

Panel C3

Sala delle Colonne 2

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



Rose Bond

At a Loss for Words: Problems in Defining Animated Projections

While past SAS Conferences attest to the expanded presence of animation with titles such as *The Cosmos of Animation* (2016), *Beyond the Frame* (2015), *Redefining Animation* (2013), *Animation Evolution* (2010), *Animation Universe* (2007), *Animated Worlds* (2003, for much of the population, animation remains firmly affixed to the cartoon. There seems to be a paucity of language to succinctly describe, and aptly recognize, animation variants in descriptive tag lines for projections and installations. In the US 'video mapped' seems to be the emergent term for projections that transcend the traditional rectangle to co-exist with physical-architectural space even though much of their content could be described as animated.

Historically scholars and film theorists have formed definitions for non-commercial 'experimental' films - Expanded Cinema, Visual Music, Painting with Light. Using my recent multi-channel, animated, feature-length live performance/projection for Olivier Messiaen's *Turangalila-Symphonie* as a basis, I hope to identify factors that may help shape and define animated multi-screen work. I will explore several lines of inquiry from the viewpoint of a director's intentionality in an effort to sort spectacle from a more nuanced range of conceptual, emotional and perceptual experience. Questions might include: the significance of physical space and scale; the use of representational or abstract – associative or illustrative images; presence or lack of cinematic conventions; and an analysis of structures brought into play to create an emotional arc.

Biography

ROSE BOND, animator and media artist has been internationally recognized for her monumental, content-driven, animated installations. Rear projected in multiple windows, her themes are often drawn from the site, existing at the juncture of memory, architecture and public/private space. Her installations have illuminated urban spaces in Portland (2014, 2007, 2002), Zagreb (2013), Toronto (2011), Exeter UK (2010), Utrecht Netherlands (2008) and New York (2004). In 2016 Bond directed her first feature length animated projection in concert with the Oregon Symphony's performance of Olivier Messiaen's *Turangalila-Symphonie*.

Bond's direct animation films have been presented at major international festivals, including Annecy, Ottawa, Hiroshima, Sundance and New York and are held in the MoMA Film Collection. Bond was awarded an Oregon Media Arts Fellowship in 2016. She received her MFA in Experimental Film from the School of the Art Institute of Chicago on a Princess Grace Graduate Scholarship. Canadian born Bond is based in Portland, Oregon where she leads Animated Arts at the Pacific Northwest College of Art. She is a member of the editorial board for AP3 (*Animation: Process, Practice & Production*).

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