this discussion. Animated films that are analysed include Superman and Batman films, which feature a Messianic character as their focus but they will be read in relation to the The Lego Movie in order to examine archetypal subversions.

**PRESENTER INFO***title / affiliation*Senior Student at **LASALLE  
College of the Arts***email*

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**BIOGRAPHY**

**Jeremiah** is an Indonesian third-year degree student in the Animation BA(Hons) Programme at LASALLE College of the Arts, specializing particularly in 3D modelling and texturing. He has completed 'O' and 'A' Level studies in St. Joseph's Institution and Temasek Junior College before entering LASALLE, and during that time, though he originally came to Singapore on a science scholarship, he developed a keen interest in the arts. Besides the field of aesthetics, his academic interests include literature and theology, thus the focus of the research on the Messianic character archetype. This conference is going to be his first academic research presentation.

**Fatemeh Hosseini-Shakib**

*presenting*

## **The Discreet Charm of Capitalism: Animation Production Reaching out for Free Market in the Post- Nuclear-Deal Iran**

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016  
9.00AM-10.30AM

Session 6 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

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*keywords*

Iranian Animation, Animation Production, Iran's Nuclear-Deal

**ABSTRACT**

With the recent nuclear-deal between Iran and the 5+1 countries and the gradual lifting of economic sanctions, Iran seems to be entering a new phase that looks both exciting and hazardous. In fact when about 150 of animation experts, producers and academics gathered in August 2015 in the Second National Animation Symposium to discuss pressing Issues of Iranian animation, the main question and rather concern was the implications of such forthcoming changes for animation production.

It is clear that both old and new generations of animation producers and filmmakers, fed up with the state-controlled production methods and excited about a (somehow idealized) outlook of working with the international animation companies are trying to predict the future. Some think that being another country for the Western animation production to be outsourced will not bring anything worthwhile, rather it may totally destroy the already valuable domestic animation culture which has improved and matured so far. Others think that the competition will make the production scene much healthier for growth and prosperity, and force the state-funding Institutions to reduce their control and update their approaches.

This paper is going to investigate the possible ways animation production may take for the impending post-sanction era by investigating various theories that seek to predict the future scene within the Iranian economics. It will try to explore how Iranian animation would flourish by holding to the already-shaped heritage of now almost 60 years, while benefiting from the fresh air that comes with foreign money and relations. It will also seek the views of old and new generation animation producers to see what changes have been already begun and where the animation production may go/is going in the light of rapid changes on the horizon.

**BIOGRAPHY**

**Fatemeh Hosseini-Shakib** is an animation and media researcher born in Tehran, Iran 1971. Having completed her PhD in animation studies in the UK (UCA, Farnham) in 2009, Fatemeh is the course leader and a lecturer in animation theory/aesthetics at the Animation Department, Faculty of Cinema and Theatre of Tehran Art University, Iran. Fatemeh's main research interest is aesthetic realism in animation within social and historical contexts and its relation to the evolution of techniques and technologies especially in CG animation. Another ongoing preoccupation and research is Iranian animation; making sense and documenting its rapidly changing history. Prior to her move back to Iran, Fatemeh has been lecturing animation theory to undergraduates in UCA (University for the Creative Arts at Farnham) since 2006.

**Hu Tze Yue Gigi**

*presenting*

# Animating the Buddha and His Teachings

## keywords

Buddhist Animated Works in Asia, Self-Cultivation Paths, Projects and Working Strategies with Buddhist Organizations

## ABSTRACT

The presentation is a continuation of my recent published conference paper at the Asia Animation Forum 2015 held in Bucheon, South Korea. The first part further surveys and discusses the types and varieties of Buddhist animated works made in Asia including the utilization of the multi-media platform and usage of limited moving images and movements. Special attention is paid to Southeast Asian productions including an earliest Buddhist animated film ever made in Singapore, *Life of Buddha* (1995) sponsored by the Buddhist Library and friends. The telling of a Buddhist tale could offer multi-layered perspectives if produced by non-monastic communities and individuals who nevertheless have considerable deep acquaintance and heritage knowledge of Buddhist stories and concepts. Selected animated Buddhist tales like the *Three Monks* (1980) and *Harp of Burma* (1986) will be highlighted.

The support and engagement of Buddhist organizations in producing animated works will also be discussed - how we as animation studies scholars and animators could play a part in informing and educating Buddhist organizations and leaders the various options, choices and strategies in supporting the animation medium especially in close consideration of the Buddha's teachings and cultivation aspects.

## BIOGRAPHY

Hu's research interest in animation studies dates back to the early 1990s when she was a graduate student on media culture in UK. She later co-founded the first animation festival in Singapore, *Animation Fiesta* (1996) held at the prestigious Raffles Hotel. Her university press publications include *Frames of Anime: Culture and Image-Building* (2010) and *Japanese Animation: East Asian Perspectives* (2013). She is an editorial board member of *Animation: An Interdisciplinary Journal* and reviews for other specialist journals on East Asian cultures. Her recent interests in animation studies and production focus on the spiritual and practical aspects of learning and self-cultivation. Her independent work includes cooperative projects with various non-profit, public and educational organizations creating and providing East Asian cultures programs to underserved communities in USA and other parts of the world. Presently, she is also employed as the Education Liaison Officer at the Dharma Realm Buddhist Association.

PRESENTATION

**20 mins talk**

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

*venue*

Auditorium



## PRESENTER INFO

### *title / affiliation*

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**Joceline Natasha Hyaning**

*presenting*

## The Potential of Sequels

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016

11.00AM-12.30PM

Session 7 Panels

*venue*

ART 2-15



PRESENTER INFO

*title / affiliation*

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*keywords*

Film, Animation, Sequels, Stereotypes, Toy Story, Pixar, Adaptation, Gerard Genette, Sigmund Freud, Transtextuality

**ABSTRACT**

Sequelisation in film industry is no longer a new trend. It has dominated the entertainment landscape and filmmaking business in the last years. Since then, more constant negativity towards sequels has been received and a stereotype of being critically worse than the original has been built. Besides, the existence of sequels that are regarded as a quality film, is often forgotten. Notable examples such as Toy Story 3 (2010) proves that sequels are able to reach greater heights than their predecessors. This dissertation will discuss the ability of sequels to commercially and critically surpass the original, by analysing the sequels mentioned earlier in connection with Gérard Genette's transtextuality theory and Sigmund Freud's notion of pleasure principles, and also assessing the qualities that are possessed by those sequels which are viewed positive by film critics and general audience.

**BIOGRAPHY**

I am an Indonesian currently taking animation major in Lasalle College of the Arts. I am specializing in 3D animation and currently in my final year. Before studying in Singapore, I graduated from SMAK 1 Penabur in Jakarta. After graduating, I am looking forward to pursue a career related to 3D, especially in texturing and animating. I am interested in discussing sequels as my research topic since the production of sequels nowadays keep increasing and observing the audience's and film critics' opinion towards it is intriguing.

**Vicky Jackson***presenting*

## “What Do We Get From a Disney Film if We Cannot See it?” The BBC and the “Radio Cartoon” 1934-1953.

**keywords**

Animation, Disney, Reception, UK, Intermediality, Mass Observation Online, BBC

**ABSTRACT**

This paper will explore the BBC’s attempts to adapt animated film to radio in Britain during the 1930s and 1940s. During this period the corporation produced several programmes based on the music and characters of animated films as well as adaptations of feature films such as *Snow White and the Seven Dwarfs*. Moreover, they also came to experiment with the intriguing concept of “radio cartoons” which were inspired by the style and content of animated films but were originated for the radio.

In this paper I will outline and explore the BBC’s experiments into the “radio cartoon” in order consider how and why the animated film, seemingly so grounded in visual media, was translated to radio. I will use this point of media convergence to examine how the medium specificity of animation was being formulated and discussed in this period by the BBC and within critical discourse in Britain. Finally I will consider what influence the development of the “radio cartoon” had on British animation?

This paper will draw heavily on a wealth of primary research material from the written archives of the BBC, the trade press, national and local newspapers and magazines such as the BBC’s *The Listener*.

**BIOGRAPHY**

**Vicky Jackson**, PhD, is a Research Assistant at the University of Bristol, England, on the ERC funded ‘The Idea of Animation: Aesthetics, Locality and the Formation of Media Identity’. Her research and publications are in early colour film history and animation.

**PRESENTATION****20 mins talk****date / time**

29 June 2016  
11.00AM-12.30PM

Session 7 Panels

**venue**

Auditorium

**PRESENTER INFO****title / affiliation**

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**Timothy Jones**

*presenting*

## From Rhythm to Reliance: The Globalized Discourse of Indian Animation

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016  
1.30PM - 3.00PM

Session 2 Panels

*venue*

Lecture Theatre 2



PRESENTER INFO

*title / affiliation*

Production Manager, Office  
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*keywords*

Coproduction; Crest; DreamWorks; Mahindra; Outsourcing; Prana; Production Culture; Reliance Industries; Rhythm & Hues; Technicolor India

ABSTRACT

In 2000 the Mumbai graphics firm Crest Communications acquired struggling Hollywood studio Rich Animation, an extremely audacious move for a company that had only recently entered the global outsourcing market. Likewise, in 2001 the pioneering US studio Rhythm & Hues opened its own office in Mumbai, then a second in Hyderabad; two parts of an in-house production pipeline that would soon span five countries. Such moves signaled newfound confidence in the capabilities of a vibrant Indian production sector, suddenly poised to crack lucrative global markets. Yet by 2013 both firms were bankrupt; a shock to global animation still felt today.

In this paper I draw upon that history to argue that even as local animators seek greater control over their own cultural production, the industrial logics of outsourcing linger to favor more globally-oriented narratives. These emphasize the integration of domestic practices into international structures that perpetuate a separation of creative and technical work. In India outsourcing brought rapid growth but not stability. Yet rather than spur rejection of global engagement, this has precipitated even closer integration: coproduction, localization, and the naturalization of Western firms. Through such a discourse, producers represent the achievement of even narrow areas of local creative control as contingent on strategic negotiation with global partners and mobile capital, exemplified today by transnational firms like Technicolor and Prana.

BIOGRAPHY

**Timothy Jones** is the Production Manager in the Office of Instructional Enhancement (OIE) at the University of California, Los Angeles (UCLA) Extension, where he conducts research and development for engaging web-based instructional media. His personal research interests include animation pedagogy, professional development, virtual reality, and games. Timothy's recent dissertation "Animating Community: Reflexivity and Identity in Indian Animation Production Culture" investigates how Indian animation practitioners represent their practice theoretically as well as the impact of this upon their professional identities and community structures. His publications have appeared in the journals *Animation: an interdisciplinary journal*, *Animation Practice, Process & Production*, and *The South Asianist*, as well as *Animation Studies 2.0*. Timothy is an active member of the SAS, Animation Resources, and ASIFA, and has participated in organizational outreach in India and the United States.



**Kristy H.A. Kang***presenting*

## Animating Place: Projection Mapping, Cultural Heritage and Urban Art in Singapore

**keywords**

Urban, Street Art, Projection Mapping, Cultural Heritage, Singapore

**ABSTRACT**

In 2012, urban visual artist Samantha Lo (a.k.a. SKL0) was arrested and fined for a series of street signs posted onto public spaces in Singapore. These signs were placed over pedestrian traffic light crossings around the city with statements such as “Panic Button”, “Press for Good Luck” or “My Grandfather’s Road”. Conceived as a form of urban intervention, the artist states, “It is the act of reclaiming spaces. And that, in itself, is what I wanted to do. I wanted to take back spaces, and make them Singaporean again.” Conceived as a way to ignite discourse around public art in the city, SKL0 is among a group of independent artists and designers engaging urban space in Singapore and in the process, calling to question how the city can become a platform for socio-cultural discourse and debate. On a divergent spectrum in Singapore urban art, the commercial design company Hexogon Solutions has, since 1997, been responsible for creating large scale animated spectacles including several recent projection mapping performances during Singapore’s 50th anniversary in 2015. Both the work of SKL0 and Hexogon are examples of a rise in urban screen practices in Singapore. They are among a spectrum of recent works that negotiate between official and unofficial performances of cultural heritage. This paper will explore how these differing practices, engage, question and challenge the conception of cultural heritage in Singapore and the different strategies by which these, and other urban artists are animating a sense of place in the city.

**BIOGRAPHY**

**Dr. Kristy H.A. Kang** is a media artist and scholar whose work explores narratives of place and geographies of cultural memory. She is Assistant Professor at the School of Art, Design and Media at Nanyang Technological University in Singapore and Associate Director of the Spatial Analysis Lab (SLAB) at the University of Southern California Sol Price School of Public Policy in Los Angeles. Here she collaborates with urban planners and policy specialists on ways to visualize overlooked spaces and peoples. Kang is a founding member of the Labyrinth Project research initiative on interactive narrative and digital scholarship at USC where she has served as researcher, creative director, and designer on a range of interdisciplinary projects. These works have been presented at venues including the Getty Center, The ZKM Center for Art and Media, Museum of Art at Seoul National University, and received several awards including the Jury Award for New Forms at the Sundance Online Film Festival. She received her Ph.D. in Media Arts and Practice at the University of Southern California School of Cinematic Arts.

**PRESENTATION****20 mins talk****date / time**29 June 2016  
2.30PM-4.00PM

Session 8 Panels

**venue**

Lecture Theatre 2

**PRESENTER INFO****title / affiliation**

Dr. Kristy H.A. Kang  
Assistant Professor at the School of Art, Design and Media at  
**Nanyang Technological University, Singapore**

Associate Director of the Spatial Analysis Lab (SLAB) at **the University of Southern California Sol Price School of Public Policy, Los Angeles.**

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**Jason Kennedy**

*presenting*

## Automation Versus Animation: A Case for the Affective Potential of CG Animation

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016

3.30PM-5.00PM

Session 3 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

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Digital Design Department,  
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ABSTRACT

Walter Benjamin argued that art produced “in the age of mechanical reproduction” (and, by extension, in our current digital age) lacks an essential affective authenticity, or aura, which he believed was exclusive to analogue means of creation. While Benjamin broached this idea in 1935, much research in the field of animation studies continues to support an outmoded distinction between computer-generated (3D) animation seen as mechanical and non-indexical, and more analogue forms (e.g.: cel-animation, stop-motion) seen as affect-driven and possessed by a human touch.

In this presentation, I want to highlight where the critiques of affect in CG animation have been relevant, and where the boundary has been crossed in more recent years. I suggest that a continued disregard toward vitality and affect in CG animation comes from a fundamental misunderstanding of the index of animation within these forms. I trace the origins of affect-driven CG animation from Chris Landreth’s animated documentary/autobiography “Ryan” (2004) to recent animations, and highlight hybrid approaches to digital-analogue animation. I also cast an eye toward the future of animated media and hypothesize that how we engage with virtual reality will unequivocally relinquish analogue animation’s dominion over affect. In order to do so, I suggest that the status quo of animation theorists abstaining from animation practice will become obsolete, and that critique of animation in the near future will demand that theorists be also practitioners.

BIOGRAPHY

**Jason Kennedy** is a lecturer and programme leader for the Digital Design department at Auckland University of Technology, and a practicing artist with work in 3D animation, 3D Fine Art, video projection, and fine jewellery. Jason entered the fine art world circuitously through his initial ambition to become a palaeontologist. He enrolled in Albion College’s geology programme (in Albion, Michigan, USA), only to discover that while he still loved dinosaurs, he liked the idea of animating them more than digging them up. Jason graduated from Albion in 2004 with a major in studio art (drawing) and minors in geology and mathematics. He completed a MFA in electronic art from the University of Cincinnati in 2007. He is currently completing his PhD at AUT, with research focusing on the intersection between acting and animation.

**Yin KER***presenting*

## Animation for Teaching Buddhist Art History

**keywords**

Buddhist Art, Art History, Asian Art, Animation

**ABSTRACT**

This paper explores the ways in which the language of animation can supplement to the teaching of Buddhist art history. With reference to a selection of Buddhist art from the pre-modern and modern periods, it shall first identify the limits of the art historical method whose form-biased theoretical frameworks conditioned by iconographic and stylistic analyses curtail the comprehensive study of Buddhist images whose form is a mere means to an end and whose intrinsic meanings often elude language and conceptual thought. The paper proposes to next investigate how the strategies of animation, a highly visual medium, might remedy the examination of this art functioning first and foremost as a site of merit-making as well as a means of spiritual transformation. It will examine the ways in which animation's narrativity, metaphorical potency, semantic plurality, metamorphosis, spatiotemporal condensation and, most importantly, its capacity to penetrate intangible dimensions are likely to be more powerful tools in evincing the content and significance of Buddhist images that are the wisdom of emptiness, the law of interdependent origination, the interconnected and infinite worlds characteristic of the Mahayanist Buddhist worldview, and the processes of visualization and mental cultivation, for example. The work-in-progress plot for a short animated film titled *Shadows of the Sun* will be presented as an example of how a more efficacious transmission of Buddhist art history might be realised through animation.

**BIOGRAPHY**

**Yin Ker** trained in art history at the University of Paris-Sorbonne (Paris IV), Burmese at INALCO (Paris) and Buddhist studies at the International Theravada Buddhist Missionary University (Yangon). Since 2000, she has been researching on Myanmar's trailblazer of modern art, Bagyi Aung Soe (1923/24–1990). Her research interests also include the constructs of "art" and "art history" beyond the Euro-American canons, the intersections of ancient and modern methods of knowledge- and image-making, as well as innovative ways of telling (hi)stories of Buddhist art. She previously taught at Nalanda University (Rajgir) and curated at the Singapore Art Museum, and her classes at NTU explore (hi)stories of arts from Southeast Asia, aesthetic manifestations of Buddhist devotion and practice, and ways of seeing and thinking about pictorial strategies from different parts of the world. She continues to paint and to investigate new modes of image-making in parallel with theoretical research within and beyond the discipline of art history.

PRESENTATION

**20 mins talk**

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

**venue**

Auditorium

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**Marina Teixeira Kerber**

*presenting*

## Pixillation: Studies Beyond the “Trick”

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016  
9.00AM-10.30AM

Session 6 Panels

*venue*

ART 2-15



PRESENTER INFO

*title / affiliation*

M.A Student in Media and Audiovisual Processes at **Universidade de São Paulo, São Paulo, Brazil**

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marinatkerber@gmail.com

*keywords*

Coproduction; Crest; DreamWorks; Mahindra; Outsourcing; Prana; Production Culture; Reliance Industries; Rhythm & Hues; Technicolor India

ABSTRACT

Since the 1950's the word pixillation has been used to describe an animation practice, although since then there has been a debate around what this technique claims to animate. Some authors (LAYBOURNE, MORENO) state that it is the animation of human beings; other authors (PATMORE, RUSSETT and STARR) say it is this plus the animation of every day objects. Its definition dialogues with “stop motion” and “stop frame replacement”, besides inserting photography and shooting speed in the illusion of movement. However, the use of the technique is older than the actual name designation. The origins of pixillation can be traced back to the trickfilms that used special effects in the early years of cinema. But what is the specificity of pixillation? It is indeed a technique with a confusion of concepts and boundaries that changed through animation history. Thus, it is important to deepen theoretical study about it, expanding the vision beyond the “trick” in order to understand the reasons that make pixillation so intriguing and fantastic. In this presentation I intend to do a review of concepts and characteristics of pixillation animation. In order to do so, I will focus on the results of a series of interviews (Marcos Magalhães, PES, Donald McWilliams, Luigi Allemano) combined with a historic-theoretical survey that includes also philosophical studies related to the uncanny in the magic of the technique (MULVEY, JENTSCH, IVINS-HULLEY).

CITATIONS

IVINS-HULLEY, Laura. A Universe of Boundaries: Pixilated Performances in Jan Svankmajer's Food. In: Animation: an interdisciplinary journal. 267 – 282. (2013)  
JENTSCH, Ernst. On the psychology of the uncanny (1906). In: Angelaki, 2:1, 7-16 (1997).  
LAYBOURNE, Kit. The Animation Book. USA: Crown Publishers Inc., 1979.  
MORENO, Antônio. A experiência brasileira no cinema de animação. (The brazilian experience in animation cinema). Rio de Janeiro: Artenova/ Embrafilme, 1978  
MULVEY, Laura. Death 24x second. London: Biddles Ltd, 2006.  
PATMORE, Chris. The complete animation course. New York : Barron's, 2003.  
RUSSETT, Robert; STARR, Cecile. Experimental Animation. New York: Van Nostrand Reinhold Company, 1976.

BIOGRAPHY

Master's degree student in Media and Audiovisual Processes at Universidade de São Paulo, São Paulo, Brazil. B.A. in Audiovisual at Universidade do Vale do Rio dos Sinos, São Leopoldo, Brazil. Currently holds a scholarship from São Paulo Research Foundation (FAPESP) to develop the research project named “Magic and Animation: pixillation, living beings and every day objects” supervised by Professor Dr. Arlindo Machado. In 2015 received from the Canadian Government the ELAP scholarship (Emerging Leaders in the Americas Programs) to develop research at Concordia University, Montreal, Canada for one semestre under the supervision of Prof. Luigi Allemano.

**Isaac Kerlow**

*presenting*

# The Making of SHADOWS

## keywords

Hybrid Animation, Genre Hybridization, Fiction-Documentary, Animated Documentary, Transmedia Hybrids

## ABSTRACT

This micro-talk presentation summarizes the key storytelling, production and artistic issues in the creation of the SHADOWS animated short film. “SHADOWS: Saving the Rain Forest” is a contemporary tale of magical realism about preserving the world’s forests. The animated short is inspired by the fantasy of ancient legends and shadow puppets, particularly the wayang kulit Javanese and Balinese performances. The short also highlights the positive role that traditional legends and active communities can have in preserving the world’s natural resources. The story features no dialog, cutout villagers and a gang of invaders, and a computer-generated rain forest and fantastical creatures.

SHADOWS was awarded a Best Animation Award at the Williamsburg International Film Festival in Brooklyn, and the Tenerife International Film Festival. It also won a Special Jury Award at Worldfest Houston, and a Best Director Honorable Mention at the Los Angeles Film Review Independent Film Awards.

*Shadows:*

<http://shadows-film.com/>

## BIOGRAPHY

**Isaac Kerlow** is an independent filmmaker, artist and writer who spent a decade at The Walt Disney Company working on game, feature and TV projects. Isaac moved to Asia a decade ago as Founding Dean of the School of Art, Design and Media at NTU. He is currently a Professor and Principal Investigator at the Earth Observatory of Singapore where he develops creative projects inspired by Earth science and natural hazards. Some of his recent films include The Tsunami of New Dreams (2015), SHADOWS (2014), Genesis (2012), Sudden Nature (2011) and Mayon: The Volcano Princess (2010). His recent work also includes the casual strategy game Earth Girl 2: Preparing for the Tsunami (2014) available as a free download from the App Store. Isaac is one of the pioneers of digital art and animation, and created the first Computer Animation program in the United States to offer both BFA and MFA degrees at Pratt Institute in New York City.

## PRESENTATION

**20 mins talk**

## date / time

29 June 2016  
2.30PM-4.00PM

Session 8 Panels

## venue

Auditorium



## PRESENTER INFO

### title / affiliation

Professor and Principal Investigator at the **Earth Observatory of Singapore**

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**Javad Khajavi**

*presenting*

## The Way of the Word: Re-animating Islamic Calligraphy Through Time-based Art

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016  
9.00AM-10.30AM

Session 6 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

PhD Candidate at School of Art,  
Design and Media, **Nanyang Technological University, Singapore**

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*keywords*

Asemisis, Calligraphic Animation, Fluidity, Islamic Calligraphy, Plasmaticness

ABSTRACT

Experimenting with Islamic calligraphy across a diverse range of media, and in new and innovative ways, is one of the main themes in contemporary art of West Asia and the Islamic world. This contemporary trend, which is usually known as the 'School of Calligraphic Art' or 'Neo-calligraphy', has moved traditional Islamic calligraphy in new directions, stretched its aesthetic boundaries, and expanded the material and media to explore it. Artists, practicing in different forms of art and media (such as painting, sculpting, graphic design, etc.), have exploited traditional Islamic calligraphy and its myriad of aesthetic, semantic, and talismanic resources to create original works of art. Meanwhile, few artists have experimented with Islamic calligraphy in animation and other temporal arts, and those who attempted to do so, have largely ignored the plastic, fluid, and performative nature of Islamic calligraphy. Drawing on Sergei Eisenstein's theory of 'plasmaticity', this paper argues and demonstrates that the inherent dynamism in the performance, shapes, and compositions of many forms of traditional Islamic calligraphy provide a foundation for developing creative ways of animating calligraphy in different forms of time-based art. The paper also investigates issues of fluctuating identity, legibility and asemisis in calligraphic animation.

BIOGRAPHY

**Javad Khajavi** is an artist-researcher and a current PhD candidate at the school of Art, Design & Media in Nanyang Technological University. Javad's interdisciplinary background is in animation and engineering. His research interests are animated documentary, Experimental and Fine-art animation, Visual music, meaning-making through animation, information visualization, social semiotics, and Islamic art and aesthetics. Javad's films and artworks have been screened and exhibited in international festivals. He is a member of the Society for Animation Studies (SAS), and has presented and published several papers in conferences and academic journals in the fields of animation studies and Islamic art and design.



**Sara Khalili**

*presenting*

## An Investigation into Aristotle's 2-Act Structure and its Advantages in Short Comedic Animation Scriptwriting (In Comparison with Syd Field's 3-Act Structure)

### *keywords*

Short Animation Scriptwriting, Aristotle's 2-Act Structure, Comedy, Classical Storytelling

### **ABSTRACT**

This paper investigates Aristotle's 2-act Structure & its advantages in short comedic animation scriptwriting, compared to Syd Field's 3-act Structure. Aristotle, the godfather of all playwrights & scriptwriters in the whole worldwide history of drama, is credited for the 3-act structure. But -as Tierno (2002) observes- in fact he does NOT say anything about 3-act plays in Poetics. Instead, he suggests a 2-act structure, consisting of the complication and the denouement. This 2-act structure is comparable with Syd Field's 3-act structure (exposition, consequences, resolution), which is widely being used, particularly in Hollywood live-actions and animation features. The 3-act structure could also be considered in constructing short scripts, but it would act as an encumbrance, specially in very short animations.

While a short animation scenarist is obliged to be as minimal as possible, s/ he would not like to sacrifice the clarity of the story (in case of classical plots, of course). The long-standing 2-act structure of Aristotle, would be of a great help here. Omitting all the settings & expositions, and jumping right to the heart of the story, the writer would be able to write a story in its shortest form. This structure specifically works in comedic plots, in which instead of deeper "personalities" (who normally live in the world of tragic drama), "stereotypical" protagonists are the heroes, and the audience is not expected to deeply identify with them.

### **BIOGRAPHY**

M. A., Animation, Tehran Art University, Iran

B. A., Graphics, University of Tehran, Iran

Animation Lecturer at the animation department, faculty of cinema and theatre of Tehran Art University, Iran

Scriptwriter of animation TV series and short animations

Instructor at animation workshops for children and adolescents, including 20th international animated film workshop, Croatia, Cakovec, SAF (2013)

Director of 7 short animations

The head editor and compiler of Simia Book (collection of animation articles)

Author of animation articles and Translator of two books about animation

### PRESENTATION

**20 mins talk**

### *date / time*

29 June 2016

11.00AM-12.30PM

Session 7 Panels

### *venue*

Lecture Theatre 1



### PRESENTER INFO

### *title / affiliation*

Animation Lecturer at the  
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**Almira Desiani Khanna**

*presenting*

## Female Character Representation in Animation

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016  
11.00AM-12.30PM

Session 7 Panels

*venue*

ART 2-15



PRESENTER INFO

*title / affiliation*

Student at **Lasalle College of Arts**

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almirakhanna@gmail.com

*keywords*

Film, Animation, Gender Roles, Gender Representation, Feminism, Disney Princess, Heroines, Female Villains, Hayao Miyazaki, Satoshi Kon

ABSTRACT

This paper focuses on representations of female characters in cinema, exclusively in mainstream animated features. Examining mainstream animated features, especially those from the United States and Japan, I shall argue that despite all the improvements in animated characterization, commercial animation in general still has not represented optimally women optimally and modulated female figures befitting to the current cultural milieu. Within the myriad representations of women, there has been discrimination against certain body types, races, and characteristics. This thesis will also explore what feminine qualities big commercial animation production houses privilege in order to make economically successful films, and whether, with globalisation and transculturation, animated productions have changed their focus to more contemporary female figures that do not conform to traditional or conventional conceptions of feminine features or behaviors. The argument will be premised on Laura Mulvey's theory on male gaze, that women in cinema are passive objects to the active gaze of the male spectators. The development of representation throughout the years will be elaborated through analysis of several films representative of their decade and country, such as *Snow White and the Seven Dwarfs*, *Mulan*, and *Inside Out* for American animation and *Princess Mononoke* and *Paprika* for Japanese animation. These films will be analysed using Roland Barthes' semiology and supporting gender role theories such as Ann Kaplan's feminist film theory. Comparing two opposing categories: female protagonists versus female antagonists, I shall also elaborate the privileging of one characteristic above the other in the making of female characters through Molly Haskell's spectrum of "the virgin" versus "the whore", working with a deconstructive manoeuvre.

BIOGRAPHY

I am an Indonesian native and currently pursuing Animation Arts Degree in Lasalle College of Arts. I am in my last year of the course, specializing in 2d animation. Before pursuing this degree, I graduated from academic accelerated course of SMA 3 Semarang in Indonesia. As an international student, I am interested in learning various cultures and gender issues and see how they change and develop throughout the years. In animation, I am passionate about presenting messages through visual mediums, especially through storyboarding, character designs, and environment designs. After graduating, I hope to pursue career related to illustration and designs.



**April Youngok Kim***presenting*

## Interactive Games/Animations for the Restoration of Communication in the Digital Era

**keywords**

Interactive Animation, Digital Collage

**ABSTRACT**

South Korea has one of the highest usage rates of digital devices. Enthusiasm for technology and social networking pioneered an interesting subculture, but had many side effects. For example, about 20% of adolescents are addicted to smartphones. Communication between families is becoming more disconnected. This phenomenon has resulted in various regulations that have led some people to negative perceptions of digital culture. This presentation introduces and analyzes the case of the recent project of interactive game/animation in South Korea to restore a positive relationship with digital culture and with the community in general. Projects utilized the concept of paper collage to build a collaborative virtual community and represent the cyclic processes between the on/offline relationships. This case study will show how these attempts lead to a positive approach to digital devices and meaningful relationships in a digital era.

**BIOGRAPHY**

**April Youngok Kim** is an Assistant Professor at Myongji University, where she teaches digital content production. She has been also working on various research projects on the topic of digital collages. Her main scholarly interest lies in exploring the boundaries of different art genres and incorporating them into creative methods of education.

**PRESENTATION****20 mins talk****date / time**28 June 2016  
10.30AM-12.30PM

Session 4 Panels

**venue**

Lecture Theatre 1

**PRESENTER INFO****title / affiliation**Assistant Professor at  
**Myongji University****email**

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**Sehee Kim**

*presenting*

## The Public Interest in Korea Animation

PRESENTATION

**20 mins talk**

*date / time*

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

*venue*

Lecture Theatre 1



*keywords*

Platform, Animation, Public Service Advertisement, Short

**ABSTRACT**

Various platforms are able to be found out in the Contemporary Korea Animation. Korea animation tries to figure it out to approach audience various methods not only traditional ways such as movies, TV animation programmes but also small budgets campaign programmes. Especially public service advertisements such as to educate traffic rules, passenger manners and recycling issues are made by diverse strategies. These animations appeal to the public with a unique wit and an endearingsness. Thus passengers who have a bit of a bore on the road to their destinations could be rescued by watching these simple but intensive animations.

**BIOGRAPHY**

**Sehee Kim** is currently a Ph.D. candidate in the field of animation theory and contents in Chung-Ang University(Graduate School of Advanced Imaging Science, Multimedia and film, Animation). Also she has a MA Fine Art in the University of Kent(UK). As an artist and an art teacher she teaches drawings to many students in various fields and alongside she exhibits her works of art from drawings to video arts. Recently, she focuses on an educational effect in animation as an aesthetic value.

**PRESENTER INFO**

*title / affiliation*

Ph.D. Candidate at  
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*email*

sagewing@naver.com

**Yumi Kim***presenting*

## Animated Shorts in Korea

**keywords**

Animation, Korea, Animated Short

**ABSTRACT**

Nowadays, an exponential amount of images and movies are frequently shared worldwide through the internet. This enables artists to influence one another in the long run, allowing us to find commonality amongst their works. At the same time, many artists still project their unique characteristics through their artwork relative to their experiences within their society and culture, both consciously and subconsciously. Therefore, it is always interesting to see how animators distinguish themselves from the rest of the world. It is also apparent that Korean animators create their own style of work through mixing and melting the influences pertinent to their surroundings. This paper will examine how Korean independent animators develop their ideas for their animated shorts under their cultural influences.

**BIOGRAPHY**

**Yumi Kim** is a PhD candidate in Animation Studies at Chung-Ang University in Korea and she also teaches animation and other various artistic subjects at universities.

**PRESENTATION****20 mins talk****date / time**

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

**venue**

Lecture Theatre 1

**PRESENTER INFO****title / affiliation**

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yumik777@gmail.com

June Kim

Tomasz Bednarz

*presenting*

## Being and Thing Become Space[s]. - Reflecting // Interacting // Mirroring

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016

2.30PM-4.00PM

Session 8 Panels

*venue*

Lecture Theatre 2

*keywords*

Interactive Installation, Arduino, Interactive Art, Screen-Based Media, Kinect, Breath, Sensory, Sensors, Interdisciplinary, Biological Data Visualization, Generative Art, Computer Generated Animation, Reflecting, Interacting, Mirroring, Interactive Animation

**ABSTRACT**

This research was initiated by my desire to enact this sensing experience as a meaningful interactive artefact. The resulting artefact – Indeed, constructs a space that immerses spectators in their own narrative through interaction.

Different mirrors show me differently. The “sack” in my interactive application exaggerates this phenomenon by moving and shaping constantly. However, I perceive that my desires and any actions regardless of desires are significant factors that change me. Besides, influences from others are also signals that change me. This is me, indeed, in this true moment. I developed this project Indeed with a desire to be able to see me at the very moment.

Based on describing and reflecting the process of development of Indeed, this paper will embrace the opportunity to apply the concept of animation in terms of creating an interactive art installation with interactive technologies coherently.

This paper will focus on:

- The process of sketching a visual narrative and of searching for meaning and context through associated philosophical frameworks and artefacts created by inspiring artists.
- The process of applying the concept of animation using selected technologies

## June Kim

### BIOGRAPHY

I work as a research associate at the science and engineering faculty, The Queensland University of Technology, Brisbane, Australia. I currently participate in two projects:

1. The development of immersive environment of jaguar corridor in Peruvian Amazon as a project manager and visualizer who is in charge of filming and editing 360 footages.
2. The development of immersive environment of Great Barrier Reef project as a visualizer.

I had worked as a digital artist at flux animation studio, Auckland, New Zealand for eight years and participated in producing over 50 award winning TVCs, music videos, TV series and short films in animated form.

With precious eight years of experience, I went back to continue my study of the masters of creative technology in 2014. I achieved the MCT in honors while working as a teaching assistant at colab (Interdisciplinary lab) and a research assistant at cflat (Centre for Learning and Teaching), the Auckland University of Technology and at FMHS (Faculty of Medical and Health Sciences), the University of Auckland, Auckland, New Zealand.

I have been volunteering as an international resources committee member at ACM SIGGRAPH since 2013. I have a webmaster role in ACM SIGGRAPH, Brisbane chapter.

My works were presented at:

- 14th ACM SIGGRAPH International Conference on Virtual Reality Continuum and Its Applications in Industry, Kobe Japan
- Birds of a Feather Session on Immersive Visualisation for Science and Research. SIGGRAPH 2015, LA, USA
- APacCHRIE Conference, Auckland, New Zealand
- Ozviz 2014, Brisbane, Australia
- CG in Australasia session at the SIGGRAPH 2014, Vancouver, Canada

## Tomasz Bednarz

### BIOGRAPHY

I currently works as a Principal Research Fellow at the QUT, I also holds adjunct positions at and the CSIRO. Earlier I worked as Research Team Leader, Computational Research Scientist and Projects Leader at CSIRO's Digital Productivity Flagship. I joined CSIRO in early 2009, and worked as 3-D Visualisation Software Engineer, on immersive and tele-operating technology projects. In early 2011, I moved to Sydney to carry out works on image analysis using GPGPUs and heterogeneous architectures, and led NeCTAR funded Cloud-based image analysis and processing toolbox project (<http://cloudimaging.net.au/>) - that project received merit Queensland's iAward 2015. I also led project Platform for Big Data Analytics and Visual Analytics, connecting data analytics, statistical modelling, image analytics, machine learning, visualisation into one stack of reusable solutions running on the CSIRO infrastructure.

My broad range of expertise spanning from image analysis, through numerical simulations and experiments with fluids, visualisation, computer graphics, demoscene to human-computer interactions is evidenced by the quality and number of publications (<http://www.researcherid.com/rid/A-7376-2011>).

I run Brisbane GPU Meet-up group, am active in the ACM SIGGRAPH International Resources Committee, chair IEEE Computer Society Queensland Chapter, chair Brisbane ACM SIGGRAPH Chapter and lead the Brisbane Khronos Group chapter. I actively promote use of computational and visualisation techniques for science and research, and art + science methodology.



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Karen Kriss

## Tactility and the Changing Close-up in CGI Animation

PRESENTATION

20 mins talk

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

*venue*

Lecture Theatre 2



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*keywords*

Close-Up, Tactility, Realism, Computer Generated Imagery, Cgi, Animation, The Lego Movie, Big Hero 6.

ABSTRACT

As cinema evolves into the digital realm with an increased reliance on computer-generated imagery (CGI), it becomes more imperative to analyse the effects and impacts of these techniques. Films now contain a large proportion of computer graphics; at times entire worlds are constructed within a computer. As CGI animation strives for realism, it remains dependent on not only narrative devices that define classical cinema but also the technological enhancements that encompass it. With CGI's mediation in this reality making comes the question of how these narrative devices are influenced, and subsequently what is the spectator's relationship to the tactile and haptic qualities of film. The underlying problem within the CGI cinematic evolution is that this type of mediation takes significant time and effort to create and conceal. It is especially difficult to disguise these manipulations when the imagery created is viewed in close-up. The desire for the image to look as unaltered as possible, and as close to the familial photographic as possible, has at times led to CGI animated film directors being limited to providing a wider close-up where once it would have been extreme close-up. In this paper I will look at the modified use of the close-up, and how directors are forced to use other avenues to convey intimacy in their works within fully CGI animated features such as *The Lego Movie* and *Big Hero 6*. How might this affect the immersion of the spectator experience within film?

BIOGRAPHY

**Karen Kriss** is a media artist and animator currently studying a Master of Philosophy (Fine Arts) at UNSW Art and Design, Sydney Australia. Karen has held previous positions in the Animation and Visual effects industry including Head of Production Management, Visual Effects Producer, Digital Producer (Mr.X Toronto, CA), Senior Production Coordinator (Animal Logic, Sydney AU) and Animator and CG Artist (BDE/ BII Sydney, AU). She has worked on both short form animation and feature films including *Death Race*, *The Seeker: Dark Is Rising*, *The Rocker*, *Resident Evil: Extinction*, *Kit Kittredge: An American Girl Mystery*, *Flash of Genius* and *Happy Feet*. Karen's current research is looking at the impact of CGI animation on cinema and representations of the body. Her work mobilises the abject through the use of motion capture and CGI techniques rendered as lenticular imagery.

**Arik Kurnianto***presenting*

## Lost in Animation; Finding Indonesia in the World History of Animation

**keywords**

Indonesia, Animation, History, Indonesian Animation.

**ABSTRACT**

Where is the position of Indonesia in the world history of animation? Or at least in Asia? As a country with a population that was ranked 4th in the world, which is very rich in cultural diversity and has been 70 years of independence, certainly not difficult to make the animation as an important part of popular culture or the industry in this country. But it turns out to realize the animation as an industry or a product of popular culture is not an easy task in Indonesia. Indonesian animation full of “paradox” and even “irony” that stretch since the republic was founded in 1945, which had never found the golden age compared to other popular media such as comics and movies in the 70s and 80s. Through a historical approach, this study tries to find the position of Indonesian animation in the world of animation history with all the accompanying paradox and irony. This research is important to mapping the position of AI in the world history of animation and especially in Asian animation. And at the same time it intends to continue the still new historical research of Indonesian animation pioneered by Gotot Prakosa (1955 - 2015), the only researcher who has published a history of Indonesian animation research on “The history of Indonesian animation in the reform era” in 2004.

**BIOGRAPHY**

I was born in Indonesia on 8 February 1980. I graduated Bachelor degree of Visual Communication Design (Graphic Design) from Sebelas Maret University of Surakarta in 2005. And then completing the master's degree of Game Technology in the Department of Electrical Engineering from ITS (Institute of Technology Sepuluh November) of Surabaya in 2010. Now, working as a lecturer and researcher in the School of Design, department of animation, BINUS University Jakarta. I Interested in film studies (animation), experimental animation, and animation history (especially the history of Asian and Indonesian animation).

**PRESENTATION****20 mins talk****date / time**27 June 2016  
10.30AM-12.30PM

Session 1 Panels

**venue**

Lecture Theatre 2

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**Panagiotis Kyriakoulakos**

**Angelos Rouvas**

*presenting*

## 70 Years of Greek Animation(1945-2015): How the Past Informs the Future.



### PRESENTER INFO

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### PRESENTER INFO

***title / affiliation***

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### PRESENTATION

**20 mins talk**

***date / time***

28 June 2016  
2.30PM-4.00PM

Session 5 Panels

***venue***

Lecture Theatre 1

***keywords***

Greek Animation, History, Archive, Internet, Distribution, Market

### ABSTRACT

During the last trimester of 2015, ASIFA HELLAS and the portal *greekanimation.com* implemented the Action 70 years of Greek Animation composed by various activities: Screenings of Greek Animation in Greece and abroad, Retrospective Exhibition of Animation Artworks, Animation Business Workshops for Professionals, Lectures from Greek Animation Creators. Several deliverables accompanied these activities: Timelines, Videos, e-books, and catalogs, all bilingual (Greek and English). This presentation relates the above mentioned activities and deliverables with the central focus of the whole Action: motivate the existing talent in Greek Animation via the knowledge of the history, to produce new quality animation, competitive in the international markets.

### BIOGRAPHY

**Panagiotis Kyriakoulakos** is a Lecturer in Computer Animation at the Department of Product and Systems Design Engineering of the University of the Aegean at Syros island. He is also the Vice-President of ASIFA HELLAS.

**Angelos Rouvas** is a renowned director of animation series and the founder of the portal *greekanimation.com*. He is also the Manager of ASIFA HELLAS.



**Amy Lee Ketchum**

*presenting*

## Animation and the Avant-Garde: Tracing Animation's Trajectory in the Fine Arts and Cinema

### *keywords*

Animation, Avant-Garde, Fine Arts, International Perspective

### ABSTRACT

This paper explores the position of animation in the context of the history of art and the avant-garde. To some, animation is an expressive and powerful art form, but more often than not, it is seen as separate from the art world and is denigrated for its use in commerce and popular culture. Like dance, and before that, photography, animation has long been confronted with the challenge of validating itself as an art form to gate keepers of the high art world. By comparing and contrasting the history of rejection and acceptance of these practices, this paper will present a clearer picture of where animation stands in relation to other creative practices. Additionally, by interviewing practitioners and theorists in the arts from different parts of the world including Europe, Latin America, and North America, this paper will establish a global perspective of the role animation plays in the art world.

### BIOGRAPHY

**Amy Lee Ketchum** fuses sculpture, dance, and mythology in her films which grasp at-comprehending the unknowable aspects of life and death. Her experiences studying architecture and art at the University of California, Berkeley evoked her curiosity to create alternate worlds through art and animation. She completed an MFA in Animation at the University of Southern California. Her thesis film, *Two Ghosts*, was nominated for the 2014 Student Academy Awards. Amy's work has been profiled in the *LA Weekly* and the *New York Times Magazine*. In addition to artmaking she also writes film reviews and critical essays on visual media. Currently she resides in Philadelphia.

### PRESENTATION

**20 mins talk**

### *date / time*

29 June 2016  
11.00AM-12.30PM

Session 7 Panels

### *venue*

Lecture Theatre 2



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Jolly Lee

## The Visual Perception of Movement in 'Game Worlds'

PRESENTATION

20 mins talk

*date / time*

27 June 2016  
3.30PM-5.00PM

Session 3 Panels

*venue*

ART 2-15



PRESENTER INFO

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*keywords*

Visual Perception, Game Worlds, Animation, Movement & Video Games

ABSTRACT

Peering into a video game reveals a visual world that allows players to play, explore and interact. These worlds will be termed in this paper as game worlds, as inspired by Mark J. P. Wolf's phrase, imaginary worlds, which describes a constructed and self-contained universe (2012). Creating a game world requires an understanding on the formation of simulated environments. In these environments, an immense variety of experiences can occur when visual elements and game play come together. Amongst these occurrences is movement, which adds to the diversity that a player can visually perceive in game worlds. Movement is conveyed in both animated and static elements in an environment. Animated elements are active and can have large visual appeal; on the other hand, static elements express perceptible forces and tensions that flow throughout the visible environment. This leads to the paper's main question: What are the factors pertaining to movement that affects the creation of visual environments in game worlds?

The essence of any movement, active or static, is a perceivable force that pulls, pushes or neutralises. Arnheim described such forces as vectors, which resemble arrows that generate direction, position and intensity (1988, 229). Therefore, using 'force' as a baseline to represent animation, movement, motion and tension, creates a link that can avoid conflating the aforementioned art forms. For example, motionless objects in a game world hold latent forces. These forces are triggered by an active force that is created through an animated object. Other identified forces are the player as a centric force, environment as an eccentric force (Arnheim 1988, 2), and tensions as static forces (Arnheim 1974, 416). The identified forces that exist in game worlds can be used to form the theoretical structure that answers to this paper's question. Beyond that, there are other factors that can and should be examined within the game world. This is especially true since a game world is an entity that supports fantasy, imagination and above all, creation.

BIOGRAPHY

**Jolly Lee** is currently pursuing a M.A. in Nanyang Technological University, School of Art, Design, and Media. Her main research examines the visual compositions of simulated spaces in video games and it expanded into a search for an approach that allows game artists to analyse and articulate the visual environments and worlds they create. This approach combines theories in art, visual perception and game studies.

**Leong Jia Wei***presenting*

## Transculturation as Source of Inspiration in Animation

**keywords**

Animation, Transculturation, Animation Production, Adaptation

**ABSTRACT**

This thesis focuses on transculturation and how this is crucial to an understanding of adaptation and its relationship with fidelity. The paper will also explore the various types of cultural appropriation in order to suggest that transculturation is salient to an internationalised media arena. When adapting a film from another cultural medium, filmmakers will choose to keep as close to the source text as possible, especially when the original text has been critically or commercially successful. However, infidelity should also be one other option for consideration when adapting from another cultural medium. In-depth exploration into the transculturation aspect of cultural appropriation, and how it in itself connotes infidelity, will be my argument. As transculturation is more often explored in live-action films and less in animation, this thesis will focus on animated film adaptations. Animated film examples will be analysed and compared with attention given to cultural adaptations from one source to another, processes that arguably involve transculturation. I shall argue that transculturation is a process that activates, intentionally or unintentionally, the unfaithful aspects of adaptation, and yet retain the substance and spirit of the cultural source text. Animated features such as DreamWorks Animation's *Rise of the Guardians* and Studio Ghibli's *Howl's Moving Castle* will be analysed as supports my thesis, demonstrating that unfaithful adaptations can garner the critical and commercial attention that the source text received.

**BIOGRAPHY**

**Leong Jia Wei** is in his final year of Animation Art (BA Hons) in Lasalle College of the Arts.

**PRESENTATION****20 mins talk****date / time**27 June 2016  
3.30PM-5.00PM

Session 3 Panels

**venue**

ART 2-15

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Richard J. Leskosky

## Eat Fast, Fight Hard: The Role of Food and its Preparation in Takahashi Rumiko's 'Ranma ½'

### PRESENTATION

20 mins talk

#### *date / time*

28 June 2016  
2.30PM-4.00PM

Session 5 Panels

#### *venue*

Lecture Theatre 2



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### *keywords*

Animé, Japan, Food, Gender, Martial Arts, Comedy, Romance

### ABSTRACT

Takahashi Rumiko is the most successful woman creator of manga, and her popular *Ranma ½* has been adapted fairly faithfully in two consecutive TV series (161 episodes), twelve original video animations, and three movies (in addition to at least fifteen video games). A martial arts spoof in which anything (e.g., figure skating, tea ceremony) can be reinterpreted as a martial art, it also takes on elements of the “harem comedy”: *Ranma* has several young women involved with him romantically though his attention remains focused on his training. Both martial arts and romance, however, are complicated by a curse which causes *Ranma* to turn into a girl when splashed with cold water. Functioning almost as a subtext beneath these more attention-grabbing elements, however, is the extent to which food and its preparation figure into *Ranma*’s relationships, whether romantic or combative. Not only do each of his would-be fiancées have distinctive cooking abilities and prepare food of very different degrees of wholesomeness, but food incidents generate two betrothals and at least two deadly martial arts vendettas. This paper examines that food-based network in the context of the series’ other themes, its function in defining characters, its role in Takahashi’s stated intention to appeal to women and children, and its relation to her other major works.

### BIOGRAPHY

**Richard J. Leskosky** is a past president of the Society for Animation Studies and formerly Interim Director of the Unit for Cinema Studies at the University of Illinois at Urbana-Champaign (UIUC). He retired from the UIUC Department of Media and Cinema Studies in 2010 and continues his research in animation history and genres. He has written a chapter on animé for a Blackwell’s volume on Japanese cinema to appear later in 2016.

**Nurul Lina Mohd Nor**

*presenting*

## A Discourse on Puppet Animation: Kihachiro Kawamoto's 'The Book of the Dead'

### *keywords*

Puppet Animation, Kihachiro Kawamoto, Japanese Mythology, Performance

### ABSTRACT

The Book of the Dead (Shisha no sho, 2005) is a 70-minute puppet animation by Kihachiro Kawamoto and his only feature film. The animation tells of a princess who leaves her castle to reach a glowing light over the Mount of Futagami, which she believes to be the reincarnation of the divine Buddha. On the journey, a ghost prince finds her and fall in love with her. He wants an offspring while she, on the other hand, thought the ghost prince is the divine Buddha. Kawamoto's animation is always rich with Japanese mythology and The Book of the Dead is no exception. What my paper will be discussing is the subtle performance of Ningyō (Japanese doll) in Kawamoto's animation and how this performance contextualize the quiet dread of the animation.

### BIOGRAPHY

**Nurul Lina Mohd Nor** is a lecturer in animation studies who is attached with Universiti Kuala Lumpur-Malaysian Institute of Information Technology. Her research areas include animation aesthetics and semiotics. She is currently pursuing her PhD, focusing on Kihachiro Kawamoto's puppet animations. She has published her articles in animation: an interdisciplinary journal, *Revista Arte Individuo y Sociedad* and *Jurnal Pengajian Media Malaysia*. She has also published an illustration book entitled *Siti* (2015, Dewan Bahasa & Pustaka), co-authored with Fauzi Naeim Mohamed.

### PRESENTATION

**20 mins talk**

### *date / time*

28 June 2016  
2.30PM-4.00PM

Session 5 Panels

### *venue*

Lecture Theatre 2



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Savannah Logsdon

## Why Aren't Women Funny? An Analysis on Gender Dynamics in Animated Comedies

PRESENTATION

20 mins talk

*date / time*

27 June 2016  
10.30AM-12.30PM

Session 1 Panels

*venue*

Lecture Theatre 1



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ABSTRACT

This dissertation is an in-depth look at comedic film and the gender dynamics of the genre. Specifically, I argue against the myth that women are, by nature, the less funny gender by explaining how the male gaze affects the portrayal and perception of women in comedy. I will first briefly define the basic language and theories of humour in order to establish the framework later used in my historical analysis. Once this foundation has been laid, I will demonstrate the ways which American history and societal progression have transformed American comedy from generation to generation. Alongside this analytical timeline is a glimpse into women's roles during each time period. Using the works of Sigmund Freud and Laura Mulvey I will explain how and why women and men are perceived differently in film. I will expand upon these theories by applying them specifically to animated comedies. I propose that the success of comedic comedy is proportional to a character's "neutrality." Audiences will laugh at neutral characters with which they can identify. Women aren't considered neutral because of their association with childbirth and are, therefore, seen as less funny. I will use the large cartoon cast of *Animanics* to support my argument by comparing the female characters, most of whom are blatant female stereotypes, to the diverse male characters. I will also reference *The Simpsons* and *Family Guy* to assert my claim that women must be cast as mothers or mates in order to be accepted in comedy. My purpose is to explain why genders are viewed differently in comedy and to prove that neither sex is inherently more or less funny.

BIOGRAPHY

**Savannah Logsdon** is an American student pursuing a BA(Hons) degree in Animation at LASALLE College of the Arts in Singapore. After first studying at Angelo State University in San Angelo, Texas, Savannah transferred to LASALLE in 2013 on a wing and a prayer, hoping to learn more about the world and experience other cultures as she studied animation. Savannah was born and raised in California where her passion for animation and performing arts flourished. Savannah's theatrical family got her involved in theater at a very young age. This involvement instilled in her a passion for music, performance, and storytelling. She also loved to draw. Savannah chose to pursue animation because it allows her to combine all of her skills into one cohesive work. After she graduates in 2016, Savannah plans to move back to Los Angeles to begin her career as an animator.

**Robyn Ludwig***presenting*

## Wall-E and the Ecological Footprint of Animation Production

**keywords**

Wall-E , Pixar, Animation Production, Ecological Footprint, Environmental Impacts

**ABSTRACT**

Disruption to natural habitat and wildlife, light and noise pollution, and construction and food waste are environmental impacts pervasive to the film industry, the second largest polluter in California alone. 5.8 tonnes of CO2 emissions are emitted, on average, in the production of one hour of onscreen content. Up to 810,000 sheets of paper, or approximately 97 trees, are consumed over the entire production of one television series or feature film. Animation leaves its own substantial footprint in the ecological sand, with greenhouse gases and waste products produced from labyrinthine supply chains, at every stage in the production cycle.

Using Wall-E (2008) as an illustrative case, this paper explores imperfect methodologies in assessing ecological footprint in the development, production, postproduction, distribution / exhibition, marketing and merchandising of animation. Further, it questions how an animated film with environmental themes like Wall-E responds to the inherent cognitive dissonance of its resource-intensive creative processes, undertaken in an era of escalating environmental degradation. The paper concludes with a discussion of regulatory frameworks, sustainable production practices, and individual behavioural choices that can reduce the environmental impact of animation production.

**BIOGRAPHY**

**Robyn Ludwig** holds a Master of Film and Literature from the University of York, U.K., and a Bachelor of Arts in English Literature from the University of British Columbia, Canada. For over a decade, she worked in the charitable arts and culture sector as an administrator and consultant to film festivals, media arts organizations and museums. This year she trained in script and continuity supervision in Los Angeles and has begun to work on independent film and television productions in Vancouver and Victoria. Robyn has contributed to Cartoon Research, Silent London and Vancouver Observer, and has served for eleven years as a Director of the Reel 2 Real film festival for youth.

**PRESENTATION****20 mins talk****date / time**30 June 2016  
11.00AM-12.30PM

Session 10 Panels

**venue**

Lecture Theatre 1

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**Jack McGrath**

*presenting*

## Animating the Quantum

Understanding the Universe through Animation:  
from Surrealism to Quantum Mechanics

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016  
1.30PM - 3.00PM

Session 2 Panels

*venue*

Lecture Theatre 1



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*keywords*

Quantum, Stop motion, Surrealism, Science, Reality, Universe, Surrealist, Quantum mechanics, Physics, Quantum computing, Entanglement, Superposition

ABSTRACT

Animation has long been used to disrupt, subvert and rupture our perceptions of reality; through animation's capacity to represent what cannot be represented in our world it has been an apparatus for the audience to see the world in a new way. In the 1920's – 1930's the Surrealist movement attempted to subvert the rational thought which led to the First World War – therefore questioning what reality was and the natural order of things. This sense of distrust is typically Surrealist; a refusal to take things for granted or make assumptions based on rationalized thought. During the same period theoretical physicists conducted mathematical experiments that led to a new way of thinking called Quantum Mechanics, which was in contradiction to the classical Newtonian doctrine that had governed the natural sciences, technology and society.

These early experiments at the subatomic level led to a different way of thinking about reality. Much like the surrealist movement, quantum mechanics reaches beyond our preconceptions of reality to contemplate the quantum; forcing us to look at the world in a different way. The physical reality of matter at the subatomic level is for the most part closer to the world of the surrealists.

Animation is being used in science to help visualise complex quantum concepts and break our hard-wired Newtonian understanding of reality thus helping us think in quantum terms. Recent breakthroughs in quantum computing may 'scale up' quantum thinking and force its influence on technology, war and society itself.

This paper investigates the technical and conceptual approaches used to create animation for a documentary in production called Project Q, where animation is being used to represent these scientific phenomena and help break our preconceptions of reality.

BIOGRAPHY

**Jack McGrath** has a background in Fine Arts from the University of Sydney and has lectured in film and animation for a number of years at the University of Sydney, Australian Film Television and Radio School and The University of Technology Sydney. McGrath's background in fine arts has led to a unique experimental style of animation, working and collaborating with other artists in different disciplines has given birth to a different perspective and aesthetic in animation. Working with glass artist Mark Elliott he has created a unique style of glass stop motion animation. He has written and directed a wide range of short films that have been screened around Australia and internationally, and is currently the Director of Conceptavision; a Sydney based production company that creates animation and video content for academic institutions, non for profit organisations and businesses.



**Mihaela Mihailova***presenting*

## The Life Plasmatic: Digital Bodies and the Negotiation of Reality

**keywords**

Visual Effects, Digital Animation, Plasmaticness, Digital Bodies, Eisenstein

**ABSTRACT**

In *The Poetics of Slumberland: Animated Spirits and the Animating Spirit*, Scott Bukatman criticizes realistic digital visual effects for representing a “constrained plasmatic.” He states that “the creators of digital special effects are too absorbed in replicating the physics of the real world to revel in the possibilities of cartoon physics. [...] By substituting a digital body for a physical one, and rupture for continuity, the genre ends up speaking to the impossibility of bodily liberation and the foreclosure of potentials.” I offer an alternative reading, arguing that while many digital visual effects focus on emulating physics, one of their defining properties (particularly in comparison to their analog predecessors) is their ability to embody the plasmatic quality that Sergei Eisenstein found in early Disney. This talk explores digital effects’ capacity to construct amorphous and constantly changing bodies. Such bodies belong to the digital age (indeed, they embody digital technology), as their very essence is to remain in flux – a state impossible to achieve in live-action cinema. By studying digital animation’s capacity to simultaneously capture a sense of corporeality and transcend its limits, I seek to redefine the concept of plasmaticness in the context of computer-generated animation and explore the new aesthetic possibilities opened up by contemporary visual effects’ resurrection of the frenetic energy of early cartoons’ ever-morphing shapes.

**BIOGRAPHY**

**Mihaela Mihailova** is a PhD candidate in the joint Film and Media Studies and Slavic Languages and Literatures program at Yale University. Her research interests include animation history and theory, film and media theory and aesthetics, visual effects, comics and graphic novels, video games, Soviet and post-Soviet cinema, and translation. She has published articles in animation: an interdisciplinary journal, *Studies in Russian and Soviet Cinema*, *Post Script: Essays in Film and the Humanities*, and *Kino Kultura*. Her essays appear in the following edited volumes: *Animating Film Theory* (Karen Beckman, Duke University Press, essay co-authored with John MacKay), *Animated Landscapes: History, Form, and Function* (Chris Pallant, Bloomsbury), and *Drawn from Life: Issues and Themes in Animated Documentary Cinema* (Jonathan Murray and Nea Ehrlich, Edinburgh University Press, forthcoming).

**PRESENTATION****20 mins talk****date / time**

30 June 2016

9.00AM -10.30AM

Session 9 Panels

**venue**

Lecture Theatre 2

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**Kirsten Moana Thompson**

*presenting*

## The Mighty Atom!: Reddy Made Magic with Reddy Kilowatt

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016  
3.30PM-5.00PM

Session 3 Panels

*venue*

Auditorium



PRESENTER INFO

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*keywords*

Industrial film, Animated advertising, Modernity, Electricity

ABSTRACT

As a new character created by Ashton Collins in 1926 to promote the use of electricity for the Alabama Power Company, Reddy Kilowatt the 'Mighty Atom' became a phenomenally successful and ubiquitous character in trade literature, encouraging women to use new appliances from sun lamps to washing machines, and offering to "put in long hours for low wages" and to "be your electric servant". A stylized lighting bolt, the Reddy character even became the subject of a Walter Lantz cartoon "Reddy Made Magic" that told the story of electricity's invention.

Situating Reddy Kilowatt in the larger historical context of animated industrials, I will explore the ways in which animation promoted consumerism and became a figure for utopian midcentury modernism at a time when even Walt Disney was making industrials for General Electric. This paper will trace the ways in which Reddy Kilowatt and other animated characters framed discourses around 'cosmic' natural processes, linking them to burgeoning industrial and consumer practices after World War two that marked a pronounced shift in industrial animation to documentaries and advertising.

CITATIONS

Fischer, Lucy. "The Shock of the New: Electrification, Illumination, Urbanization and the Cinema" in Murray Pomerance, ed. *Cinema and Modernity*. New Brunswick: Rutgers University Press, 2006.

Leach, William. *Land of Desire: Merchants, Power and the Rise of a New American Culture*. NY: Pantheon, 1993.

Sobchack, Vivian. "The Line and the Animorph, or 'Travel is More than Just A to B'. *Animation: An Interdisciplinary Journal*. 3.3 (2008): 251-65.

Reddy Kilowatt Papers, Smithsonian Library.

Walter Lantz Papers, UCLA Performing Arts Library.

BIOGRAPHY

**Kirsten Moana Thompson** is Professor of Film Studies at Victoria University, in Wellington, New Zealand and previous Associate Professor and Director of the Film Program at Wayne State University in Detroit. She teaches and writes on animation and colour studies, as well as classical Hollywood cinema, German, New Zealand and Pacific studies. She is the author of *Apocalyptic Dread: American Cinema at the Turn of the Millennium* (SUNY Press, 2007); *Crime Films: Investigating the Scene* (Wallflower: 2007), and co-editor with Terri Ginsberg of *Perspectives on German Cinema* (GK Hall: NY, 1996). She is currently working on a new book, *Color, Animation and Visual Culture*.

**Sophie Mobbs***presenting*

# Learning To See: How Animation Might Help Car- ers Provide Comfort to Those in Palliative Care

**keywords**

Animation, Body Language, Non-Verbal Communication, Observation, Palliative Care, Expression, Terminal Illness, Carers, Patients, Pain Relief.

**ABSTRACT**

“Palliative care is an approach that improves the quality of life of patients and their families facing the problem associated with life-threatening illness, through the prevention and relief of suffering by means of early identification and impeccable assessment and treatment of pain and other problems, physical, psychosocial and spiritual” <sup>[1]</sup>

The animation practitioner, in order to refine their art, must often learn to observe the world around them, in particular the facial expressions and body language of those around them, often to enlarge or exaggerate forms the better for the viewer to understand.

But what of the animator who chooses to use animation as a method to observe the tiny expressions, the smallest hints of emotion, barely expressed?

This paper explores the author’s own experience in using animation as a method to train observance of the smallest of expressions, and draws on their experience in caring for a terminally ill relative. For those who are too ill to speak, or even to move, the smallest of facial expressions and body tilt may be all they have to indicate distress, pain or relief.

Drawing on research of focus group reaction to animated artefacts, this paper discusses the possibility of viewing subtle animation to help encourage carers to see what might otherwise be hidden, delivering a heightened level of observation in a swift and cost-effective manner.

<sup>[1]</sup> World Health Organisation <http://www.who.int/cancer/palliative/definition/en/>

**BIOGRAPHY**

**Sophie Mobbs** is a lecturer and Programme Leader in 3D Animation and Games at Middlesex University in London, where she specializes in teaching 2D and 3D 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.

**PRESENTATION****20 mins talk****date / time**

27 June 2016  
10.30AM-12.30PM

Session 1 Panels

**venue**

Lecture Theatre 1

**PRESENTER INFO****title / affiliation**

Senior Lecturer at  
**Middlesex University, London**

**email**

[s.mobbs@mdx.ac.uk](mailto:s.mobbs@mdx.ac.uk)

**Santiago Montesdeoca**

*presenting*

## Artistically Driven Non-Photorealistic Computer Animation

PRESENTATION

**20 mins talk**

*date / time*

30 June 2016

9.00AM - 10.30AM

Session 9 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

PhD Candidate at the Interdisciplinary Graduate School, **Nanyang Technological University**

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santymontesdeoca@gmail.com

*web*

artineering.io

*keywords*

3D Stylization, Stylization By Location, Stylization By Example, Watercolor, Non-Photorealistic Rendering, Stylized Animation

ABSTRACT

This paper presents state-of-the-art, emerging technological advances in artistically driven, non-photorealistic 3D computer animation, specifically catered to introduce and inspire animation artists with new techniques and technology. These innovations will focus on two groups, stylizing by example and stylizing by location. Both groups extend the concepts of filtering/image-processing, artistic compositing and texture-mapping stylization, providing a much higher dynamic and acute artistic control over the final rendered outcome.

Various stylistic outcomes and examples will be shown, made by researchers from all around the globe. Additionally, a live, watercolor location-driven stylization workflow of a 3D animated scene, in real-time, will also be showcased in which artist retains their vision, while the computer handles the repetition. This example demonstrates how artistically friendly and customizable these techniques and technologies can become. Finally, future applications, such as stylized real-time interactive art and animation, will be discussed.

BIOGRAPHY

Born and raised in Ecuador, this half South American, half German artist/engineer creates art through numbers to follow his passion. His professional background includes Lucasfilm Singapore as a technical animator and his own startup initiative, the collaborative production studio, studio.coop. Santiago is currently pursuing his PhD degree at the Interdisciplinary Graduate School in the Nanyang Technological University of Singapore, where he is currently doing research on watercolorized 3D computer animation. He is keen on pushing the current boundaries of pixels through non-photorealistic rendering and alleviating animation workflows by creating and making use of customized technology.

**Samantha Moore**

*presenting*

## Animating Invisibilia

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016  
1.30PM - 3.00PM

Session 2 Panels

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

Dr Samantha Moore  
Animated Documentary Maker

Senior Lecturer in animation at  
the **University of Wolverhampton**

*email*

S.Moore@wlv.ac.uk

### ABSTRACT

Animating invisibilia is a common practice when working with scientific subjects. The invisible can be conceptual (animating science theory), idiopathic (animating subjective perspectives) or just temporarily masked (waiting for the camera technology to improve in order to show what is known through outcome evidence). Working on the short film *Loop*, about the little understood process of septin assembly in cells using a zebrafish model, the author and Serge Mostowy have worked together to describe through animation what cannot be seen. Lab members describe the intricate sub-cellular septin dynamics and structure, and their explanatory drawings are incorporated into the animation. Each person's unique and idiosyncratic vision of the process brings a different facet to the complex and secret world of septin cytoskeleton dynamics; as Czerwiec (2015: 147) asserts, 'every person already has a visual language of his or her own, whether it has been developed for years or whether it stopped in fourth grade'. Perry (2015) points out that both scientists and artists working in science are tuned into visual nuance but that scientists can collapse all their information into bald documentation, losing the 'expressive detail' (p193). Swogger (2000) suggests that scientists and visual artists alike should use visualisation to facilitate communication as part of an on-going practice, and that participation in the process of visually representing their research helps to explain the complexities of the work. In *Loop*, the scientists' subjectively expressed visual theories of assembly have been developed and shared over the past two years of their research, and by exposing that in the film I suggest that the invisible and often unacknowledged creative and discursive nature of science is revealed.

### CITATIONS

Chapman, R. And A Wylie (eds.) (2015). *Material Evidence: Learning from archaeological practice*. Oxford: Routledge.  
Czerwiec, M. K. et al (2015). *Graphic Medicine Manifesto*. Pennsylvania: Pennsylvania State University Press.  
Kemp, M. (2006). *Seen/ Unseen: Art, science and intuition from Leonardo to the Hubble telescope*. Oxford: Oxford University Press.  
Molyneux, B. (ed.) (1997). *The Cultural Life of Images: Visual Representation in Archaeology*. Oxford: Routledge.  
Swogger, J. G. (2000). "Archaeological illustration", Çatalhöyük 2000 archive report, Cambridge: Çatalhöyük Research Project, 129-131.  
[www.silentsignal.org/loop](http://www.silentsignal.org/loop)

### BIOGRAPHY

**Samantha Moore** is an award winning animated documentary maker who primarily works with science collaborators, from archaeologists to neuroscientists and microbiologists. In 2011 in New York she won an award from the journal *Nature* 'for scientific merit' for her film about audio-visual synaesthesia *An Eyeful of Sound*. Topics of her other films range from competitive sweetpea growing in Shropshire to the experience of having twins. She has most recently been working with the lab of Serge Mostowy at Imperial College London on his work about septin cage assembly using a zebra fish model, funded by The Wellcome Trust and Garfield Weston. She is the author of a chapter 'Does this look right? Working inside the collaborative frame' in *Drawn from Life*, an animated documentaries anthology to be published by Edinburgh University Press, and is the co-author, with Professor Paul Wells, of *Fundamentals of Animation*, 2nd edition, published by Bloomsbury (summer 2016).

**Peter Moyes**

**Louise Harvey**

*presenting*

## The Fat Lady Explodes

When new illusions meet ol' time real time:  
mo-cap, virtuality and live music performance.

PRESENTATION

**20 mins talk**

*date / time*

30 June 2016

11.00AM-12.30PM

Session 10 Panels

*venue*

Lecture Theatre 2

*keywords*

motion capture, virtuality, performance

ABSTRACT

This paper examines the dynamics between illusions facilitated by latest technologies and modes of presentation that hark back to the earliest days of cinema, in a proposed audio-visual performance piece.

The FAT LADY EXPLODES project is pitched for presentation at the CIELLECT (Centre International de Liaison des Ecoles de Cinéma et de Télévision) congress in Brisbane, Australia, November 2016. Utilising motion-capture technology, CGI modelling and virtual cameras, the project will present the illusion on screen of a real time operatic performance by a digital diva, as captured by a number of virtual cameras trained on an empty theatrical set. Mo-cap cameras surrounding this set will facilitate this conceit, providing the reference points for previously captured real time performance, played back as retargeted 3D animation to be projected on screen. A live orchestra will accompany this digital performance.

The appeal of this project lies in its latest technology applications enlivening the magic and trickery that have been at the heart of animation since its inception. Donald Crafton (2013, 1979) and Norman Klein (1993) explore the performative aspects of early cartoon animation with reference to vaudeville antecedents, including magical acts and the lightning sketch. The immediacy (and unpredictability) of performance will be brought to bear on our contemporary illusion as an in-house orchestra provides live musical accompaniment, and cameras track the virtual performance on a physical theatrical set. The ways in which tensions are played out between old and new, between pre-recorded/rendered and real-time performance, between absences and presences will be at the heart of this project and explanatory paper.

CITATIONS

Crafton Donald (1979) Animation iconography: The "hand of the artist", Quarterly Review of Film Studies, 4:4, 409-428

Crafton Donald (2013) Shadow of a Mouse: Performance, Belief, and World-Making in Animation, Berkeley: University of California Press

Klein, Norman (1993) Seven Minutes: the life and death of the American animated cartoon, London: Versoa

## Peter Moyes

### BIOGRAPHY

**Dr Peter Moyes** is Director of the Animation Program, Griffith Film School. He specializes in Animation and Film history and contextual studies, having taught at Griffith University for almost twenty years. Peter's Doctorate of Visual Art in Animation addresses interactive picture books and pedagogy. Current research interests include digital media for ethics education in schools, and live music animation relations. Peter was Director of the Brisbane International Animation Festival from 1996 to 2000; his animated film *Sunday* has been included in major retrospectives and has won a number of awards including The Yoram Gross Animation Award at the 40th Sydney Film Festival.



### PRESENTER INFO

#### *title / affiliation*

Dr Peter Moyes  
Animation Program Director,  
Senior Lecturer at **Griffith Film School, Griffith University**

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## Louise Harvey

### BIOGRAPHY

**Dr Louise Harvey** is a 3D artist and filmmaker who has been combining her interests in animation production, research and teaching since 2001. Her 2007 doctoral thesis - an examination of 3D animation production techniques and principles - formed part of a major ARC-funded study on the topic. Her primary field of research is focused on the development of efficient animation production workflows, addressing the ongoing challenge of how to produce quality animation on time and on budget. Outcomes from Louise's research have been articulated via conference presentations and papers, numerous digital art works and animated films.



### PRESENTER INFO

#### *title / affiliation*

Dr Louise Harvey  
Lecturer at **Griffith Film School, Griffith University**

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**Debjani Mukherjee**

*presenting*

## Interpretation of Narrative Illustrations:

A comparative study of illustrations by the children from indigenous and formal art education backgrounds

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016  
3.30PM-5.00PM

Session 3 Panels

*venue*

Lecture Theatre 2



PRESENTER INFO

*title / affiliation*

PhD Candidate IIT Bombay

Director of 'BOL-The language of Children' (Non-profit Organization)

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debjani@bol.org.in  
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*keywords*

Child-Art, Indigenous Art-Education, Home-Learning, Narrative Illustrations, Community Learning

ABSTRACT

How do social environments with their diverse contexts, influence interpretation of stories and art making? And how do children from different art-education backgrounds respond to stories and interpret them through images? This paper discusses experiments conducted with two groups of children, each representing different socio cultural, education background and learning patterns. The groups explored belong to the indigenous home learning pattern and formal art education in schools. The study sets out by narrating the same story to children belonging to these different communities followed by analyses of their interpretations and representations of the story. The first group in this experiment has children from the indigenous tribe of Madhya Pradesh, the Bhils, whose exposure to art is from an early age, in a home learning setup within the community. The second group consists of children belonging to an urban area, Mumbai, who have been exposed to the art education curriculum in schools.

The study investigates the associations and forms of expressions that are represented in the illustrations by the children. In the case of Bhil children, art is a way of life, and it is closely related to their culture, beliefs, practices and this reflects in their reception of the narrative itself. Their focus on the story as a whole stems from their idea of art as a narration technique or story-telling method. In contrast, the group of children from the urban areas gave attention to details in the scenes, rather than the narrative as a whole. The research further explores how the different social environments and their diverse contexts; one very closely connected to nature and the other the contrast, have an impact on the reception, understanding, visualization and representation of the same story.

BIOGRAPHY

**Debjani** loves to explore and experiment with art as her medium. By profession, she is an independent animation filmmaker, researcher and designer. She graduated from the National Institute of Design (NID), Ahmedabad, in 2009. Presently she is pursuing PhD from IIT Bombay and her research topic is 'Indigenous Art Education: A case study of the Bhil tribal artist community'. Debjani is the director of 'BOL-The language of Children'. BOL child is a non-profit organization that conducts and develops innovative learning modules and creative workshops to provide children a platform to explore and express. She conducts Art Therapy and Arts in Education classes. She has been invited to conduct animation/art workshops at international children's film festivals, literature festivals and education conferences where she has presented her work with BOL Child apart from her individual work.



**Fauzi Naeim Mohamed**

*presenting*

## A Heideggerian Reading of Begone Dull Care

### *keywords*

Heidegger, Norman McLaren, Evelyn Lambart, Phenomenology, Experimental Animation, Being.

### ABSTRACT

*Begone Dull Care* (1949) is short animation designed and directed by Norman McLaren and Evelyn Lambart. This experimental animation takes its form according to the jazz music by The Oscar Peterson Trio. What is unique about the animation is the manner of abstraction employed in its making; a synergy between scratching effect, colour and sound. What my paper attempts to do here is to try to understand *Begone Dull Care* through the phenomenological lens of Martin Heidegger, a renowned German philosopher. For the whole of his lifetime, Heidegger has made the study of the essence of Being (Sein) as the main theme in his vast works: Being is always there, but stands concealed by everyday beings. Art, according to Heidegger's seminal essay, 'The Origin of the Work of Art', is the happening of truth as poetry. Contained in this truthfulness of artwork, is the strife between the earth and the world. Several questions guide my paper: How does the experience of viewing *Begone Dull Care* can make us appreciate Heidegger's 'the strife between the earth and the world'? Is it possible that the abstractions offered by *Begone Dull Care* problematize the given strife? More importantly, what essence really lies in the abyss of this said animation?

### BIOGRAPHY

**Fauzi Naeim Mohamed** is a lecturer in animation studies who is attached with Universiti Kuala Lumpur-Malaysian Institute of Information Technology. Research interests: Experimental animation, film theory, phenomenology, semiotics, comics and drawing. Currently he is in the process of finishing his PhD, with emphasis on Bela Tarr and Martin Heidegger. He has published in various periodicals including animation: an interdisciplinary journal, *Revista Arte Individuo y Sociedad*, *International Journal of Comic Art*, *Kesturi*, *Jurnal Pengajian Media Malaysia*, *Dewan Sastera*, among others. He has also published an illustration book entitled *Siti* (2015, *Dewan Bahasa & Pustaka*), co-authored with Nurul Lina Mohd Nor.

PRESENTATION

**20 mins talk**

### *date / time*

27 June 2016  
3.30PM-5.00PM

Session 3 Panels

### *venue*

ART 2-15



### PRESENTER INFO

#### *title / affiliation*

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**Alan Nguyen**

*presenting*

## Non-Violent Conflict Resolution in Animated Superhero Narratives

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016

9.00AM-10.30AM

Session 6 Panels

*venue*

Lecture Theatre 2



PRESENTER INFO

*title / affiliation*

Lecturer at Melbourne Polytechnic

PhD Candidate at Queensland

College of Art, Griffith University

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nguyen.alan@gmail.com

*keywords*

Anti-Violence, Non-Violence, Violence, Conflict Resolution, Superhero, Superheroes

ABSTRACT

Superhero narratives in general are worthy of academic consideration and discussion, as they provide audiences (particularly but not limited to, children and teenagers) with ways of being to aspire to. Animated superhero narratives are of particular interest in our time, as moving image work provides audiences with exposure to these characters and their stories, on greater frequency than comics - the traditional medium of superhero narratives. It could be argued that animation is the new medium for the showcasing and consumption of contemporary superhero creations (eg. Ben 10, SheZow, Bravest Warriors, Steven Universe, Generator Rex, and The Incredibles).

If animated superhero work is providing audiences with ways of being to aspire to, it may be useful to examine ways in which non-violent conflict resolution is demonstrated in these narratives. DiPaolo states that in certain superhero works "...sensitively written resolutions have altered the values that are promoted by the basically conservative character-type of the superhero, and changed the story structure enough to make a classically reactionary genre more progressive in tone" (2011, p. 5).

This presentation will provide a breakdown of techniques that animated superhero narratives use in portraying non-violent conflict resolution. Examples discussed will be from contemporary as well as classic superhero animated works.

BIOGRAPHY

**Alan Nguyen** is a lecturer and filmmaker based in Melbourne, Australia. Alan lectures in animation at Melbourne Polytechnic and is completing his Doctoral research at the Queensland College of Art, Griffith University. He has written and directed a number of works, including Noise Idol, broadcast on ABC1. In 2010, he was shortlisted for Cartoon Network's Snaptoons initiative as one of eight entrants nationally in Australia. In 2015, he presented the paper 'Communicating Anti-Violence and Anti-Vengeance Themes in Revenge Films' at The Fourth Asian Conference on Film And Documentary (FILMA-SIA2015) in Kobe, Japan, showing excerpts from his short science-fiction film Firebird (2015). He recently edited the comic book anthology Razorlegs (2015) featuring the work of award-winning artist Sutu (aka Stu Campbell).

Francisco Ortega

Jorgelina Orfila

*presenting*

## Mainstream Characters, Subaltern Voices: From “Top Cat” to “Don Gato”

Dubbing, subaltern voices, sub-medium, sound.

### keywords

Hanna-Barbera, Top Cat, Dubbing, Adaptation, Translation, Indexicality, Transcultural, Subaltern Strategies.

### ABSTRACT

Of their animations, Hanna-Barbera’s “Top Cat” (1961-1962) most forcefully relied on dialogue, voice qualities, and accent for character development. This cartoon was, and still is, widely popular in Mexico as “Don Gato y su Pandilla.” By adapting the script and lending their voices to the characters, local translators and voice-actors secured the positive reception of the cartoon, whose plot centered on the failed moneymaking schemes of six NYC alley cats. Although their marginal social condition already made them attractive to the Mexican audience, translation and dubbing were critical in transforming the cats into relatable local characters. “Don Gato” illustrates how Latin American countries manage to appropriate U.S. mainstream products for the dissemination of regional content: while the visual delivery remained unaltered, the dialogue and the character’s voices were unmistakably Mexican.

Since the 1980s, film scholars have highlighted the importance of the voice as a complement of the visual image. Whereas film’s visual and aural dimensions have an equivalent degree of indexicality, in animations such as “Top Cat/Don Gato” the visuals are not the trace of real entities as are the recorded voices. This paper considers “Don Gato” as a hybrid cultural product that compounds two understudied aspects of animation: cartoon dubbing as a subaltern strategy that operates within mainstream cultural products, and animation as an ontologically hybrid medium.

### BIOGRAPHY

**Dr. Francisco Ortega** is an Associate Professor in the School of Art at Texas Tech University. As a practicing artist and scholar he is interested in: Historical and Critical perspectives in Animation, Game Design, Theory and History, Graphic Design, Motion Graphics, Web Media, Interdisciplinarity in the Arts, Border Studies, and Post-Colonialism. Among his most recent publications is “Socially-Based Board Games,” in *The Game Culture Reader*, Cambridge Scholars Publishing, 2013.

**Dr. Jorgelina Orfila**, currently an Associate Professor in the School of Art at Texas Tech University, earned undergraduate degrees in art history in Argentina. From 1997 to 1999, she was a Lampadia Fellow in the Department of French Paintings at the National Gallery of Art, Washington D.C. In 2007, she earned a Ph.D. in art history from the University of Maryland. Together with Dr. Francisco Ortega, she is working on a publication that will examine the intersections of animation and the fine arts in 20th and 21st centuries.

PRESENTATION

20 mins talk

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

### venue

ART 2-15



### PRESENTER INFO

#### title / affiliation

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Ph.D in Art History, University of Maryland

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### PRESENTER INFO

#### title / affiliation

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#### email

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**Ann Bridget Owen**

*presenting*

## Reinventing the Wheel: An Approach to Anima- tion, Neuroscience, Life and Everything

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016

10.30AM-12.30PM

Session 1 Panels

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

Senior Lecturer at  
**Falmouth University**

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*keywords*

Transdisciplinary Research, Neuroaesthetics, Neuroscience, Animation Research, Collaborative, Research

ABSTRACT

At a recent symposium organised by the Society for the Cognitive Study of the Moving Image, a presenter who had been advocating a neuroaesthetic approach to film studies was accused of 'reinventing the wheel'. The belief at the heart of the accusation was not only fundamentally incorrect in its assessment of neuroaesthetic approaches but, perhaps more importantly, also evidenced a common misperception regarding the nature of research.

Neuroaesthetics provides animation with a valuable new approach. It is, however, a relatively young science and is of necessity a reductionist research tool; its scope is therefore limited. Traditional approaches to animation studies are similarly constrained, in part due to an inevitable plateauing of their application within a particular paradigm, and in part due to the limitations of the approaches themselves. This presentation will argue that traditional and scientific approaches to arts research are strongest when combined in transdisciplinary collaborations, and that animation (itself a transdisciplinary art form) is ideally placed to partner neuroaesthetic research. Collaborations between animation and neuroscience that are informed by traditional ways of thinking allow each method to inform, and to be informed by, the other. In this way we will not only be able to discover new insights, but will also uncover new perspectives on old knowledge. The wheel, as we know it today, was not conceived overnight. What was once a roughly hewn lump of wood is today designed with the assistance of computer software and is manufactured from the latest high-tensile materials. This presentation will argue that reinventing the wheel through transdisciplinary research is not only desirable, but is essential.

BIOGRAPHY

**Ann Owen** is a Senior Lecturer at Falmouth University where she has taught on the Animation & Visual Effects course since 2007. She graduated with a first class BA(Hons) in Animation from the Surrey Institute of Art and Design in 1999, and stayed on to work at the college as a research assistant in the newly formed Animation Research Centre. In 2000 she accepted a job as a stop-motion animator in Manchester, eventually returning to the Surrey Institute in order to teach. In 2007 she moved to Cornwall and took up her current position at Falmouth University. Her research specialism lies in the emerging field of neuroaesthetics, and more specifically neuroanimation. This approach utilises advances in neuroscience and neuropsychology in order to further our understanding of the creation and spectatorship of animated media. She has presented her research and led panels of international scholars at conferences in Athens, Los Angeles, Toronto and Canterbury.

**Raina Pankaj Patel**
*presenting*

## A connecting Bridge Between Animation and Performing Arts

### *keywords*

Performing Arts, Visual Arts and Communication Skills

### ABSTRACT

Animation is the process of making the illusion of movement and change in an action by rapid display of a sequence of static images that minimally differ from each other. The motive behind an animation is to tell a story. The story could be simple or complicated but how it has been delivered matters. Storytelling is an art, the art of bringing characters to life, art of delivering story to connect the audience. Several years ago when there was no visual arts, the stories were told by the actors, dancers, poets and storytellers. A dancer or an actor change their souls with the character they are playing in order to feel the emotions of the character. They bring life to the characters and the stories. There are numerous dance styles, acting presentation and storytellers through which the audience can experience different ways of seeing the same story. Animation is also all about telling a story in an interesting way to connect the audience. Performing arts and animation are not just about how you present it but also about the process you go through to come up with final results. A daily rehearsal with co-actors and sets is a process for theatre presentation. It's not only about getting it right in the end but it also strengthens understanding of a script amongst the team. It helps team to feel the story together as one and gives them a chance to make it more interesting. Animation also follows same process which is, to go through a script with the team and establishing it on a storyboard so that all the animators working on a script could feel how the story goes. It gives their creativity to come together on one point and make the visualisation more clear and communicable. As the animators go forward the audio and sound effects team get to know how this production could get a final touch.

### BIOGRAPHY

**Raina Patel**, Animation student from DSK International Campus in India. She has completed her schooling with science background having Math and Biology as prime subjects. Drawing, art and craft has appealed her from the tender age of four. She has been a part of umpteen numbers of drawing, decorating, greeting cards, collage work and mono acting competitions during her education. Raina has completed full course of 10 years of Bharatnatyam Indian dance form and associated with Nrityabharti performing Art group as performing artist and participated in many dance shows. She is an artiste...a dancer... She loves bringing whole worlds to life for her audience...Through her art she can bring tales of legend and myth to life just with a gesture or a motion. She lives and breathes to bring this sense of wonderment to people. She believes that the field of Animation can make this happen to an even greater extent...it can make the unreal real, for a much wider audience, thus giving it a universal appeal. Animation feeds her hunger for creativity and passion and alive her enthusiasm and allegiance towards her work. Raina chose Animation career to integrate all forms of arts through knowledge of science and technology.

PRESENTATION

**20 mins talk**

### *date / time*

30 June 2016  
9.00AM -10.30AM

Session 9 Panels

### *venue*

Auditorium



### PRESENTER INFO

#### *title / affiliation*

Animation Student from **DSK International Campus, India**

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**Eric Adrian Patrick**

*presenting*

## Animating the Sonic Residue

PRESENTATION

**20 mins talk**

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

*venue*

ART 2-15



PRESENTER INFO

*title / affiliation*

Associate Professor at **Northwestern University**

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*keywords*

Animation, Documentary, Sound, Reality, Collage, Juxtaposition, Audio

**ABSTRACT**

The past two decades have seen an explosion of the animated documentary, with countless examples of the practice emerging into festivals and theatres worldwide. This includes some very high profile examples including *Waltz with Bashir* and *Is the Man who is Tall Happy?*. While the genre has diverse styles ranging from more animated re-enactments (*Sinking of the Lusitania*, *Pica Don*) and experimental or hybrid approaches (*History of the Netherlands*, *Death of Stalinism in Bohemia*), it has become increasingly clear that the dominant mode of production that accounts for the success of animated documentaries comes from those that animate around a soundtrack. Certainly these audio based animations have been used in the service of both documentary and hybrid forms (*Moonbird*, *Gömd*), but they make up the vast majority of non-fiction animation that has been produced over the last two decades. This paper proposes that the sonic textures and emotional residues contained within the soundtrack (in many cases the human voice) create a specific rendering of reality in service to the animated documentary that is necessary because of the graphic nature of the medium. Early discussions on animated documentaries focused on the “softening” of content through its treatment in graphical form (mostly drawn animation), and how it lacked the “indexical” quality of the photographic image that gives found footage and camera moves across archival photographs such an authoritative voice. These extemporaneous sounds create a lyrical counterbalance to the planned calculation of image construction in animation. This use of unscripted and found audio in these projects additionally becomes a sort of replacement for the more traditional authoritative documentary aesthetics that are used in live-action documentaries.

**BIOGRAPHY**

With over twenty-five years of experience in the entertainment industry, Eric Patrick's commercial and independent experimental works have received a Peabody Award, a Guggenheim Fellowship, over 100 grants, fellowships, and awards at international film festivals, and several Emmy nominations. His additional works in animated visualizations and info-graphics about reproductive health, astrophysics and political advocacy have received grants from the National Institute of Health and the Chicago Digital Media Production Fund. He has screened extensively both domestically and internationally at festivals, museums and on television, including screenings at the Rotterdam Film Festival, The Museum of Modern Art, the Centre Georges Pompidou in Paris, and the South by Southwest Film Festival. He was an animator for the seminal Nickelodeon program “Blues Clues,” and has written several articles about independent animation. He is currently an associate professor at Northwestern University.



**Lais Inês Constantino Pereira**

*presenting*

## Landscape, Heroes, Folktales and Caricatures: Representations of National Identity in Portuguese Animation

### *keywords*

History of Animation, Portugal, Representations, National Identity

### ABSTRACT

“Landscape, heroes, folktales and caricatures: representations of national identity in Portuguese animation” proposes an exploratory look into the history of animation in Portugal, questioning how the country has been pictured in animation films. Some show us the country as landscape, not just natural, but also shaping its social and cultural context. Others are dedicated to the portrayal of historical events, like the Portuguese Discoveries, making their main characters the heroes of animated short stories. Folktales inspired series as well, in order to teach and make both children and adults remember their country’s popular culture and its traditions. Others use animation to look at Portugal and its people with a critical eye. These four topics will guide this talk, an itinerary considering the work of renowned directors such as José Miguel Ribeiro, Abi Feijó, Rui Cardoso, Artur Correia e Ricardo Neto, among others, starting in the 1970s. Concepts of nation and national identity will be in focus while we analyse some of these movies, paying attention to some of animation’s specificities (means and contexts of production, main targets, etc.), to argue that it both reproduces and contributes to the so called “banal nationalism”.

### BIOGRAPHY

**Lais Pereira** is a photographer and researcher based in Lisbon (Portugal), currently affiliated with the Institute of Contemporary History, New University of Lisbon (IHC/FCSHUNL). After promoting “Animate!”, an animation festival at the Faculty of Finearts University of Lisbon (FBAUL), in which she graduated in Multimedia Art/Photography, she dedicated her Masters thesis in Visual Anthropology to the analysis of the representations of national identity in Portuguese animation. Currently, she’s working on her PhD, concerning the history of photography in Portugal, but keeping animation and visual representations, in broader terms, as a research interest.

PRESENTATION

**20 mins talk**

### *date / time*

29 June 2016  
2.30PM–4.00PM

Session 8 Panels

### *venue*

Auditorium



### PRESENTER INFO

#### *title / affiliation*

Photographer and Researcher based in Lisbon, Portugal

Ph.D. Student at Institute of Contemporary History, **New University of Lisbon** (IHC-FCSH-UNL)

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**Pooja Pottenkulam**

*presenting*

## Schools And Festivals

Impact and Influence of the  
Animation Festival Circuit on  
UK Animation Education

PRESENTATION

**20 mins talk**

*date / time*

30 June 2016

11.00AM-12.30PM

Session 10 Panels

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

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East London**

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*Her animation and illustration  
work can be viewed here:*

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*facebook*

[www.facebook.com/poojapottenkulam](https://www.facebook.com/poojapottenkulam)

*vimeo*

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*keywords*

Education, Festivals, Evaluation, Animated Shorts

### ABSTRACT

In 1960, animation had not yet been formalised as an academic programme of study. A group of experimental animation filmmakers, including Norman McLaren, Alexandre Alexeieff and John Hubley convened in Annecy in France to form ASIFA, an international animation association. They also established the Annecy Animation Festival.

Over 100 nationalities contributed to the screenings at Annecy in 1960. panels of animation professionals working within the field assessed the submitted films. The establishment of ASIFA and Annecy initiated the critical evaluation of animated short films in a recognised context.

By 1980, there were four more animation festivals. As a result of the growing popularity of Animation festivals, and with more exposure for aspiring animation filmmakers to the short film format, Animation was formalised as a subject of study in 1971 at Sheridan in Canada.

Currently there are over a 120 significant international animation festivals. In the UK alone, there are 40 BA animation programmes.

Using both primary and secondary research, this paper will examine the role that Animation festivals have had in the development of animation as a subject of academic study. It will further observe the extent of the influence of the international animation festival circuit on current animation education in the UK.

### BIOGRAPHY

Pooja Pottenkulam is an animation filmmaker and illustrator. She graduated from the National Institute of Design, Ahmedabad, India, where she specialised in Animation film design. She also has an MA in animation from the Royal College of Art, London.

Her work experience includes working with MTV and Nickelodeon in Mumbai, where she created animated identity spots for both the channels. She is also a children's book illustrator for Scholastic and has just completed her seventh animated short.

She has been teaching Design and Animation since 2000 and has taught in India, China, Egypt and the UK. Her research interests include the role of the Auteur in animation, Animation education and curating independent animation. Currently based in London, she is a full-time Animation Lecturer at the University of East London.



**Elke Evelin Reinhuber**

*presenting*

## Staging the Holodeck – Photographic Imagery for Immersive Experiences in Virtual Environments

### *keywords*

Animated Photography, Expanded Photography, Cinemagraph, Animated Gif, Live Photos, Presentation Techniques

### ABSTRACT

Currently, we can observe an increasing popularity of immersive media: screens covering our peripheral vision such as multi-channel projections, spherical domes or 360° environments for a shared user experience or VR glasses for individual excitement.

Generating video footage satisfactory is still a difficult challenge, although an increasing number of full-sphere camera arrays are currently developed and become accessible. It is not only a matter of resolution, lighting, technical factors which need to be reconsidered, but mainly the viewing direction and possible guidance for the audience are major challenges; let alone new methods for storytelling including a potential space behind the viewer.

With examples, not only from my own practice-based experience in media arts and in the preservation of cultural heritage sites, I will provide an overview on how the animated still image can be applied as foundation for immersive moving image. Based on these examples, I suggest an essential toolkit for storytelling and cinematography for 360° experiences beyond the world of gaming.

### BIOGRAPHY

**Elke Reinhuber** teaches and researches as assistant professor at Nanyang University in Singapore since July 2014. In her current artistic practice, she investigates on the correlation between decisions and emotions and explores different strategies of visualisation and presentation, working with immersive environments, augmented reality and imaging technologies. In 2013, she was awarded a practice-based doctorate degree in media arts at COFA, Sydney. Later that year Reinhuber was visiting artist at the ZKM in Karlsruhe; and on behalf of the “Badisches Staatstheater”, she developed a semi-circular video projection for the ballet production “Mythos”, applying thermography. Initially, Elke Reinhuber received professional training as an industrial photographer and studied at the Berlin University of the Arts (UDK) time-based media. She started her professional career as web-designer, focusing on animations with GIF and Flash on the Internet before she started teaching at the Braunschweig University of the Arts (HBK).

### PRESENTATION

**20 mins talk**

### *date / time*

29 June 2016  
9.00AM-10.30AM

Session 6 Panels

### *venue*

Auditorium



### PRESENTER INFO

#### *title / affiliation*

Assistant Professor (PhD) at School of Art, Design and Media, **Nanyang Technological University**

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**Eileen Anastasia Reynolds**

*presenting*

## Transforming the Schizophrenic Through Cinematic Therapy and the 48-hour Film Festival

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016  
10.30AM-12.30PM

Session 1 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

Creative Director and Founder of  
**Anarey Studios**

Scenic Artist and Costumer at  
**New Mexico Film Union Local 480**

Instructor of Animation and Media  
Arts at **DATA - Digital Arts and  
Technology Academy**

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*keywords*

Experimental Animation, 48-Hour Film Festival, Film as Therapy, Mental Health, Animated Documentary, Process vs. Product

ABSTRACT

She was down and out, spiraling into her dark spinning thoughts. She was alone for months on end and her son was finally visiting from college. He was there not to see her necessarily, but to partake in the 48-hour film festival. She could not snap out of her dark state of mind. He could not wait to start filming. The 48-hour film festival can be very intense due to the short amount of time allotted for all stages of production. Filmmakers draw the theme, the character, and the props at the opening and 48 hours later, they must submit a fully finished film. It is virtually impossible to have a preconceived plan. With all these limitations, we decided to participate anyway. Making a full animation would be challenging, but since we had a mentally ill person willing to join our two-person crew, we saw the opportunity to use animation as her internal visions. This idea only struck us after many wasted hours of brainstorming and after we drew the following topics:

We drew:

Theme: inspiration

Character: sleazy salesman

Dialogue: "I bet you dollars for donuts"

Prop: red nail polish.

Upon reflection afterwards, we realized that it was the process that became the significance for doing this piece. One cannot expect an Oscar for a film done in 48 hours. It did, however, bring together a mother and son and helped release her from her troubled, dark state of mind. In this way, it was, indeed, inspirational.

BIOGRAPHY

**Eileen Anastasia Reynolds** is an American animation filmmaker who holds an MFA in Film/Video/New Media from the School of the Art Institute of Chicago. Her recent experimental film, *Sea Fever*, explores the mental state of a woman living with schizophrenia. Over the years Reynolds has fabricated costumes, props, stop motion animation puppets, designed large scale murals, conducted animation workshops, directed short films, worked as a scenic artist and props person in the film/tv industry, and did photographic research in over 9 countries while living and working in Singapore and Southeast Asia from 2005-2012. In 2011, Eileen studied traditional Czech puppet films and fabrication in Prague, which expanded her knowledge of stop motion puppet films and their history.

Reynolds is a recipient of a variety of grants including two research grants from the Nanyang Technological University, the Paul Blankenship Memorial Grant for Emerging Artists, and an artist grant from the Embassy of the United States, Singapore. She has exhibited and screened her work internationally since 2003.

**Jacqueline Ristola**

*presenting*

## Recreating Reality: The Documentary Genre Within Waltz With Bashir and Persepolis

### *keywords*

Animated Documentary, Animation, Documentary, Waltz With Bashir, Persepolis

### **ABSTRACT**

This paper will explore how the new field of animated documentary further pushes the boundaries of the documentary genre, irreversibly shaping the definition of documentary towards the pursuit of lived truth rather than filmed actuality. Through case studies of *Waltz with Bashir* (2008) and *Persepolis* (2007), I will examine how contemporary animated documentaries and their digital contexts can be performative in reenacting memory and history. This paper finds that, in reaction to this growing subjectivity of animated documentaries and the destabilization of images in a digital world, many films reassert documentary clichés as presumed objectivity disintegrates. While *Waltz With Bashir* asserts its documentary status through the adherence to classic documentary interview tropes, *Persepolis* embraces animation's subjectivity to paint a truthful portrait of Iran, one that is subjective, but powerful all the same. Through these case studies, we can see that as animated documentaries becoming more commonplace, our constructed notions of the "real" in a documentary context destabilize, furthering the case for subjective truth in a documentary context.

### **BIOGRAPHY**

**Jacqueline Ristola** is working towards an M.A. in Cinema and Media Studies at York University in Toronto, Canada. She graduated from Calvin College with a Honours B.A. in Film and Media Studies. Her research interests include animations and its various incarnations, with her current research project examining the cultural exchanges between the Japanese anime *Samurai Champloo* and the American animated series *The Boondocks*.

### PRESENTATION

**20 mins talk**

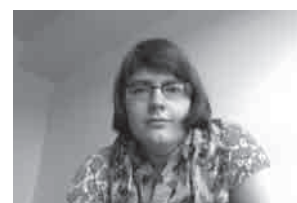
### *date / time*

30 June 2016  
9.00AM -10.30AM

Session 9 Panels

### *venue*

Lecture Theatre 2



### PRESENTER INFO

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**Nina Sabnani**

*presenting*

## Animated Stories From the Margins: Animation as a Way of Representing Ethnography

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016

1.30PM - 3.00PM

Session 2 Panels

*venue*

Lecture Theatre 2



PRESENTER INFO

*title / affiliation*

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nina.sabnani@gmail.com

*keywords*

Indigenous, Oral Tradition, Participatory, Animation, Ethnography

ABSTRACT

This paper discusses three collaborative projects, that brought together the film maker and artists from communities in Gujarat, Rajasthan and Madhya Pradesh, in an effort to explore animation as a way of representing ethnography. Each community has a unique form of image-making and represent their visual narratives in embroidery, painted wooden boxes and painting on walls and paper. The projects involved the creation of animated films through which the communities shared their oral histories, narratives and perspectives on life. In *Tanko Bole Chhe* (The Stitches Speak) women artists from Kutch recall their memories not only through words but also their embroidery and appliqué. The language of stitches and the narrative depiction enfold a worldview that is spatial. Space and time are brought together when the ethnographer-film maker is invited to travel within the fabric and experience the narrative. The storytellers from Rajasthan present different versions of a story in *Baat Wahi Hai* (It's the same story). The film attempts to address not only the many ways the same story can be told but how a story reinvents itself. The project with the Bhil community from Madhya Pradesh explores origin myths of painting amongst the community. As participants or researchers our perceptions and experiences of the everyday are mediated through all our senses. Non-verbal methods like the art of the participants may provide insight into the lives and ways of being. Animation serves as a 'reality' experienced by them through their 'records' of image-making. Through animation the community 'reclaims' the territory and identity it has lost over time.

BIOGRAPHY

**Nina Sabnani** is an artist and storyteller who uses film, illustration and writing to tell her stories. She graduated in painting from the Faculty of Fine Arts, Vadodara and received a master's degree in film from Syracuse University, NY, which she pursued as a Fulbright Fellow in 1997. Her doctoral research at the IDC focused on Rajasthan's Kaavad storytelling tradition. Nina's research interests include exploring the dynamics between words and images in storytelling. Her work in film and illustrated books, seeks to bring together animation and ethnography. After teaching for two decades at the National Institute of Design, Ahmedabad, Nina has made Mumbai her home. Currently, she is Professor at the Industrial Design Centre, IIT Bombay.

**Sarah-Tabea Sammel**

*presenting*

## Drawn to Sound

### *keywords*

Animation Production, Interdisciplinary Observation Of Animation And Musical History Within Film, Film History, Audio-Visual Structure For Dialogue Based Narrative In (Disney's) Animation, Visual Music, Storytelling Techniques, Classical Hollywood Plotpoint Structure, Animation Screenplays As Represented On-Screen, Self-Reflexivity Of Disney Animation

### **ABSTRACT**

Discussing Disney feature film song sequences, this research centres on their narrative function and shows the potential to use sound in a way that is genuine and specific to Animation.

I investigate genre specific technologies of storytelling, from background design to narrative, visual musical style. As part of my original research I have developed categorical classifications for the different song sequences, supported by animation, film, art and musical theories across film, philosophy and literature studies.

The song sequence, especially as utilised by Disney, is an effective and versatile narrative tool. It is used to describe a plot point, the narrative's reality terms, the specific emotional state of characters; illustrates relationships between characters and provides an overview of the depicted world and performance acts.

- (1A) The song describes the established reality of the character's life or
- (1B) a fantasy, like a dream, wishful thinking or any kind of illusion. The song is always diegetic.
- (2) Characters become the narrator and break the film's fourth wall, yet are fully included in the film world. These songs are diegetic as well as non-diegetic.
- (3) A narrator who is outside the film world performs a song as part of the film score, which is laid over a scene, sequence or shot. The song is always non-diegetic and can describe or even comment on the depicted events, character's emotion or development, a state of fantasy or reality, or even represent a higher power.

### **BIOGRAPHY**

**Sarah-Tabea Sammel** is a bilingual film scholar, writer and single- / multi-camera director as live producer across Drama, Documentary and Entertainment. Originally from Germany she has researched at Freie Universität Berlin and as a scholarship holder at ADM, NTU Singapore in close creative collaboration with Hans Bacher. She pursued her studies parallel to training and working in the UK. Her academic interests are phenomenology, semiotics, film sounds and animation as genre as well as methodical signification of what film it-self can mean and is socially discussed as. She works as a storyteller – director – producer in S.E.Asia and Europe, with TV work in the US. In her spare time she conceptualises lyrical-visual art installations and became part of a Singaporean artist collaborative. Her German and English poetry and flash fiction is published internationally across Europe, the US and Singapore.

PRESENTATION

**20 mins talk**

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

*venue*

ART 2-15



### **PRESENTER INFO**

#### *title / affiliation*

Storyteller, Director, Producer

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**João Paulo Schlittler**

*presenting*

## Animation as a Transmedia Interface

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016

11.00AM-12.30PM

Session 7 Panels

*venue*

Lecture Theatre 2



PRESENTER INFO

*title / affiliation*

Prof. Dr. João Paulo Amaral Schlittler  
Professor, **Universidade de São Paulo**

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joaopaulos@usp.br

*keywords*

Transmedia, Motion Graphics, Digital Animation, Graphic User Interface, Human Computer Interaction

ABSTRACT

What if you could peek into any building, office, home and follow stories? What if you could collaborate building these stories? Attempting to answer these questions through the creation of virtual worlds may help understand transmedia experiences. These worlds constitute interfaces that allow users to interact with audiovisual content in multiple media and platforms, serving as a conduit for the exploration of transmedia universes. Departing from lessons learned from the use of animation in the design of Graphic User Interfaces (GUIs), the research being conducted explores the aesthetics and techniques of animation and motion graphics in the design of transmedia user interfaces.

The recent introduction of faster processors on multi-functional smartphones have fostered the development of graphic user interfaces, that rely on animation in order to facilitate user interaction with digital devices. Being that these devices are access terminals to audiovisual media, there are excellent opportunities to use them as interfaces for a transmedia experience on multiple platforms: laptops, game consoles, tablets, smartphones and public terminals. In all instances there are opportunities to use animation in the creation of mediated spaces that function as portals to a transmedia universe. Animation in these applications can be understood in a broader sense – as generators of artificial realities, therefore a synthetic cinema that is naturally moldable and programmable, where the user can interact in different manners and points of entry.

BIOGRAPHY

**João Paulo Schlittler**, Ph.D., was born in New York City in 1964. He is a designer working in film, television and new media since 1987, creating show opens, on-air identity, film titles for cable and broadcast TV and Feature films in the US and Brazil.

He holds a PhD in Design from Universidade de São Paulo, a Masters Degree in Interactive Telecommunications from the Tisch School of Arts at New York University and a B.A. in Architecture from Universidade de São Paulo, Brazil.

Since 2004 he is Assistant Professor at the Department of Film and Television at the School of Communication and Arts of Universidade de São Paulo. His research in user interface design for digital TV was awarded the Rumos Itau Cultural prize in 2009.

Joao Paulo headed the Design department at TV Cultura in Brazil, was the Director of Broadcast and Interactive Design at Discovery Communications and Director of Graphics and Visual Effects at HBO. He has received various awards in the field, among them: BDA, New York Festivals, ID Magazine and Print Magazine.



**Sabrina Schmid***presenting*

## Current Global Trends in Animation Productions by Students: Ideas, Styles and Techniques - What Matters Most?

**keywords**

Global Animation Production And Practice, Animation Trends, Student Animation, Artistic Approaches, Concepts, Styles, Techniques

**ABSTRACT**

This paper discusses some of the current trends in animation as seen in the productions by animation students globally. It examines trends evident in student animations that gained recognition through screenings or prizes around the world recently. Further, it explores trends and approaches seen in the diverse student animations from around the globe submitted to and selected by Animex Awards, one of the largest international competitions for student animation, which is curated by the author. The discourse is from this curatorial perspective, to exemplify a diversity of genres, styles and techniques of animation, in the wider context of animation courses in higher education. Depending on the particular artistic philosophy, culture, creative and technical approaches, courses within animation education tend to encourage specific types of animation product. Work ranges from the auteur, individual artistic expression, narrative or nonnarrative, to team-based animation production, to demonstration of technique and technology that may be interpreted as indicators of possible future animation trends. Some of the most inventive or innovative short animation have been created by students, from drawing to cgi, from stop-motion to experimental. Given the complexity of the unique medium of animation, some unresolved questions arise in considering 'What matters most?' within the global animation industry on the one hand and animation as an art form on the other.

*Representative animation films and excerpts of student animations from around the globe will be screened within this presentation.*

**BIOGRAPHY**

**Sabrina Schmid** is Senior Lecturer in Animation at the School of Computing (Animation and Visual Effects Section) since 2001 and practice-based researcher at the Institute of Design, Culture and the Arts, Teesside University, United Kingdom. Qualified in fine art (RMIT) and animation (Swinburne) in Melbourne, Australia, her early work included award-winning short indie animations and subsequently as freelance animator in Europe. Her recent animations explore the potential of abstract form, analogue and digital techniques. Screenings include: London International Animation Festival 2015, World Festival of Animated Film Animafest Zagreb 2015, Seoul International Cartoon and Animation Festivals 2015 & '14, Melbourne International Animation Festivals 2015 & '14, Los Angeles International Underground Film Festival 2013, Women's Independent Film Festival 2013, California International Shorts 2013 and the Punto Y Raya Festivals 2014, 2011 and 2009. Presentations include: Symposium Scanner II Animafest Zagreb 2015 (Croatia), First International Symposium of Abstract Art in Motion – Punto Y Raya Academy 2015 (Madrid, Spain.)

PRESENTATION

**20 mins talk**

28 June 2016  
10.30AM-12.30PM

Session 4 Panels

**venue**

Lecture Theatre 2

**PRESENTER INFO****title / affiliation**

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**Pedro Serrazina**

*presenting*

## The Creation and Use of Animated Space as a Narrative Device in the Works of Krumme and Driessen

PRESENTATION

**20 mins talk**

*date / time*

30 June 2016

11.00AM-12.30PM

Session 10 Panels

*venue*

Lecture Theatre 2



PRESENTER INFO

*title / affiliation*

Animation Director and  
Senior Lecturer at  
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*keywords*

Animation, Space, Animated Space, Animation Practice, Cinematic Space

**ABSTRACT**

This presentation will look at the spatial permutations created by Krumme and Driessen to discuss the construction of animated space as narrative device.

Following my previous communications at SAS 2014 (which presented the core basis of my ongoing PhD studies), and at SAS 2015 (presenting a recent example of my own practice), this paper will address the work of these 2 directors as specific case studies.

A detailed look at extracts from selected short films will exemplify how the construction and use of animated space challenges our modes of perception. This approach to practice avoids classical filmmaking narrative structures to construct a visual world that foregrounds spatial articulations as creators of meaning.

This presentation will contextualize practice within a theoretical background, using the writings of Bordwell-Thompson and Branigan on Ozu, and Heath's Narrative Space as reference texts, reflecting on the author's own background as an architecture student, animation director and tutor.

**BIOGRAPHY**

**Pedro Serrazina** is an animation director and senior lecturer at Univ. Lusófona de Lisboa currently undertaking a practice-based PhD on The Creation and Use of Animated Space in Animation, with a grant from FCT, Portugal. Recent site-specific work includes a commission for a sand-animated installation for the Museum of Jewish Culture, north of Portugal (to open Jan 2016), and a video-animation installation for Dream City 2015, the Tunis Biennale of Public Art, Tunisia. His 1st film, the award winning Tale of the Cat and the Moon (1995), was in competition at Cannes, after which he moved to London to undertake a Masters' degree at the Royal College of Art (1998), with funding from the Gulbenkian Foundation. Since then Pedro combines work as director (his last film being the award winning Eyes of the Lighthouse, 2010) with an academic career in Portugal and the UK: Between 2007-09 he was course leader of the BA Animation Arts course at UCA, Maidstone, where he curated AniMaidstone'2009, an international 1-day conference dedicated to issues of local identity in animated documentary and the visual arts. In 2015 he was co-faculty with Professor Rose Bond for Boundary Crossings 2015, a 2-week intensive institute for animated installation at PNCA, USA. Pedro has published academic articles, a book of short stories & illustrations, and is currently preparing his next film, with funding from the Institute of Portuguese Filmmaking.



**Sim Jian Hao**

*presenting*

## Animating Myth and Science on the Same Stage

### **keywords**

Animation, Mythic Thinking, Mythology, Religion, Omnipotence of Thought, Science, Binary, James George Frazer, Sigmund Freud, Claude Levi-Strauss, Jacques Derrida

### **ABSTRACT**

This paper addresses an injustice found in the impartial treatment of science and myth in our society. James George Frazer theorizes that man's conception of the universe moves from magic, to religion, to science. Man's perception of the cause and effect of natural forces changes from a primitive misconception to a sophisticated scientific understanding. Freud expands on Frazer's thoughts, coining the term "Omnipotence of Thought" as a means to describe the potent ability of the human's psyche in the construction of a belief system that affects man's perception of the universe. Claude Levi-Strauss brings to the fore the binary relationship between mythic thinking and scientific thought, concluding that science is superior to mythic thinking because of the proofs it provides. Jacques Derrida rethinks this binary relationship by overturning it to provide a different understanding of the importance of myths. I believe that mythic thinking and scientific thought are relatively similar in nature and that both exist in our everyday lives whether consciously or unconsciously. I shall argue that mythology should stand as an equal to science in the age of science. This thesis is premised on the assertion that mythic thinking is just as important as scientific truth, especially in man's perception of the universe. Using films such as *The Prince of Egypt* (1998) and *Hercules* (1997), I shall highlight a viewer's Omnipotence of Thought and how this affects his perception of the difference between religion and mythology. *A Certain Magical Index* (2008) will illustrate how both myth and science can co-exist within the same filmic imagery, where they intermingle and create a unique story that does not privilege one over the other.

### **BIOGRAPHY**

I am a student currently pursuing the Bachelor Degree of Animation Arts in LASALLE College of the Arts. I major in 3D Animation and am personally interested in mythic and religious themes. My interest in animation stemmed from Japanese Animation, recognising their capabilities in exploring and combining many different themes. I was once a student in Banking and Financial Services back in Ngee Ann Polytechnic, I made a change in educational advancement in order to pursue my interests in animation and what I feel would keep me entertained and motivated to work throughout the rest of my life.

### **PRESENTATION**

**20 mins talk**

### **date / time**

30 June 2016  
11.00AM-12.30PM

Session 10 Panels

### **venue**

Lecture Theatre 1



### **PRESENTER INFO**

#### **title / affiliation**

Bachelor Degree Student of  
Animation Arts in **LASALLE**  
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**Paritosh Singh**

*presenting*

## **Animating Indianness: A Study of Assimilating Indian Images in a Western Narrative**

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016  
1.30PM - 3.00PM

Session 2 Panels

*venue*

Lecture Theatre 2



PRESENTER INFO

*title / affiliation*

Design Researcher in Animation  
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*keywords*

Animation, India, Narrative, Identity, Assimilation, Alice in Wonderland

**ABSTRACT**

The Indian vernacular art forms are not visual styles alone that express Indian identity, but also reflect a way of thinking and recognizing the world. Besides entertaining, they also represent the manner in which a culture visualises its world. When a vernacular practice languishes, so does a way of life. However, despite a historically rich narrative culture, India is still exploring its identity in animation, unlike that of Japan. Vast majority of Indian animations are influenced from the visual styles of western global productions like Disney, paying dismal attention to the home evolved narrative practices. The reason could either be the hegemony of the global narrative practices and its consumption, or else lack of an attempt by Indian animators to address the contemporary visual needs of the subcontinent. To address this lacunae, an action based research was conducted by the authors to explore possibilities of narrating a non-Indian, or simplistically labeled - Western story line through an Indian visual narrative. Iconographic study of two Indian art forms namely Tholpavakoothu (Shadow Puppetry) & Gond art was conducted for the same. Significant syntactic and semantic features of each were deduced on the basis of visual recurrence and weight, followed by the digitisation of the art form. The digitised motifs, gestures, colours, textures and other visual elements were modified to fit the technological demands of animation as well as the chosen non-Indian popular narrative - Alice in Wonderland. The reflective process highlighted the underlying challenges of Indian animation faced by the animators as well as the traditional visual narrators.

**BIOGRAPHY**

**Paritosh Singh** is a design researcher working primarily in the field of animation. He did both his Masters in Design and B.Tech from Indian Institute of Technology Kanpur. His work is focused on exploring and experimenting with different ways of storytelling, which are capable of increasing the reach of a story/concept/idea to a particular audience or a section of society. He is majorly involved in iconographic research and animation adaptation of various vernacular Indian art forms. Along with the academic research, he holds 4.5 years of professional experience which includes working with Samsung R&D as Senior Designer and also with IBM Software Labs. The industry work deals with conducting user research and delivering animation sequences & interfaces for various mobile & TV apps. He is also an independent filmmaker and regularly involved in making short documentaries and travel films.

**Yong Chu Suh***presenting*

## Experimented & Expanded

PRESENTATION

**20 mins talk***date / time*

28 June 2016

10.30AM-12.30PM

Session 4 Panels

*venue*

Lecture Theatre 1

**keywords**

Contemporary Situation, Expanded Animation in Art Scene

**ABSTRACT**

The rapid changes of the media environment due to the development of modern technology, re-checks the aesthetic possibilities of animation and address the need for reconsidering what we can do with animation. The purpose of this presentation is to examine through contemporary production and consumption of animation in art scene in Korea. In this context, the animation dealt with in this study deviates from the traditional animation form and interacts with adjacent art in various forms, which are experimental practice that expand its boundaries. In order to fulfill this purpose, this study is based on definition of animation by Norman McLaren who grasps 'the processes of an animation being formed in ontological conditions and the discourse of Post-Medium Condition by Rosalind Krauss. This is to throw the question on what animation can do in today's crossover phenomenon and ultimately seek expanded possibilities of animation art.

**BIOGRAPHY**

**Suh** received her PhD degree in Animation Theory from Chung-Ang University, MFA degree in Experimental Animation & Integrated Media from California Institute of the Arts, and BFA degree (Graduated with Honors) in Animation from School of Visual Arts in New York. Currently, she is a Visiting Professor at Korea National University of Arts, and working on both animation practice and theory. Awarded at the Seoul International Cartoon & Animation Festival, and Held a solo exhibition at the Korean Film Archive sponsored by Experimental Film and Video Festival in Seoul. Her works were invited from many different Art Shows and Festivals such as Hammer Museum, Seoul Museum of Art, Pohang Museum of Steel Art, Hiroshima International Animation Festival, Fan-toche International Animation Film Festival, Seoul International Cartoon and Animation Festival, Seoul International New Media Festival, etc.

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**Deborah Szapiro**

*presenting*

## **Decolonising Animation: Indigenous Animation and Alternative Futures**

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016  
2.30PM-4.00PM

Session 8 Panels

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

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ABSTRACT

At present, there is a distinct lack of Indigenous perspectives in animation practice, discourse, distribution, reception, education and research, all of which are governed by a narrow and prescriptive value system which preferences Western and, more recently Japanese, animation aesthetics and practices. Assessment markers of quality and success in both mainstream and independent animation comply to the rules of this value system which is closely linked to social, political and economic power structures. In general, it marginalises any animation that does not comply with its rules, and in particular it marginalises Indigenous animation.

However worldwide, animation is being used strategically by a number of Indigenous communities as an inter-generational tool for cultural resilience and to communicate and bind elements such as new technologies, culture, tradition, languages, identity, social relations, history, education, media literacy and digital skills. In the midst of the expanding corporate control of media, the mainstreaming of animation practice and the fetishisation of technology, Indigenous animation is creating alternative futures that simultaneously adopt, adapt and challenge the dominant practices that surround animation movement, aesthetics, narrative structures, development, production, distribution, reception and the use of mainstream technologies. This paper discusses the significance of Indigenous animation with examples from Australia and argues that the decolonisation of animation is long overdue.

BIOGRAPHY

**Deborah Szapiro** works with screen media as a creator, curator and academic. She has an impressive track record for producing award winning animation and documentaries for cinema and television. Her work has been screened extensively by film festivals and broadcasters worldwide. In her curatorial practice she has curated numerous animation programs and events locally and internationally. Deborah's research explores animation's potential as an agent for social change and the practices of independent media practitioners who challenge conventions of designing for media screens. Deborah lectures in the Bachelor of Design, Animation and the Master of Animation at the University of Technology, Sydney and is a co-founder of the Bachelor degree.

**Lynn Tomlinson**

*presenting*

## Animating the Gallery: Curating “Cross-Pollinated - Hybrid Art Abuzz”

### **keywords**

Expanded Animation, Animation And Natural Sciences, Hybrid Media, Gallery Installation, International, Curatorial Practice, Cross-Pollination, Biology, Fine Art, Interdisciplinary

### **ABSTRACT**

In this presentation, I will talk about my experience as a curator of 2015 art exhibition in a University gallery, influenced by my background as a scholar and practitioner of animation. Using a metaphor borrowed from botany, I call the work in this show cross-pollinated. The exhibition brings together international contemporary artists whose work is enriched and informed by an exchange of knowledge to create new forms. The emphasis is on animated, digital, and kinetic work linked to processes found in the natural world. Ideas from one field germinate and take root in another. Interdisciplinary artists fly between a variety of media, and boundaries break down. The artists featured are agents of change, often carrying seeds of inspiration from one art form to another and from the field of science to that of the visual arts, or vice versa. Cross-pollination is not only integral to the creative process; it is also often the literal subject matter. Many of the artists included in this show work as animators and this sensibility enlivens the gallery. Recently animation has begun to pervade gallery spaces, leaving the screening room and the limits of the film frame. Expanded animation is not new: a rich interdisciplinary history of experimental animation connects with dance, performance, kinetic sculpture, and abstract painting. The work in this show provokes recognition of the “animacy,” or “aliveness” of animals, plants, machines, and inanimate beings, or the aliveness of the artwork itself.

### **BIOGRAPHY**

**Lynn Tomlinson** investigates expanded animation projects as a scholar, curator, and artist, reflecting her interest in hybrid forms and interdisciplinary practice. Her current animation projects include digital puppetry and interdisciplinary collaborations in performing and media arts, and focus on environmental change, states of subjectivity, and investigations of the poetics of scale, as well as social engagement. Grants and awards for her work include Fellowships in Media Arts the states of Florida and Pennsylvania, and Mid-Atlantic Emmy Awards. Her clay-painted animated shorts, including *The Ballad of Holland Island House* (2014) have screened in festivals including Annecy, Ottawa, Anima Mundi, and Tricky Women. She has taught at the Maryland Institute College of Art, The University of the Arts, and Cornell University, and is currently Assistant Professor at Towson University outside Baltimore, Maryland.

### PRESENTATION

**20 mins talk**

### *date / time*

29 June 2016  
2.30PM-4.00PM

Session 8 Panels

### *venue*

Lecture Theatre 1



### PRESENTER INFO

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**Dan Torre**

*presenting*

## Abstracting the Real World: A Critical Look at Abstract Stop-Motion Animation

PRESENTATION

**20 mins talk**

*date / time*

27 June 2016  
3.30PM-5.00PM

Session 3 Panels

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

Lecturer at School of Media and  
Communication at **RMIT**  
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*keywords*

Animation, Abstraction, Stop-motion

**ABSTRACT**

Currently there seems to be a growing trend of what could be best described as 'abstract stop-motion animation' in which the animator will utilise real-world objects of basic shapes and colours (such as wooden blocks, blobs of clay or squares of coloured paper) to create non-representational sequences that are much more akin to abstract motion graphics than to traditional forms of stop-motion puppet animation.

Abstract animation, though unique, has a lengthy history and thus a number of design and movement strategies have been developed over the decades that can help to shift even the most representational objects and forms towards the purely abstract.

This chapter will survey a number of abstract stop-motion animations (ranging from Art Clokey's Gumbasia to Max Hattler's Shift and Rogier van der Zwaag's Grindin') and it will also explore the theory and practice involved in the creation of such animated films. These will also be studied in relation to a number of relevant theoretical and philosophical implications.

**BIOGRAPHY**

**Dan Torre** is a lecturer in the school of Media and Communication at RMIT University, Melbourne, Australia

**Lienors Torre***presenting*

## Persona, Celebrity, and the Animated Object

**keywords**

Animation, Persona, Celebrity, Objects

**ABSTRACT**

This paper will explore the concept of celebrity and human persona in relation to animation and it will argue that some of the prevailing ideas that surround persona studies can in fact be made applicable to a wide range of animated forms.

I will begin by looking at the very common use of celebrity voice actors, motion-capture performances and video referencing in animation and how these can convey particular ideas of human persona and celebrity.

I will then invert these concepts and consider how animated objects, particularly stop-motion found objects (tea cups, pencils, cutlery) that have pre-existing identities, might also be considered in terms of persona. Rather than focusing merely on the anthropomorphism of these objects, this paper will consider how the inherent identity of these objects can also have a profound effect on how we read and respond to their on screen animated imagery.

This analysis will be furthered through the consideration of an object-orientated phenomenological perspective, referencing such philosophers as Graham Harman and Martin Heidegger.

**BIOGRAPHY**

**Lienors Torre** is a lecturer in the school of Communication and Creative Arts at Deakin University, Melbourne, Australia.

## PRESENTATION

**20 mins talk****date / time**

29 June 2016  
9.00AM-10.30AM

Session 6 Panels

**venue**

Lecture Theatre 2

**PRESENTER INFO****title / affiliation**

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**Turine Viet-Tu Tran**

*presenting*

## Negotiating Universal Themes and Local Traditions in 3 Visual Adaptations of the Chinese Classic Journey to the West

### PRESENTATION

**20 mins talk**

#### *date / time*

27 June 2016  
3.30PM-5.00PM

Session 3 Panels

#### *venue*

Lecture Theatre2



### PRESENTER INFO

#### *title / affiliation*

PhD Candidate at School of Art,  
Design and Media, **Nanyang Technological University**

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### ABSTRACT

Written in 16th century by Wu Cheng'en, the Chinese novel Journey to the West (JTW) has been delighted generations of audience from China to the West through many media adaptations. The popularity of the story partly comes from its universal themes that audiences from different cultures can relate to. Furthermore, many of the story's adaptations, in their own unique ways, present Chinese traditions to audiences around the world using the visual narrative language of pop-culture. In this essay, I will look into 2 aspects of the story and its adaptations: firstly, the universal appeal of JTW, and secondly, how this appeal can go together with Chinese cultural elements through the language of animation and comic. To do this I will examine 3 contemporary adaptations of JTW: Wan LaiMing's Uproar in Heaven (1964), purely produced in China; American Born Chinese (2006), a comic book made by Gene Yang, Chinese born artist, published in America, and the story's most recent animation adaptation, Monkey King: Hero is back (2015), produced in China by Chinese artists but influenced by global blockbuster films. Through visual and context analysis, this discussion can lead to the understanding of how paying respect both to the original story's cultural heritage and target audience's diversity contribute to these adaptations success.

### BIOGRAPHY

**Turine Tran** is an illustrator fluent in both traditional studio practice and digital media. With a storytelling portfolio ranging from children's books to advertising, Turine's work often incorporates hand rendering and digital painting. She constantly explores new aspects of illustration and digital storytelling to create new reading experience. She is currently also a PhD candidate at Nanyang Technological University.



**Akshata Udiaver***presenting*

## The Internet as Catalyst and Carrier for Animation

**keywords**

Internet, Online Animation, Education, Digital Distribution, Global Animation, Independent Creators

**ABSTRACT**

In recent years, the proliferation of the internet has accelerated the growth and spread of all aspects of animation - Education, Creation, Distribution and Consumption. Animation is no longer restricted to those in big cities or affluent nations. Anyone, anywhere can choose to learn, create, share and watch animation. The internet is at once the school, the studio and the theatre. It is the great leveller, democratising what was once the domain of a select few. This paper aims to study how increased internet access has influenced animation. It delves into how the internet is playing dual roles of catalyst and carrier throughout every stage of the animation life cycle:

- **Education** - online resources have made learning animation affordable and accessible for anyone, anywhere in the world.
- **Creation** - availability of free tools, combined with unfettered access to a vast library of references, and downloadable open-source software, have enabled individuals to express their ideas through animation.
- **Distribution** - animators are no longer held back by budgets. Through online sites, they can reach a global audience without restrictions or boundaries.
- **Consumption** - the animation viewing experience has been overhauled and is no longer restricted to theatres and festivals. Online platforms, video streaming sites, apps, social networks, and online film festivals have brought animation into people's homes onto their computers, tablets and phones.

The paper analyses how the internet has made it possible for a growing number of people to participate in the creation, exhibition and appreciation of animation, by raising awareness, providing access, and enriching the overall ecosystem.

**BIOGRAPHY**

**Akshata Udiaver** is the founder of All About Animation, an independent platform that promotes awareness about animation in India while discovering, curating and promoting the work of the best artists in the field. She holds a B.F.A in Applied Arts from Sir J J Institute of Applied Arts, Mumbai, India and is the honorary secretary of The Animation Society of India (TASI). Akshata has been writing about Indian animation for the past 8 years on her blog [www.allaboutanimation.com](http://www.allaboutanimation.com). She has curated films for various animation festivals including Anifest India, ABAI Fest, Chitrakatha International Student Animation Festival and IAWRT Asian Women's Film Festival. A firm believer in the power of community, she loves to network and connect dots, helping artists, writers, filmmakers and creative producers find collaborators for their projects. Along with her colleagues in TASI, she has been organising India's oldest and biggest animation festival, Anifest India, for several years now.

**PRESENTATION****20 mins talk****date / time**

29 June 2016  
9.00AM-10.30AM

Session 6 Panels

**venue**

Lecture Theatre 2

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**Denise Alyssa Varias**

*presenting*

## **Adaptation and Fidelity Criticism: Why Fidelity Does not Equal a Suc- cessful Film**

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016

11.00AM-12.30PM

Session 7 Panels

*venue*

ART 2-15



PRESENTER INFO

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*keywords*

Film, Animation, Adaptation, Robert Stam, Fidelity, Bluestone, Hutcheon, Mcfarlane, Disney, Faithfulness, Fidelity Criticism

ABSTRACT

The motivations for writing this paper stems from the fact that despite the arguments rallying to put less emphasis on faithfulness, it still blatantly occurs today, irrespective of the overwhelming presence of adaptations, both good and bad. Regardless of this debate and the seemingly negative light in which adaptations are viewed, they are still highly popular and often are award-winning. It is precisely this popularity and recognition that intrigues, prompting questions like, what is the inherent appeal of adaptations, so much so that they are commonplace in the film industry? Why do people habitually adopt a comparative stance when presented with adapted works? Why is it that audiences view adaptations negatively? What alternatives to fidelity criticism are available? The goal of this thesis is to address the issue regarding the general stigma and negative preconceptions associated with adaptations, usually with immense regard for its fidelity to its source material. Ultimately, challenging the idea that fidelity is a credible gauge of success and quality in a film. It is important to address how flawed the idea of appointing fidelity as criteria is due to its high subjectivity, providing an unlimited number of meanings and ways of analysis, differing from audience member to audience member. Essentially, while it is impossible to completely view the source material and its adaptations, audiences should not deny the potential of adaptations and not blindly champion fidelity. Examples to be explored in this paper will include films such as *Gnomeo and Juliet* (2011), Disney's adaptations of famous tales like *Hercules* (1997) and *The Little Mermaid* (1989). These were chosen in consideration of their faithfulness to the original source material and whether or not it was successful with audiences and the box office, in order to examine whether or not fidelity commonplace in 'good' animated films.

BIOGRAPHY

I'm a Filipino currently residing in Singapore to pursue an Animation Arts Degree in Lasalle College of the Arts. I am now in my final year of studying and currently pursuing a specialization in 2D animation. As a primarily 2D artist, I aim for a career path involving illustration, 2D animation, or concept work involving the visualization of ideas and stories. Prior to Lasalle, I resided in Japan for eight years and studied in Canadian Academy international school. I was interested in studying adaptation and its link to fidelity as it consistently pervades discussion in and out of my academic career studying animated films.

**Molinia Anne T. Velasco**

*presenting*

## The Life Histories of Short Film Filipino Animators

### *keywords*

Animation History, Philippines, Asian Animation History, Film Animation, Cel-luloid Film, Drawn Animation, Paint on Glass Animation, Clay Animation

### ABSTRACT

In many nations including the Philippines animation has been used for the dissemination of the political ideas, expression of protest, and primarily as entertainment and artistic expression. While there are thousands of published material on Western animation history, there is a significant dearth in comprehensive documentation, research and studies in the Philippines where animation has a rich history yet is largely ignored not only in popular media but even in academic discourse. There are various materials on the animation industry and the animated art form in the Philippines, as of this writing; there has been no attempt to create a history of animation distinct from the history of film in the Philippines. This study aims to address a gap in the history of visual art and film by proposing an inclusive history of animation that acknowledges the animation industry in the Philippines, the art practices and specifically, works of pioneer short film animators. The study will first establish the history of Philippine animation in a timeline of events based on a typical linear history model. This timeline will be centered on the labor processes, technological conditions institutions and production, as well as distribution of self-made, original content animation in the Philippines grounded on existing literature on animation. Then, the study will focus on the life histories select Filipino animators, specifically Roque 'RoxLee' Lee, Eleanor Ramos, Joey Agbayani, the Alcazaren Brothers, Nonoy Dadivas, Fruto Corre and Nelson Caliguia Sr.; beginning from their educational background, their training in animation, the methods used in animation, and then the animated art forms themselves in relation to the broader history of the processes, and the institutions that train and produce animation. A highlight in this study are the techniques and strategies these animators employ in their short films; not just by being a member of an animation production crew but as creators of their own work and how the lives of these animators have also overlapped, intersected and paralleled with each other.

### BIOGRAPHY

**Molinia Velasco** is a faculty of the Multimedia Arts Program of De La Salle College of Saint Benilde specializing in Interactive Graphic Design and Development for Multimedia and Conceptualization for Multimedia. She is also pursuing a graduate degree in Art History at the Arts Studies Department of the University of the Philippines.

PRESENTATION

**20 mins talk**

### *date / time*

27 June 2016  
10:30AM-12:30AM

Session 1 Panels

### *venue*

Lecture Theatre 2



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**Christine Veras**

*presenting*

## Animation in the Gallery: Conquering the White Cube

PRESENTATION

**20 mins talk**

*date / time*

29 June 2016  
2.30PM–4.00PM

Session 8 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

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*keywords*

Animated Installation, Art Gallery, White Cube, Animation, Pervasiveness

ABSTRACT

Animation in the digital era has become increasingly pervasive, reaching out and growing into spaces that previously were exclusive to Fine Arts. By conquering the white cube, animation is proving its status as an art form beyond traditional theatres, moving away from the label of ‘children’s entertainment’. The need to capture movement and express motion through art is a recurrent theme across all art forms, which is helping to welcome animation as a powerful mode of artistic expression in contemporary times. Considering that, this paper will focus on the following: the historical roots and transformations that have led animation to become a growing presence in art galleries and museums; present several key artists that are successfully producing moving images for those environments; and share the author’s experience in conceiving and creating animated installations for alternative exhibition spaces.

When conceiving animated artwork for the gallery it is important to consider the audience and how viewers will interact. The gallery is not an extension of a traditional film theatre and therefore the viewer’s behavior and attention span changes. Nevertheless, the white cube format per se is being reviewed when welcoming and calling for a transformed black box appearance of the cinema. Consequently, it can combine the best of both spaces, embracing the public and inviting people to play and discover. Animation is, therefore, the perfect art form to take the audience on a journey, engage them into a narrative or immerse them in an abstract experience. Hence, when broadening its conceptual diversity, re-inventing and challenging the media through which it is explored and expressed, animation is ultimately expanding its range and potential.

BIOGRAPHY

**Christine Veras** has a B.A. in Animation and a M.F.A. in Visual Arts both from the School of Fine Arts at the Federal University of Minas Gerais (UFMG), Brazil. Currently she is a PhD candidate at Nanyang Technological University, School of Art, Design and Media in Singapore. Her PhD research in Animated Installations: astonishment and the quest for an expanded cinematic experience uses physical and digital multimedia strategies to connect animation, contemporary art installations and visual music to provide a unique experience for the public. To investigate theories and ideas connected to her research Christine created so far: a visual music piece; an interactive sound flipbook project; developed a Zoetrope spin off called the Silhouette Zoetrope; did an interactive animated installation about Animating the UNanimated exhibited in Portland/US, and she is recently working on a new animated installation piece to be shown in Singapore, all in search of a sensorial experience using animation.

**Lea Vidakovic***presenting*

## Alternative Narrative Structures in a Spatial Context: New Approaches in Animation Storytelling

**keywords**

Expanded Animation, Installation, Narrative, Storytelling

**ABSTRACT**

Animation is considered a prevalent medium in contemporary moving image culture, which increasingly appears across non-conventional surfaces and spaces. And while storytelling in animation films has been extensively theorized, narrative forms that employ physical space as part of storytelling have been less explored. This paper will examine the narrative aspect of animation works which are screened outside the traditional cinematic venues. It will look at how these animation works tell stories differently - using the full potential of the space, as a narrative device, a tool, and a stage where the narratives unfold.

This paper will firstly look at the historical perspective and the state of the art in animation installation today, exploring the relationship between the space and narrative in pre-cinematic, cinematic and post-cinematic conditions. It will examine how narrative structures in animation have changed over time, on their way from the black box of the cinema to the white cube of the gallery and even further, where they became part of any space or architecture. Through case studies of works by Ayako Tabata - Tabaimo and William Kentridge, the interdependency of the narrative and the space where it appears will be explored, in order to identify new strategies for storytelling in animation. The aim of this paper is to emphasize the storytelling novelty that animation installations offer, which goes beyond the narrative structures that we are used to in traditional cinema setting.

**BIOGRAPHY**

**Lea Vidakovic** is an artist and animator who works in the field of animation installation and traditional puppet animation. She has exhibited her works internationally in solo and group exhibitions and 200+ international festivals. Both her films and artworks received numerous awards. She is a member of HDLU (Croatian Association of Artists) and SULUV (Association of Artists from Vojvodina). She graduated from Hogskulen I Volda, Norway (2010) and from the Academy of Arts in Zagreb, Croatia (2011). She gained her MA of audio-visual arts at the Royal Academy of Art in Ghent, Belgium (2012). Currently she is a PhD candidate at the School of Art, Design and Media at Nanyang Technological University in Singapore, with research interest in fragmented narratives and new storytelling approaches for animation installations.

**PRESENTATION****20 mins talk****date / time**29 June 2016  
2.30PM-4.00PM

Session 8 Panels

**venue**

Lecture Theatre 1

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**Rachel Walls**

*presenting*

## **tranSTURM: An Interdisciplinary Collaboration**

PRESENTATION

**20 mins talk**

*date / time*

30 June 2016  
9.00AM-10.30AM

Session 9 Panels

*venue*

Lecture Theatre 2



PRESENTER INFO

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*keywords*

Abstract Animation, Transturm, Environmental Projection, Projection Mapping, Inclusive Designs

ABSTRACT

The paper discusses the process of interaction between German art entity blackhole factory and tranSTURM in the creation of animations for Waterline (2015). The intuitive collaboration of artists across architecture, design, animation and interactive installation will be detailed, work in progress shown, and reflections on creation of material by destroying material will be discussed.

Between sculpture and lightshow, animation is rendered into abstract light forms by projecting through formed substrates, including reflective and dichro-mic materials. By incorporating environmental themes, lighting elements and sculpture, an environment is crafted out of animation and substrates as substitute for screen.

The paper considers Waterline as demonstration of alternate screens as a space for abstraction in urban spaces.

BIOGRAPHY

With roots in broadcast design and production, Rachel Walls is engaged in practice as an animator, designer, artist, editor and academic. Her films have exhibited internationally, including major festivals such as SXSW and Annecy International Animation Festival. Her work in broadcasting has screened nationally across all Australian platforms. Her animation work is an extension of her production experience, and capitalizes on her experience across traditional and digital practices. Rachel brings a depth of experience to production. Her versatility in areas of brand design and management, promotions, and digital media are complimented by her ongoing research. Rachel is currently undertaking her PhD in animation. The focus of her research examines the relationships between screendance, choreography and abstraction; seeking to target and modernize abstract animation as an inclusive art form.



**Paul Ward***presenting*

## Hiding in Plain View: The In/vis-ibility of Animated Interstitials

### ABSTRACT

Although it now seems commonplace to talk about the pervasive nature of animation (Buchan, 2013) in a world of media convergence and multi-platform delivery, there are some important contradictions that need to be addressed to help us understand this.

So, what does this ‘pervasiveness’ really amount to? One of the main contentions of the paper is that it is actually more accurate to say that some animation ‘hides in plain view’, because it is not openly and specifically recognised as animation and all too often can pass as something else. This raises some important questions for media scholars in terms of how we identify and define the objects that we study, as well as how we recognise the labour that went into them. In particular, how do we define media products that have some kind of inter-mediating role, like interstitials? From the viewers’ perspective, interstitials (like adverts) are all-pervasive yet anonymous – the labour that went into making them is before our very eyes all the time and, paradoxically, hidden (or masked) from view.

Interstitials can arguably be seen as paratextual markers (Gray, 2010) that allude to a larger canvas – 21st century ‘TV’ – and their very state of frenzied fracturedness, their repetitive cycles, their constant reiterations, are therefore symptomatic of shifts in how we understand TV as a whole. Their literal ‘in-between’ status suggests that they are ‘filler’ (Ellis, 2011), when arguably they play a crucial role in branding the televisual experience (Johnson, 2011) and helping to regulate the viewing process. Their relative invisibility in the viewers’ consciousness is therefore in stark contrast to their centrality and pervasiveness in the political economy and labour flows of animation production.

### CITATIONS

Buchan, S. (ed.) (2013). *Pervasive Animation*. London and New York: Routledge.  
 Ellis, J. (2011). “Programmes keep the advertisements apart”: TV interstitials, instruction, and remediation” in Grainge, P. (ed) *Ephemeral Media*. Basingstoke: Palgrave Macmillan  
 Gray, J. (2010). *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*. London and New York: New York University Press.  
 Johnson C. (2011). *Branding Television*. London and New York: Routledge.

### BIOGRAPHY

**Paul Ward** is Professor of Animation Studies at the Arts University Bournemouth, UK, where he is Course Leader for the MA Animation Production course. His research interests include animated documentary, TV animation and the relationship between animation theory, practice and pedagogy. He is the author of *Documentary: The Margins of Reality* (2005) and a range of journal articles, published in *Animation: An Interdisciplinary Journal*, *Historical Journal of Film*, *Radio and Television and Animation Journal*. His work has been translated into German, Czech, Korean and Japanese. He was President of the Society for Animation Studies from 2010–2015.

### PRESENTATION

**20 mins talk**

#### *date / time*

27 June 2016  
 1.30PM - 3.00PM

Session 2 Panels

#### *venue*

Auditorium



### PRESENTER INFO

#### *title / affiliation*

Professor of Animation  
 Studies at the **Arts University**  
**Bournemouth, UK**

#### *email*

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**Tyler S. Williams**

*presenting*

## The Irrelevance of Authorship? Appropriation and Absurdity in 'Space Ghost Coast to Coast'

PRESENTATION

**20 mins talk**

*date / time*

30 June 2016  
11.00AM-12.30PM

Session 10 Panels

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

Ph. D Student at the  
**University of Iowa**

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*keywords*

television animation, animation technique, authorship, appropriation

ABSTRACT

Cartoon Network's first original television production in 1994, 'Space Ghost Coast to Coast' ('SGC2C'), consists largely of appropriated animation from Hanna-Barbera's 1966 sci-fi superhero series 'Space Ghost and Dino Boy,' a possibly unprecedented appropriation of pre-existing content across texts. The re-purposed cel animation is digitally composited onto a live-action set and digitally synced with new non-sequitur dialogue. This aesthetic of irreverently ultra-limited animation and lo-fi live action later formed the template for Adult Swim's original programming lineup.

What makes such an absurdly derivative show distinctive? 'SGC2C' emerged at a time when American television was acutely self-conscious of its own style. Sharing studio space with CNN and finding unlikely influences there, 'SGC2C' further complicates its televisuality through switching between video feeds. While collective authorship is the norm in television production, much of 'SGC2C's creativity occurs in its editing, a practice of arbitrary re-arrangement which calls its authorship into question. Indeed, the humor of the show often arises from its flaunting of the television talk show format's approach of making jokes through making sense. The series' apparent disregard for making conventional creative choices might even be read as a statement about the irrelevance of televisual authorship more generally.

BIOGRAPHY

**Tyler Williams** is a Communication Studies Ph. D student at the University of Iowa, and has an MA in Media, Culture, and Communication from New York University. His research examines intersections of technology, culture, and political economy in historical contexts. Tyler has written recently about the compression algorithms of digital video codecs as a mode of digital image processing. He is developing a dissertation on the history of limited animation on television as an earlier pre-digital technique of dynamic imaging.



**Aylish Wood***presenting*

## Seeing the Invisible: Excavating Animation Software Algorithms

### ABSTRACT

When looking at Gru or the Minions in the Despicable Me films, the algorithms used in creating their movements are probably not the first thing that comes to mind. Taking a software studies approach to animation, my paper aims to go behind the scenes and excavate the processes of software to better understand how it mediates. To put it another way, I explore how software fills the gaps between the poses of a moving entity. Technology has always been central to how images in animation join up, whether as cameras used in capturing an image of drawings or stop-motion models, or as part of the process used in creating the drawing or model. The in-betweens drawn for cel animation or the individual poses of a model can gather or lose momentum through the mediations of technologies. Computer-generated animation is distinctive, its difference lies in the numerous automated processes involved in making models and movements happen. The mediations of technology can be thought of as going deeper, the joined-up-ness of computer-generated animation incorporates both the input of an animator and the parameters of the algorithms used to make movement happen. Contemporary 3D animation software rely on several different techniques for creating movement: keyframing, kinematics, and dynamics. Algorithms are often seen as neutral devices that abstract motion and recombine it according to the conventions of a narrative such as Despicable Me or a real-time simulation of virtual humans. Filling the gaps between poses, however, not only creates movement but also brings the history of software into the present of an animator. Software has a history that is embedded in its algorithms, and a media archaeology of artefacts will document its emergence (including research articles, contemporary commentaries on computer animation, and also the paratexts of a specific software such as Autodesk Maya). From an analysis of this material, I argue that thinking computationally when using software to create movement is not a neutral process. It takes place at a competing set of influences. Understanding this nexus involves engaging with how an abstraction captures and reconfigures something, the history of how that process evolved, and the cultural and economic context in which a particular algorithm developed and was put into use.

### CITATIONS

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 Mackenzie, A. (2006). *Cutting Code: Software and Sociality*. New York: Peter Lang.  
 Manovich, L. (2013). *Software Takes Command*. Bloomsbury: London.

### BIOGRAPHY

**Aylish Wood** is a Reader in Film Studies at the University of Kent. She has published articles in *Screen*, *New Review of Film and Video*, *Games and Culture*, *Film Criticism and Animation: An Interdisciplinary Journal*. She has studied images of science and technology (*Technoscience in Contemporary American Film*, 2002). Her book *Digital Encounters* (2007) is a cross media study of digital technologies in cinema, games and installation art. She is currently looking at the intersections between software and the production of moving images, a study that encompasses games, animations, visual effects cinema, and science visualizations. She is completing a monograph *Software, Animation and the Moving Image: What's in the Box*, to be published as a Pivot book by Palgrave Macmillan.

### PRESENTATION

**20 mins talk**

### *date / time*

27 June 2016  
 1.30PM - 3.00PM

Session 2 Panels

### *venue*

Auditorium



### PRESENTER INFO

### *title / affiliation*

Reader in Film Studies at the  
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Hillary Yeo Tze Ann

Ang Qing Sheng

Phung Nhat Huy

*presenting*

## Practice-Led Development of a Learning Resource for a Practical Facial Animation Approach

PRESENTATION

20 mins talk

*date / time*

30 June 2016  
9.00AM -10.30AM

Session 9 Panels

*venue*

Lecture Theatre 1



PRESENTER INFO

*title / affiliation*

Lecturer at **Lasalle College of the Arts**

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Hillary.yeo@lasalle.edu.sg

*keywords*

Facial, blendshape, animation, pedagogy, rigging, topology

**ABSTRACT**

Crucial to animated storytelling is the dynamism given by facial expressions. Currently, different approaches to engineering a rigging system for facial animation exist, each with its own pros and cons. These complex methodologies which include Blendshapes, Wire and Lattice Deformers, Joint-Based Skinning and Simulation-Based Deformation present difficulties for the average student to comprehend the fundamentals of rigging and animating facial expressions. This practice-led research aims to identify the possibility of developing a learning resource based on the strengths of combined approaches selected by industry professionals so as to aid students in understanding the key principles for rigging and animating a face, thus enabling them to create facial rigs suitable for both realistic and cartoony characters. The research will first analyze current rigging approaches through interviews with professional animators and riggers, identifying strengths and weaknesses in each of the approach's performance and adaptability. Common issues faced by students, such as the lack of a visual vocabulary of facial expressions, are also recorded. Consequently, a facial topology is selected, modeled in 3D, and rigged using the approaches that suitably address issues encountered by both students and animation lecturers. A learning resource is compiled based on the rigging system, akin to the Facial Action Coding System (FACS) that provides expression coding, interpretation and analysis.

Student participants are guided in their creations of a facial rig through the learning resource and feedback gathered forms the conclusion of the research that will prove the efficiency of a facial-rigging system suitable for learning purposes.

**BIOGRAPHY**

**Hillary Yeo** worked in the animation/vfx industry locally and overseas as well as education over the last 15 years and is a full-time lecturer in LASALLE.

**Millie Young***presenting*

## Herding the Proverbial Siamese Cats – The Beginning of a New Chapter

PRESENTATION

**20 mins talk***date / time*

30 June 2016

9.00AM -10.30AM

Session 9 Panels

*venue*

Auditorium

**ABSTRACT**

Thailand independent animation scene is furtive and shy and as difficult to pin down as a cluster of their namesake feline friends, Appropriate, as cats seem to feature quite highly in the content of some, in particular 'Nine' produced by the Monk Studios. In 2015 the first Thailand ASIFA chapter with an initial 10 person group, has emerged tentatively from the shadows. The main event of the year was a seminar, hosted by The French Embassy Thailand as part of the second French Thai Animation Rendezvous which asked the members to discuss their ideas on 'What Makes a Good Idea Great'. This broad open question allowed for a myriad of subjective responses and reflection on the work being produced in Thailand. Allowing a slither of critical analysis into this virgin arena that begins to open a new discussion into contextualising their content, ideas and cultural perspectives and indeed questioning notions of what is considered good and what can be perceived as great in a Thai context. Whilst being just the first of it's kind it naturally opens up further questions to the debate of the good and the great; but it is a start to develop a means to classify and identify recognizable traits and elements that can be seen as Thai Animation by and with the creators. This paper will outline the speakers and exhibitors from this event and discuss their responses and works.

**BIOGRAPHY**

I animate therefore I am a teacher  
 I teach therefore I am an illustrator  
 I illustrate therefore I reflect my environment  
 In reflecting my environment, I am animated.

**Millie** is an independent animator, she won the UK Arts Council 'Taped Up' award in 1999 for her film 'Tally Bloody ho!' about Fox hunting. Millie has been teaching animation in the UK and Thailand for 24 years. She set up Millimation's Animation Workshop in 1994 in Brighton producing and creating animation and documentary films by, with and for the community. Since moving to Thailand she has lectured in Animation at Mahidol University International College, attending and presenting at international conferences on aspects of Thai animation. In 2015 she was instrumental in setting up the first ASIFA Thailand Chapter. She continues to teach 2D Animation and lives in Ayutthaya where she continues to study and develop creative works about mahouts and elephants.

**PRESENTER INFO***title / affiliation*

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*web*

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http://ajarncartoon.blogspot.com/

**Masao Yokota**

*presenting*

## Buddhism and Kawamoto's 'The Book of the Dead'

PRESENTATION

**20 mins talk**

*date / time*

28 June 2016

10.30AM-12.30PM

Session 4 Panels

*venue*

Auditorium



PRESENTER INFO

*title / affiliation*

Professor in the Department of Psychology, College of Humanities and Sciences, **Nihon University**

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*keywords*

Buddhist Animated Works in Asia, Kihachiro Kawamoto, Book of the Death

ABSTRACT

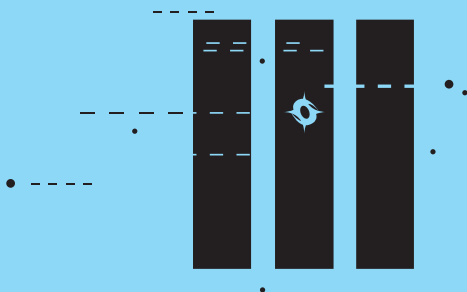
The last animation of Kihachiro Kawamoto (1925-2010) is the Book of the Dead in 2005. A model of the animation is Chujo-Hime's legend in Taima Temple. The legend tells that she wove thread of lotus stalks into a cloth and drew a mandala known as Taima-Mandala on it. Then, Amitabha Buddha came from Nijo Mountain and took her to Heaven. When a heroine in the Book of the Dead, Iratsume, has finished to hand-copy a hundred volumes of sutra, she sees a nobleman in the evening sun between two tops of Nijo Mountain. The nobleman of the animation is corresponding to Japanese traditional image of Amitabha Buddha in the evening sun. A prince, Ootsunomiko who was suspected of a conspiracy of treason and executed fifty years ago appears as a ghost and comes to see Iratsume in bed. She unintentionally starts to sing the sutra. Then, the ghost disappears. She notices that he comes from Nijo Mountain. As the ghost is naked, she feels real sympathy to him. She decides to wear a cloth for him. On the way of wearing the cloth, she sees the Amitabha Buddha comes down from Nijo Mountain. She starts to imagine that the nobleman and the ghost are mixed into Amitabha Buddha. At the end, she tries to draw an image on the cloth that she has just woven. It is Amitabha Buddha on Taima Mandala that she has just drawn. Therefore, this animation suggests that the grudge of the dead man like Ootsunomiko in misfortune has to be cleansed by prayer of people with purity like Iratsume who believes Amitabha Buddha. This story revives us Japanese traditional believing style of a mixture of a mountaintop, the evening sun, and Buddha.

BIOGRAPHY

**Yokota, Masao** is a professor in the Department of Psychology, College of Humanities and Sciences, Nihon University and the ex-chair for Japan Society for Animation Studies. He has written on Japanese animation directors and animators for Japanese Journal of Animation Studies, Asian Cinema, and International Journal of Comic Art and was a coeditor of Japanese Animation: East Asian Perspectives.







SECTION **03**  
*- special programs -*

**PAGE**

**168**     3.1 Special Presentation  
              on Korean Animation

**173**     3.2 Exhibitions and Screenings

3.1—

## Special Presentation

### Korean Animation Today: Conferences, Festivals and Industry Initiatives

CHAIR:  
DALLIM PARK

SPECIAL  
PRESENTATION:

5 - 6 PM

*date*  
Monday 27 June 2016

*venue*  
Lecture Theatre 1

PRESENTATION 1

**Jeongyoon Choi** *Bucheon International Animation Festival*

Asia Animation Forum 2016

PRESENTATION 2

**Heeseon Kim**

**May Minjung Ko**

Seoul International Cartoon & Animation festival

PRESENTATION 3

**Yumi Kim** *Ph.D. Candidate, Chung-Ang University*

Cooperative Society for Animation Business

PRESENTATION 4

**Sehee Kim** *Ph.D. Candidate, Chung-Ang University*

Character Design Study for a Hangul Game

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## PRESENTATION 1

**Jeongyoon Choi***presenting***Asia Animation Forum 2016**

## SPECIAL

PRESENTATION:

**10 mins**

Author:

**Chehwan Seo**

Co-author / Speaker:

**Jeongyoon Choi**

Co-author:

**Eunju Kim**

## ABSTRACT

The Asia Animation Forum (AAF) is an international academic event held annually in Bucheon, Korea. The AAF intends to rediscover the value of Asian animation and establish a global network to promote further cooperation in the fields of education, creation, industry, and policy.

Imagination and creativity blur the boundaries between art, media, and genre and extend the areas of animation limitlessly. Today, animation, the collective of imagination is omnipresent. The fourth AAF seeks to explore the meaning of animation in various aspects of imagination.

## AUTHOR BIOGRAPHY

**CheHwan Seo** is a professor at the department of Media Technology & Media Contents in the Catholic University of Korea. He has published on animation studies, most recently *Magical Realism of Korean Independent Animation* (2015) and *Accurate Liver Vascular Structure Analysis in Abdominal CT Images* (2015). He has had several exhibitions, including Media Art Show at the Space TRE Gallery in Japan, *Cartoon Works* at Annecy International Animation Film Festival (2014). He currently serves as Director of Bucheon International Animation Festival (BIAF)



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Director of **Bucheon International Animation Festival (BIAF)**

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PRESENTATION 2

**HeeSeon Kim**

**May Minjung Ko**

*presenting*

## Seoul International Cartoon & Animation festival

SPECIAL

PRESENTATION:

**10 mins**

Author:

**Jonghan Lee**

Co-authors / Speaker:

**HeeSeon Kim**

**May Minjung Ko**

Co-author:

**Dallim Park**

*keywords*

Introduction, SicaF (Seoul International Cartoon & Animation Festival), Animation Festival, Cross Culture Collaboration, Adaptation, Animation

ABSTRACT

This talk will introduce the Animation festival in Korea, especially focuses on the current state of Seoul International Cartoon & Animation festival (SICAF). Since it was launched in 1995, SICAF has expanded its range from traditional cartoon and animation to digital and new media and with diverse perspectives. With celebrating its 20th anniversary this year, SICAF would like to approach how animation festival can enlarge its territories with collaboration and adaptation in between national identity, based on the observation of programmes and screenings in SICAF for last twenty years. Cross-culture and adaptation and will be presented as keyword of talk. Further, how animation festival can assist and collaborate with animators to engage with public will be addressed briefly as another focus.



AUTHOR INFO

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**President of Executive Committee in SICAF**

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@hello\_sicaf

AUTHOR BIOGRAPHY

Prof. Jong-han Lee is a professor of the Animation department at Hoseo University. He studied his bachelor's and master's degrees at Hongik University in 1987 and obtained his doctorate at Chung-Ang University in 2005. He has published more than 30 articles in the domains of Animation production and has worked as Judge of PISAF 2013 (Pucheon International Student Animation Festival Animation Forum). Recently, his research centers on the study of analysis on the elements of Animation for children. Publications include: Storytelling & Animation (2005). He currently serves as President of Executive Committee in Seoul International Cartoon & Animation festival (SICAF).

Co-author:

**HeeSeon KIM**, Seoul International Cartoon & Animation Festival

## PRESENTATION 3

**Yumi Kim***presenting*

## Cooperative Society for Animation Business

*keywords*

Cooperative Society, Animation Business

**ABSTRACT**

There is common consideration that college graduates from animation-related majors face economical difficulties with low income and unstable job status, with the exception of a few major animation studios. Alternative ways of starting one's own company is not an easy solution as running a business is much more multi-faceted other than creating artworks. Fortunately, with the advent of smartphones and inter-web networking services such as Twitter, Facebook, and YouTube, these new platforms make it much easier to set up an one-man-business, offering low cost marketing and advertisements tools. There are many successful cases all over the world. Because of this, starting a small creative animation business is not only suggested as good solutions to the low rate employment, but also encouraged in many developed countries. However, there are many lurking difficulties to create digital products such as choosing the right IT expert to collaborate with, legal issues, marketing methods, and many more.

This paper examines and suggests the need for a 'cooperative society for animation', in which the society allows and supports the association between creative artists, musicians, engineers, and programmers to create content products in a more efficient way.

**SPEAKER BIOGRAPHY**

**Yumi Kim** is a PhD candidate in Animation Studies at Chung-Ang University in Korea and she also teaches animation and other various artistic subjects at universities.

SPECIAL  
PRESENTATION:**10 mins**

Author / Speaker:

**Yumi Kim**

Co-authors:

**Jaewoong Kim****Jinyoung Kim****Jinny Hyejin Choo****Dallim Park****Jeongik Lee****PRESENTER INFO***title / affiliation*

PhD Candidate at  
**Chung-Ang University**

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PRESENTATION 4

**Sehee Kim**

*presenting*

## Character Design Study for a Hangul Game

Animation making for helping  
memory language

SPECIAL  
PRESENTATION:

**10 mins**

Author / Speaker:  
**Sehee Kim**  
Co-author:  
**Jaewoong Kim**

*keywords*

Animation, Language, Hangul, Character, Game, Learning

ABSTRACT

Hangul has a high global positioning along with a keen interest with Korean. There are people who want to learn Korean culture with Korean language such as Korea dramas, movies and K-pop. There is a necessity to learn Hangul with various contents without any difficulty or without an exclusive knowledge of language. As a sound letter, Hangul has few letters and also organization system is very simple. For that reason, people who first introduction to Hangul can read and write in a short period of time. And also, Hangul is based on the Eastern philosophy which is a natural union with sky, ground and people. This is very meaningful composition for human and nature. Thus, the letters composition elements are combined in mutual relation then it makes a beautiful compound, internally and externally. First of all, to make an interesting Hangul learning practice, we need to understand a development of children language process. It is also a comprehensive procedure to learn how first learners to exercise Hangul as an attractive language.

This article is for a game animation design to amplify learning Hangul effectively. Users prompted by interesting animation when they clear every stage. It leads them towards upper degree so users can understand Hangul naturally. Animation characters and back grounds are made by a deliberate plan to increase users' concentration. Thus, this article is about a color and a figuration plan along with fascinating animation images to learn Hangul character.

SPEAKER BIOGRAPHY

**Sehee Kim** is currently a Ph.D. candidate in the field of animation theory and contents in Chung-Ang University(Graduate School of Advanced Imaging Science, Multimedia and film, Animation). Also she has a MA Fine Art in the University of Kent(UK). As an artist and an art teacher she teaches drawings to many students in various fields and alongside she exhibits her works of art from drawings to video arts. Recently, she focuses on an educational effect in animation as an aesthetic value.



PRESENTER INFO

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3.2—

## Special Events

– *exhibitions and screenings* –

# Events Overview

### Exhibitions

#### The Magical Pen Line-Ronald Searle

*exhibition opening:* Sunday 26 June 2016, 5.00PM

*venue:* ADM internal gallery

#### Constellation: A Survey of ADM Animation

*exhibition opening:* Sunday 26 June 2016, 5.00PM

*venue:* ADM external gallery/viewing space internal gallery

### Screenings

#### Best of ADM Digital Animation Students

*date / time:* Sunday 26 June 2016, 7.30-8.30PM

*venue:* Auditorium

#### Best of ADM Digital Animation Faculty

*date / time:* Monday 27 June 2016, 5-6PM

*venue:* Auditorium

#### Potpourri: A Selection of Malaysian Animation Shorts

*date / time:* Tuesday 28 June 2016, 5.30-6.30PM

*venue:* Auditorium

#### Best of Singapore Independent Animation

*date / time:* Wednesday 29 June 2016, 1.30-2.30 PM

*venue:* ART 2-15

Exhibition

## The Magical Pen Line-Ronald Searle

### ABOUT THE EXHIBITION

We bring an exhibition of the work of the late great Ronald Searle to our ADM gallery, which has been exclusively conceptualized and curated by ADM professors Kathrin Albers and Davide Benvenuti together with our gallery director Michelle Ho for the 2016 SAS conference. With work on loan from the Wilhelm Busch Museum in Hannover and the Imperial War Museum London, it will show a lot of fabulous pieces and illuminate Searle's time in Singapore.

### IMAGES CREDITS

© The Ronald Searle Cultural Trust, reproduced by kind permission of the Ronald Searle Cultural Trust and The Sayle Literary Agency.

### SPECIAL EVENT

5.00 PM

*opening date / time*  
Sunday 26 June 2016  
5.00PM

*venue*  
ADM Internal Gallery

*curated by*  
Kathrin Albers, Davide Benvenuti and Michelle Ho

Exhibition

## Constellation: A Survey of ADM Animation

### ABOUT THE EXHIBITION

Since the formation of the School of Art, Design and Media (ADM) Animation programme, the School has cultivated a dynamic community of more than 300 animation artists, comprising its faculty members and students who have gone on to produce notable works within NTU and the animation industry at large.

CONSTELLATION: A Survey of ADM Animation showcases some of the stellar work that has been created in the past 10 years, illuminating the rigorous development, process and creative ambitions achieved. Featuring more than 20 animation artists, the exhibition highlights how key processes and techniques such as 3D product and modeling, character animation, digital painting, graphic story telling, stop motion animation, as well as traditional animation have been applied to produce technical and aesthetic innovations.

Like the grouping of stars in the universe that form new dimensions for perceiving the celestial spheres, CONSTELLATION presents the compelling journeys of ADM animators who seek to bring to life, unseen possibilities of image-making in the world of animation.

### SPECIAL EVENT

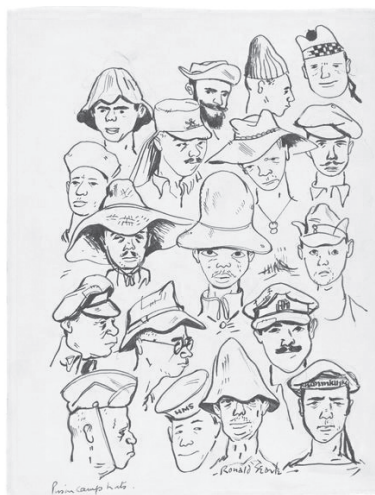
5.00 PM

*opening date / time*  
Sunday 26 June 2016  
5.00PM

*venue*  
Adm External Gallery/  
Viewing Space Internal  
Gallery

*curated by*  
Biju Dhanapalan, Michelle Ho and Benjamin Seide

01



02



*image credits*

THE MAGICAL PEN LINE -  
RONALD SEARLE

01- 02 © The Ronald Searle Cultural Trust, reproduced by kind permission of the Ronald Searle Cultural Trust and The Sayle Literary Agency.

CONSTELLATION: A SURVEY  
OF ADM ANIMATION

03 1997 (2014) © Goh Wei Choon, Jiahui Wee

04 Tales of the Chugawagas (2011) © Khoo Yi Hui; Goh Huiying; Tan Lurong

03



04



Screening

## Best of ADM Digital Animation Students Best of ADM Digital Animation Faculty

08



### ABOUT THE SCREENING

Complementary to the Constellation exhibition the two shows present the selection of Academy Award nominated animation director and ADM visiting faculty Ishu Patel from over a decade of animated short films produced by ADM students and faculty. The films will be shown in traditional screening venues and formats to enjoy them in the best video and audio quality

STUDENTS  
SCREENING

7.30 - 8.30 PM

*opening date / time*  
Sunday 26 June 2016

FACULTY  
SCREENING

5 - 6 PM

*opening date / time*  
Monday 27 June 2016

*venue*  
Auditorium

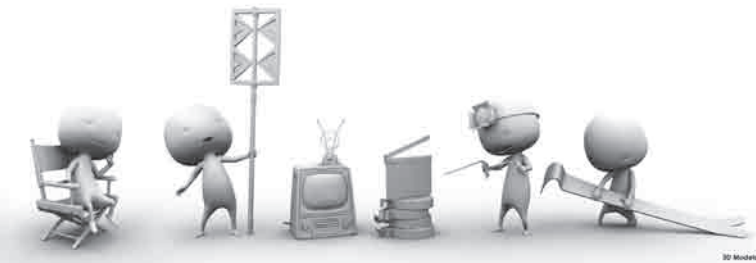
*curated by*  
Ishu Patel



05



06



07



*image credits*

BEST OF ADM DIGITAL  
ANIMATION STUDENTS

- 05 *Spycat and the Paper Chase*  
(2011) © *Derwin Silamaya*  
*Subali, Chun Hong Fung, Yu*  
*Xian Sob, Darren Lim*

- 06 *Tales of the Chugawagas*  
(2011) © *Khoo Yi Hui; Goh*  
*Huiying; Tan Lurong*

BEST OF ADM DIGITAL  
ANIMATION FACULTY

- 07 *The Beach Boy* (2015)  
*Directed by Hannes Rall*

- 08 *Whodunnit* (2014)  
*Directed by Kathrin Albers,*  
*Jim Lacy*

Screening

## Potpourri: A Selection of Malaysian Animation Shorts

### ABOUT THE EXHIBITION

The renowned Malaysian animation scholar and filmmaker Hassan Muthalib has assembled this screening that provides an overview of independent animation from Malaysia: The program of eight animated shorts showcases stories that range from the traditional to that of the contemporary; from cel-animation to that of the digital realm as well as stop-frame animation, and with design styles that delve into the country's traditional art forms, to that of the imagination via steampunk. The themes include family and culture, power and war, and of accepting imperfection and to go with one's dreams. This program shows the wide range of styles and stories that are emanating from young animation filmmakers over the last fifteen years, who make full use of cutting-edge technology to express themselves.

### SPECIAL EVENT

**5.30 - 6.30 PM**

#### *date / time*

Tuesday 28 June 2016  
5.30-6.30 PM

#### *venue*

Auditorium

#### *curated by*

Hassan Muthalib

Screening

## Best of Singapore Independent Animation

### ABOUT THE EXHIBITION

A selection of the best animated short films from Singapore curated by the renowned independent animation director Tan Wei Keong—a graduate of the Digital Animation program at the School of Art, Design and Media at NTU. His newest film “The Great Escape” has been selected for the most important animation film festival in Annecy for its 2016 edition. Here he presents an overview of the astonishing quality and stylistic variety Singaporean animation authors have developed through animated short films over (roughly) the last decade.

### SPECIAL EVENT

**1.30 - 2.30 PM**

#### *opening date / time*

Wednesday 29 June 2016

#### *venue*

ART 2-15

#### *curated by*

Tan Wei Keong

09



10



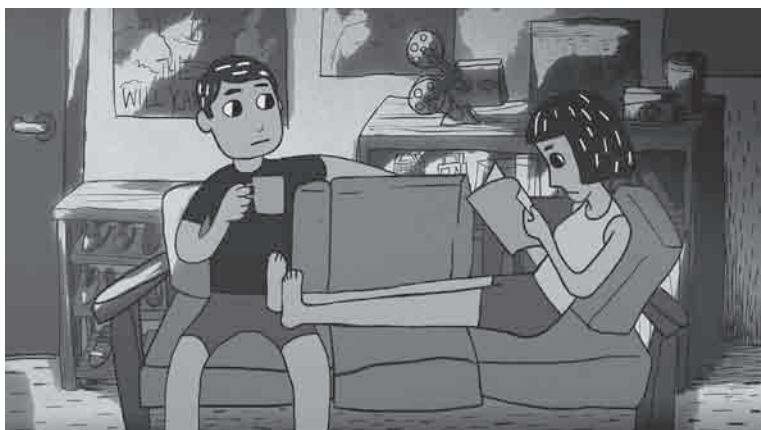
*image credits*

POTPOURRI: A SELECTION  
OF MALAYSIAN ANIMATION  
SHORTS

09-10 Singapura Dilanggar Todak  
(2000) *Directed by Alan Aziz*

BEST OF SINGAPORE  
INDEPENDENT ANIMATION

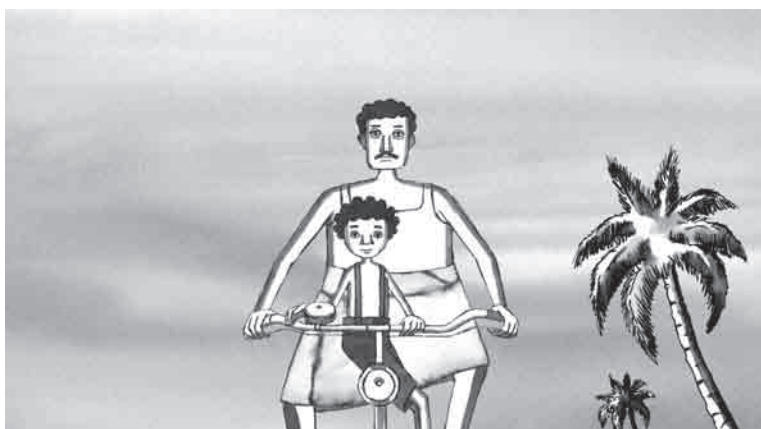
11



11 The Tiger of 142B (2015)  
*Directed by Harry and Henry  
Zhuang*

12 My Father is a Washerman  
(2009) *Directed by Srinivas  
Bhakta*

12





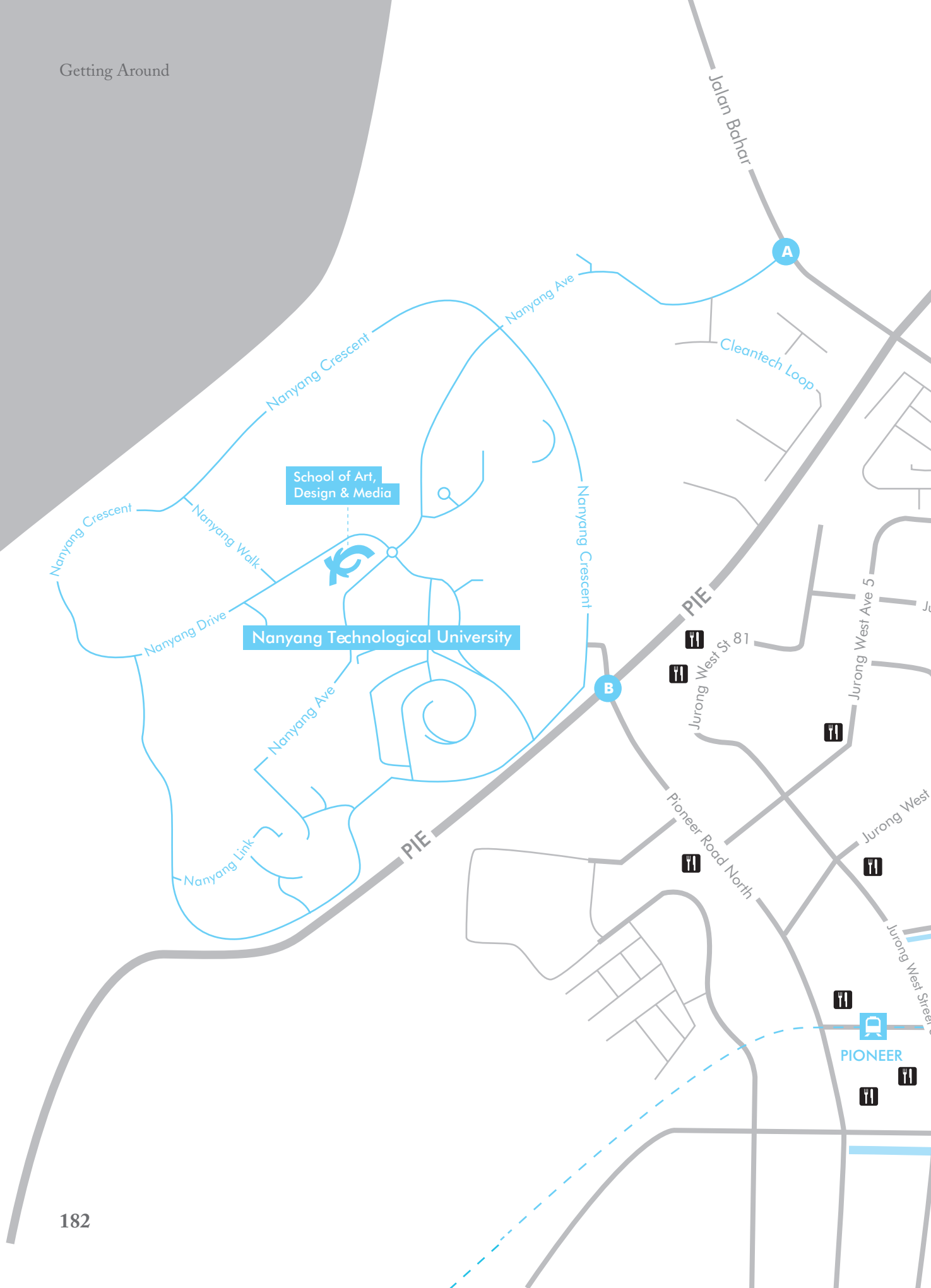


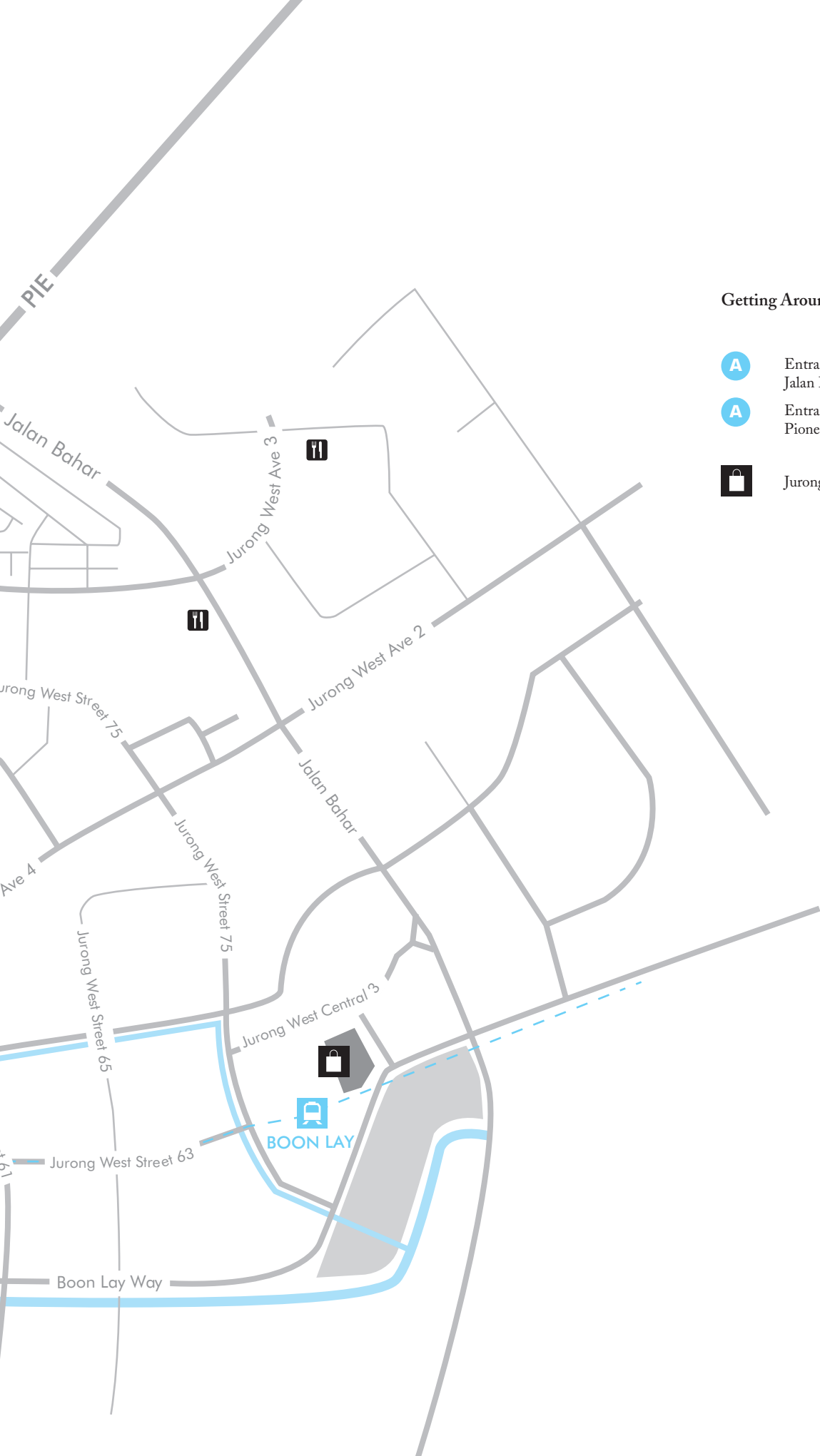
## SECTION 04

*- getting around -*




### PAGE

- |            |                        |
|------------|------------------------|
| <b>182</b> | 4.1 NTU Area Map       |
| <b>184</b> | 4.2 NTU Campus Map     |
| <b>186</b> | 4.3 ADM Wayfinding Map |





Getting Around

-  Entrance from Jalan Bahar
-  Entrance from Pioneer Road North
-  Jurong Point





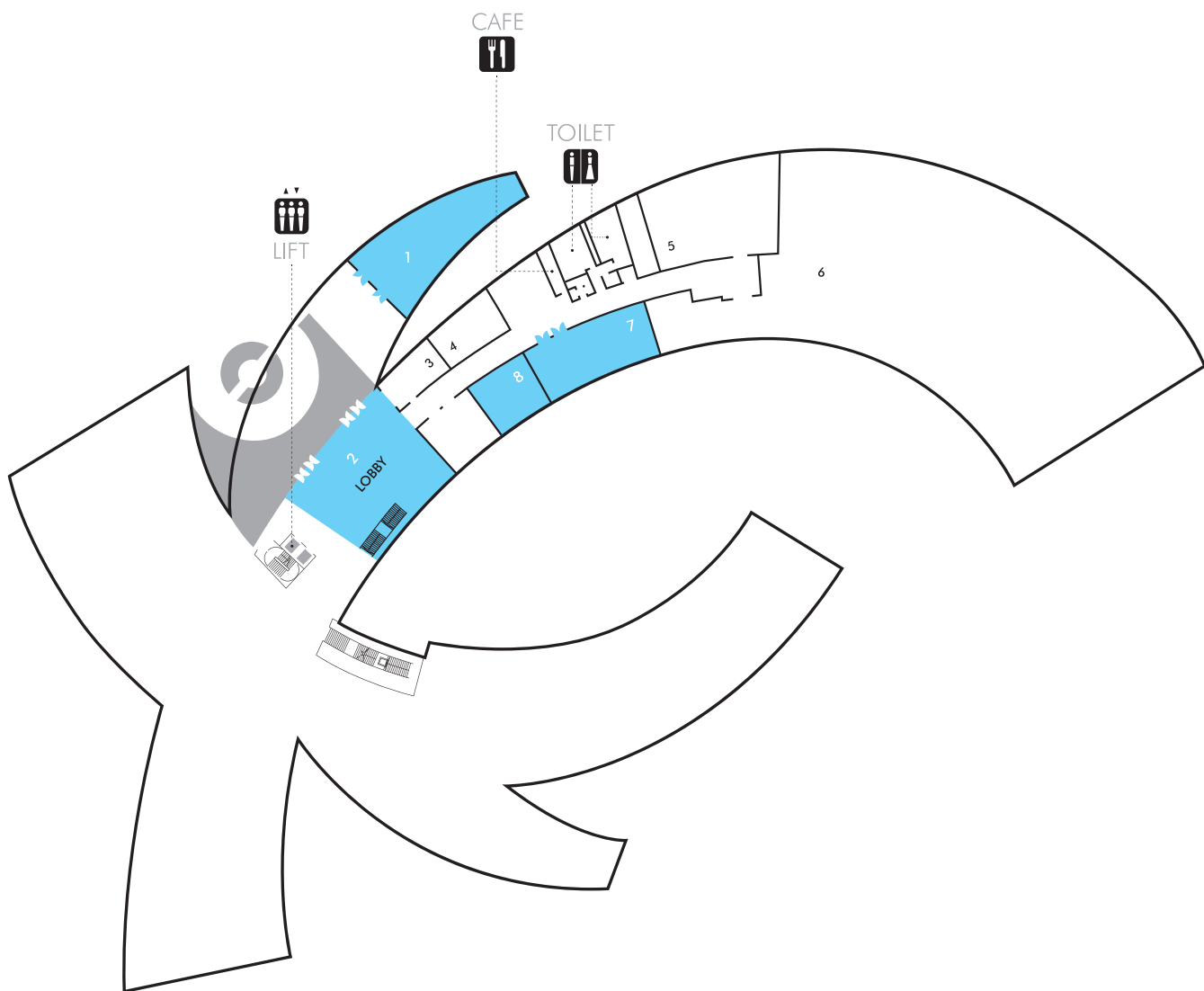


### Getting Around NTU Campus

- A** Entrance from Jalan Bahar
- A** Entrance from Pioneer Road North
- 1** Nanyang Executive Centre
- 2** Campus Clubhouse
- 3** Sports & Recreation Centre
- 4** Chinese Heritage Centre
- 5** Nanyang Auditorium
- 6** Yunnan Garden
- H1** — **H16** Student Halls
- GH** Graduate Hall
-  Food & Beverage  
**Canteen 2** — The nearest F&B outlet from ADM

### College & Institutions

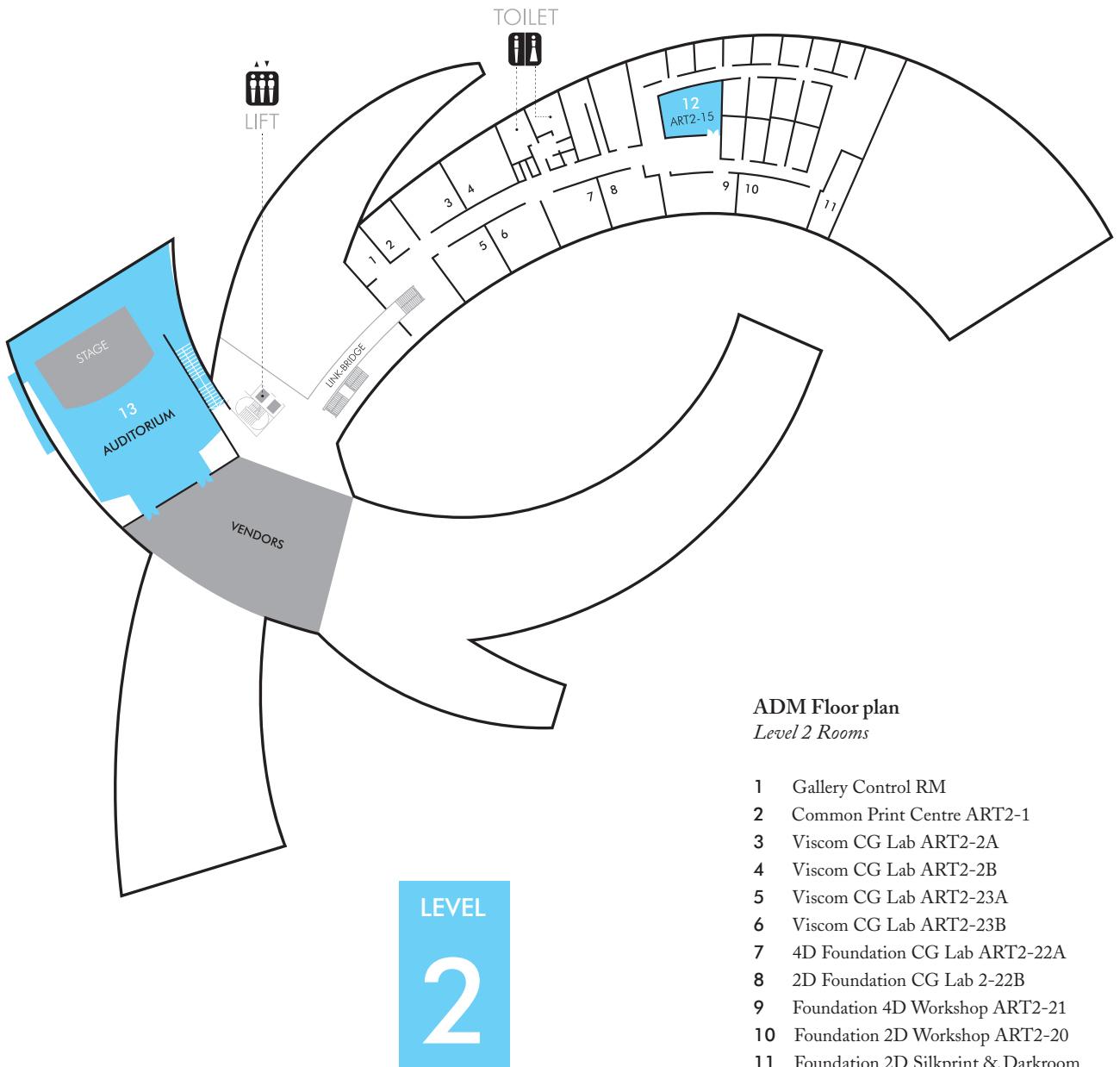
- CBE** School of Chemical & Biomedical Engineering
- CEE** School of Civil & Environmental Engineering
- EEE** School of Electrical & Electronic Engineering
- HSS** School of Humanities & Social Sciences
- LKCSom** Lee Kong Chian School of Medicine
- MAE** School of Mechanical & Aerospace Engineering
- MSE** School of Materials Science & Engineering
- NBS** Nanyang Business School
- NIE** National Institute of Education
- RSIS** S. Rajaratnam School of International Studies
- SBS** School of Biological Sciences
- SCE** School of Computer Engineering
- SPMS** School of Physical & Mathematical Sciences
- WKWSCI** Wee Kim Wee School of Communication & Information



LEVEL  
1

ADM Floor plan  
*Level 1 Rooms*

- 1 External Gallery
- 2 Lobby
- 3 General Office
- 4 Gallery Studio Annex ART1-1A
- 5 Studio
- 6 ADM Library
- 7 Internal Gallery
- 8 Viewing Space Internal Gallery

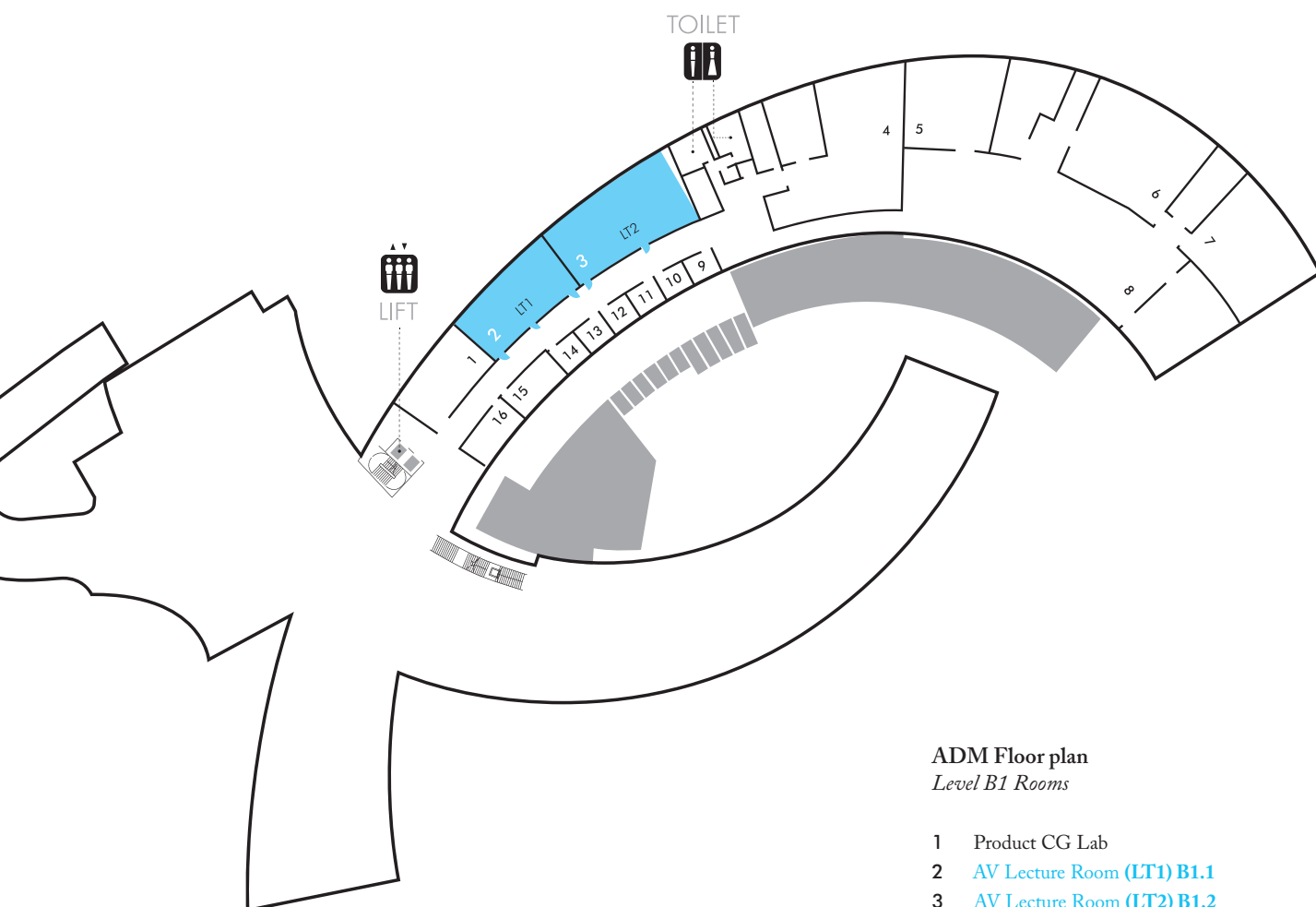


### ADM Floor plan Level 2 Rooms

- 1 Gallery Control RM
- 2 Common Print Centre ART2-1
- 3 Viscom CG Lab ART2-2A
- 4 Viscom CG Lab ART2-2B
- 5 Viscom CG Lab ART2-23A
- 6 Viscom CG Lab ART2-23B
- 7 4D Foundation CG Lab ART2-22A
- 8 2D Foundation CG Lab 2-22B
- 9 Foundation 4D Workshop ART2-21
- 10 Foundation 2D Workshop ART2-20
- 11 Foundation 2D Silkprint & Darkroom
- 12 Screening Common ART2-15
- 13 Auditorium

### Vendors

- Dharma Realm Buddhist Association
- Taylor & Francis Asia Pacific
- SAS members table
- Basheer Books



LEVEL  
**B1**

**ADM Floor plan**  
*Level B1 Rooms*

- 1 Product CG Lab
- 2 AV Lecture Room (LT1) B1.1
- 3 AV Lecture Room (LT2) B1.2
- 4 Open CG Lab
- 5 Photo Lighting Studio ARTB1-5E
- 6 Animation ARTB1-5C
- 7 Stop Motion ARTB1-5A
- 8 Graduate Area ARTB1-5
- 9 ACAD B1.6
- 10 ACAD B1.5
- 11 ACAD B1.4
- 12 ACAD B1.3
- 13 ACAD B1.2
- 14 ACAD B1.1
- 15 CRIT Room B1.2
- 16 CRIT Room B1.1

