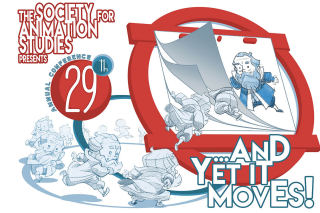


Panel F2

Sala delle Colonne 1

Animation and Memory: Forms, Methods, Contexts, Practices



Samantha Moore

Colliding Realities: Animating Memories of Feet and Faces

Animation, used in a documentary sense, is generally agreed to well represent the internal: variously described as the subjective (Wells, 1997: 42), penetrative (Wells, 1998: 122) expressive (Honesty Roe, 2009) or evocative (Honesty Roe, 2013: 25) mode. This evocation of an internal state is often used to represent memory, and this paper will look at the ways in which corporeal memory is represented in animation practice, using the author's work on prosopagnosia and phantom limb syndrome (2015).

The concept of muscle memory is a pervasive one and despite recent a study which broadly debunks the idea (Gunderson, 2016) the kinesthetic sense of the body in space *is* hardwired into the cerebral cortex through the 'Penfield's homunculus' (cited in Ramachandran, 1998). Through working with people who had phantom limb syndrome we explored how their assumptions about, and memories of, their absent limb collided with their physical experience of their injury. Correspondingly in the work on animating prosopagnosia one of the recurring themes (in cases of acquired prosopagnosia) that emerged was one of memories of faces superseding the known but unrecognisable reality. Scientists can explain how they think the brain works by mapping the cortex or understanding synaptic connection 'but they cannot convey how experience feels the way it does to us as individuals' (Ede, 2005: 3-4). The oneiric nature of animation allows idiopathic experiences of conflicting haptic ideas to inhabit the same space, and to convey that duality to the viewer. '... we recognize vision as embodied and representable not only in its objective dimensions as the visible skin of things but also in those subjective dimensions that give us visual gravity.' (Sobchack, 2004: 204).

Biography

Samantha Moore (University of Wolverhampton) is an international award winning animated documentary maker. Amongst her awards is one 'for Scientific Merit' from the journal *Nature* (Imagine Science Film Festival, New York, 2010). Her most recent film [Loop](#) (an Animate Projects commission funded by the Wellcome Trust, 2016) has screened internationally at festivals and venues and most recently won a prize at RawScience festival, LA (2016). Sam is passionate about the ability of animation to convey reality in new and surprising ways and has a Ph.D. (2015), about the way animation can be used to document perceptual brain states, such as phantom limb syndrome and prosopagnosia. She has made several international award winning short animated documentaries animated, including; [Success with Sweet Peas](#) (2003), [doubled up](#) (2004), [The Beloved Ones](#) (2007), [An Eyeful of Sound](#) (2010), [Shadow Stories](#) (2013), and [Loop](#) (2016). Samantha is a senior lecturer in animation at the University of Wolverhampton and the co-author of *Fundamentals of Animation* (2nded) with Paul Wells (Bloomsbury, 2016).