

Panel C3

Sala delle Colonne 2

Expanded Practices: from the Night Club to the Street – Animating Public Space



Max Hattler

Expanded Abstractions: From Fake Holography to Broken Stereoscopy

Traditionally, narrative and character have been the key elements in discussions of animation. Abstract animation, due to its inherent de-emphasis of narrative, can help us understand experiential aspects of animation reception. Especially when placed outside of the standard single screen cinema format, and into multi-screen gallery installations, holographic public art contexts, or novel ways of using stereoscopic perception, animation can be used to draw our perceptions onto our own bodies. Using examples from my decade-long moving image practice, I aim look at some ways in which audio-visual abstraction can create such extra-ordinary experiences for the viewer which are qualitatively different from everyday experience.

Biography

MAX HATTLER is an artist working primarily with abstract animation, video installation and audiovisual performance. His work explores relationships between abstraction and figuration, aesthetics and politics, sound and image, and precision and improvisation. He holds a BA in Media and Communications from Goldsmiths, an MA in Animation from the Royal College of Art, and a Doctorate in Fine Art from the University of East London. His work has been presented at museums and galleries around the world, such as Animamix Biennale Hong Kong (2016), MoCA Taipei (2016, 2011, 2010), Museum of Contemporary Art Zagreb (2015), Zhou B Art Center Chicago (2015), and Tate Britain London (2014). Awards include Third Culture Film Festival (2016), Bradford Animation Festival (2014), and several Visual Music Awards (2014, 2011, 2010). He has performed live around the world, including at Seoul Museum of Art (2015), EXPO Milano (2015), Clockenflap Festival Hong Kong (2016, 2015) and the Punto y Raya Festival in Reykjavik (2014). Max is an Assistant Professor at the School of Creative Media at City University of Hong Kong.

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