

Panel C3

Sala delle Colonne 2

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



Pedro Serrazina

Animation is a personal place

Writing about the “otherness” of early cinema, Elsaesser identifies “the increasing detachment of images from their material referents, ‘freeing’ them for narrative, for becoming bearers of cultural and social identities.” Bringing this idea into a contemporary context, this presentation will discuss two animation projects in which animated space is used as a tool to reflect on individual and cultural space. These projects, an installation in Tunisia and a workshop film produced in São Paulo, will also be framed by my ongoing practice-based PhD research, on the construction and use of animated space as a narrative tool.

Referring to extracts of practical work, the presentation will address how the use of animation and its procedure can allow animators and workshop participants to go beyond a superficial perception of familiar, “lived” spaces and develop a deeper awareness of their social and individual context.

Through the combination of eye observation, camera framing and the use of hand drawing, a process of re-connection occurs, leading to a re-appropriation and re-discovery of familiar environments, to develop a renewed sense of place.

Biography

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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.

Pedro’s practical and academic work is particularly focused on investigating the construction and manipulation of animated space. He is interested in its potential to challenge students’ and practitioners’ expectations, the impact it has on the perception of personally known or previously experienced spaces and, thereby, on the sense of individual and cultural identity.

Recent site-specific work includes a commission for a sand-animated installation (Museum of Sephardi Culture, north of Portugal) and a video-animation installation for Dream City 2015, the Tunis Biennale of Public Art, Tunisia, connecting Lisbon and Tunis via a double projection “corridor” between the two different cities and cultures.

Recent film work: “E Preciso que eu Diminua”, an animated music video (for Portuguese musician Samuel Uria) that plays with the sense of scale to represent the need to get rid of physical and emotional baggage, has also been adapted as an interactive installation for *Animar 12*, a collective animation exhibition, in Vila do Conde, Portugal.

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.

Pedro combines working as director 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. His films have been exhibited in festivals around the world and he has run workshops in Europe, the US and Tunisia.

Pedro is a member of the Society for Animation Studies, regularly taking part in its conferences, has published academic articles, a book of short stories and illustrations, and his work is referenced in many animation publications. He is currently preparing his next film, with funding from the Institute of Portuguese Filmmaking.