



UNIVERSITÀ
DEGLI STUDI
DI PADOVA

dbc
DIPARTIMENTO
DEI BENI CULTURALI
E DELLO SPETTACOLO
CREATIVO DELLA MUSICA

n NEMO
ACADEMY

Scuola
Internazionale
di Comics
Accademia delle Arti
Figurative e Digitali

Cinit
Cineforum Italiano

THE SOCIETY FOR
ANIMATION
STUDIES
PRESENTS

ANNUAL CONFERENCE
29th



JULY 3-7 2017

PALAZZO BO

BOTANICAL GARDEN

Via VIII Febbraio, 2, 35122 - Padova

Via Orto Botanico, 15, 35123 - Padova

Università degli Studi di Padova

THE NIGHT

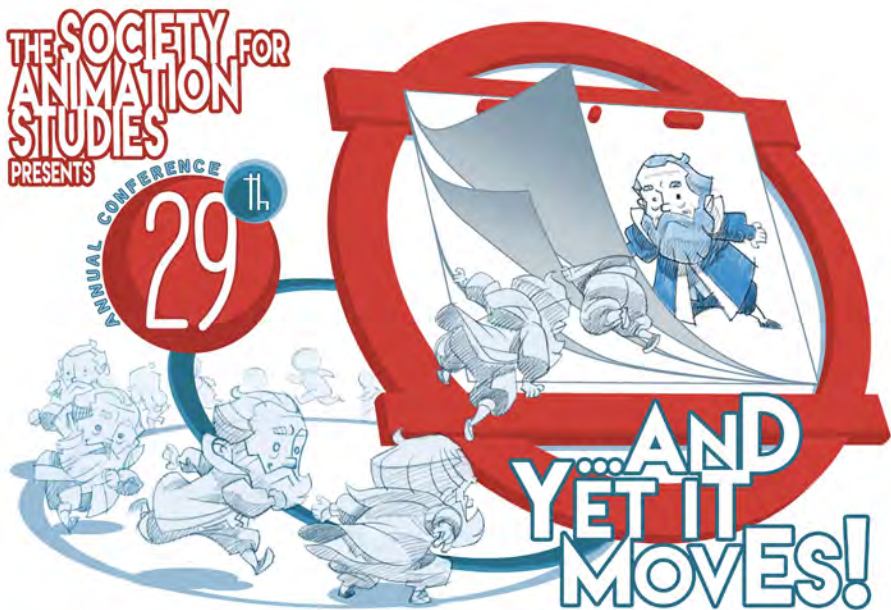


SAS 2017

Università degli Studi di Padova
Dipartimento dei Beni Culturali

JULY 3-7, 2017

“... And yet it moves!”, was the response of Galileo Galilei, a former professor at the University of Padova, after he was forced to reject the idea of an Earth spinning around an unmoving Sun.



In 2017, more than 380 years later, those words will come back to title the 29th Annual Conference of the SAS-Society for Animation Studies, held at the same institution where Galileo taught: one of the most ancient universities in Italy and in the whole world, founded in 1222.

The Department of Cultural Heritage of the University of Padova is one of the very few academic centers in Italy where History of Animation is taught. In 2014, it hosted the first Italian academic conference on animation, “Il cinema d’animazione e l’Italia” (Italy and the Animated Film), endorsed by the SAS. A mere 40 km (25 miles) from Venice, the Department of Cultural Heritage is a place where the Italian traditions of the arts and humanities meet the newest researches and expressive forms. Animation is primarily engaged in this interchange, which benefits also from the collaboration with institutions like the International School of Comics.

WELCOME

As Director of the Dipartimento dei Beni Culturali (Department of Cultural Heritage) of the University of Padova, it is my pleasure to extend a warm welcome to all the delegates of the 29th SAS Annual Conference, “... And Yet It Moves!”.

Scientific and cultural dialogue between different academic disciplines has always been one of the major commitments of the Department, which gathers together scholars and experts in Archeology, Music, Theatre, Cinema and Fine Arts. I think that Animation is today one of the most challenging grounds where to express interdisciplinarity at its best.

Moreover, the Department is currently engaged in an active promotion of the study of Animation. In 2014, “Animation and Italy” has been the first academic conference on animation ever organized by an Italian university. It was co-supported by the SAS itself; a second edition (“Animation and Arts”) followed in 2016. Since 2014, our second cycle degree program in Theatre, Film, Television and Media Studies has been offering the only course in History of Animation currently active in Italian universities.

I am excited and honored to see a SAS conference happen in our country for the first time. I am looking forward to the numerous occasions of exchange and growth that the SAS delegates are about to bring to the Department, to the University and to the Italian scientific community of Animation as a whole.

Prof. Jacopo Bonetto
Director, Department of Cultural Heritage



PRESIDENT'S ADDRESS



**Benvenuto!
Welcome to the 2017 Society for
Animation Studies Conference.**

This year's conference, in beautiful, historic Padova brings us to Italy and a seat of great knowledge. The prolific scientist of the 17th Century, Galileo Galilei is one of Padova's most famous alumnus and it is his proclamation "and yet it moves" which provides us with our conference theme of animation and movement. I extend my thanks to our hosts, University of Padova, and hope that they enjoy having the SAS in town!

The program this year is absolutely packed and reflects even more than ever our growing and diverse membership as well as the development of animation studies as a discipline. With numerous notable keynotes and a wide range of topics, 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 Marco Bellano and his conference team, who has worked hard to put together a fantastic looking program in a stunning and rather humbling historic setting. I am looking forward to experiencing the location almost as much as the papers!

I wish you all a wonderful conference.
Best wishes,

*Dr Nichola Dobson
University of Edinburgh, UK
President of the Society for Animation Studies*

CONFERENCE CHAIR'S WELCOME

It all started in Canterbury, at SAS 2015. There, for the first time, the idea of a SAS conference in Italy started to take shape. Two years later, here we are, ready to welcome the SAS delegates at the Palazzo del Bo and Orto Botanico - two major landmarks of Padova, the city of the second most ancient University in Italy.

It has been two hectic and challenging years. After the SAS selected our conference proposal, the enormity of what we were going to step into became apparent. However, a team of well-motivated people started to form spontaneously. Prof. Alberto Zotti Minici, a mentor and a friend to me, collaborated to the planning work with his generous resourcefulness and scientific expertise; prof. Jacopo Bonetto involved the Department and the University in the most prompt and effective way; Sistema Congressi, a company led by Marisa Sartori, joined the project and set up an extraordinary organizing secretariat, under the coordination of Sabrina De Poli and Marzia Pegoraro; Paolo Kirschner lent his design and computer skills to the website, program and poster. Carlo Piu, from the Scuola Internazionale di Comics Padova, created the conference logo and mascot – the “little guy with the beard”, as someone called him.

The response to the call for papers was large and enthusiastic: more than 180 proposals, from 29 different countries. After the selection, the final program is a truly articulated one; we hope that everyone will find something interesting in it.

We worked to make SAS 2017 an engaging experience even outside the conference rooms. That is why the SAS delegates will find an exhibition on Italian Animation at Palazzo Angeli, curated by Paola Bristot; they will also be offered a special screening of experimental animations at the MPX cinema, endorsed by the Cinit-Cineforum Italiano.



It is not just out of pride that I earlier mentioned the old age of the University. It was instead to imply how exciting it is, to find a home to ancient academic traditions full of interest and passion towards one of the liveliest research fields of today - Animation Studies. It is an occasion to be treasured.

Enjoy SAS 2017!

*Dr. Marco Bellano
University of Padova, Italy*



SCIENTIFIC COMMITTEE

Chair

- **Marco Bellano**
Università degli Studi di Padova

Conference curators

- **Alberto Zotti Minici**
Università degli Studi di Padova
- **Marco Bellano**

Scientific Committee

- **Marco Bellano**
- **Nichola Dobson**
Edinburgh College of Art – SAS President
- **Chris Pallant**
Canterbury Christ Church University
- **Paul Ward**
Arts University Bournemouth

THE SOCIETY FOR ANIMATION STUDIES

PRESENTS

ANNUAL CONFERENCE

29

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KEYNOTE SPEAKERS

Ron Barbagallo

Ron Barbagallo runs an Art Conservation practice devoted to the ethical repair and scientific preservation of classic animation art. Founded in 1988, Barbagallo's repairs and conservation practice is distinguished by his nearly 30 year collaboration with Conservation Scientist Michele Derrick.

In 2015, Barbagallo gathered additional colleagues with Disney and Warner Bros. experience and formed The Research Library at Animation Art Conservation. Barbagallo's League of Extraordinary Gentlemen plus one Woman sort, inventory and digitize collections of Animation Art, and Motion Picture Artifacts. The maiden 'lost and FOUND' lecture from The Research Library at Animation Art Conservation was held at Chapman University on December 1, 2015. This lecture unveiled an Anamatic that represents the full version of Salvador Dalí's Destino. Media coverage of: 'Salvador Dalí's Destino: Lost, Found and RESTORED to Dalí's original intent' went viral globally in print publications and all over the Internet.

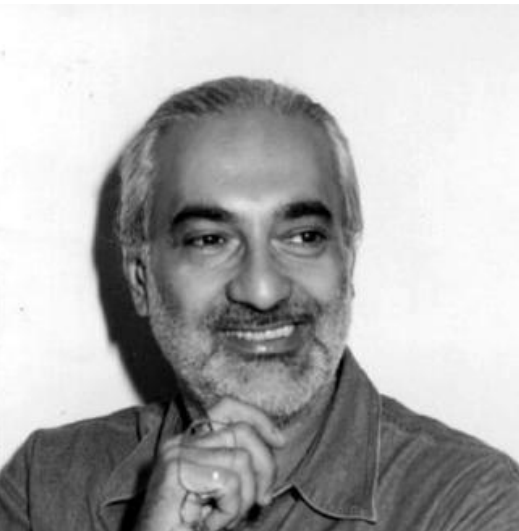


Gian Piero Brunetta

As a film historian, Gian Piero Brunetta dedicated himself to a vast research work, centered around the Italian production, but also focusing on the audience and on the cultural and symbolic value of this art form. He graduated from the University of Padova in 1966, where he studied under Gianfranco Fo-

lena and Sergio Bettini. He has been teaching History of Cinema in Padova since 1970; in 1982, the first edition of his History of Italian Cinema was published. Among his other books: Letteratura e cinema (1976); Cent'anni di cinema italiano (1991); Il viaggio dell'icononauta (1997); Il ruggito del Leone (2013). He was visiting professor at the universities of Iowa, Princeton and Chicago. He participated in the production of RAI TV programs and of Ettore Scola's film Splendor (1998). He was curator of major exhibitions about Italian art, as The House of Images (Tokyo, 1990) and La città del cinema (Cinecittà, Rome, 1995).

Leonardo Carrano



Leonardo Carrano was born in Rome in 1958. He trained as a painter; in 1980, he won the Lubiam prize, awarded by Renato Guttuso. Since 1992 he has been making experimental animated films, combining various techniques and languages, both traditional and digital. His animations have been broadcasted several times by various RAI programs as "Blob", "Blob cose mai viste". In 1994 he created the virtual sets for a Fininvest program, "L'Angelo". His films have been selected by the most important national and international festivals including: Venice Film Festival, the Locarno Festival, Rome Film Festival. He worked with important composers of contemporary music like Sylvano Bussotti, Giorgio Battistelli,

Ennio and Andrea Morricone. His most recent works include Aeterna (2013), a collection of short films set to Wolfgang Amadeus Mozart's Requiem KV 626; and Jazz for a Massacre (2014). He is currently working on a new short film based on music by Ennio Morricone.

Héctor Cristiani

Héctor Cristiani is the grandson of Quirino Cristiani; he was born in the same day and month of his grandfather, July the 2nd.

He participated in his achievements and experiences for forty years, and he collected a rich number of stories about the way of life and thinking of an outstanding pioneer of animation.

Photographer, musician and speaker for a radio program on local art forms, Héctor Cristiani worked also for a team of sport, music, theater and cinema journalists. In 2014 he published his book *Mi Abuelo el Primero*, a biography of Quirino Cristiani. He participated in two documentaries about the life and work of his grandfather: *El Misterio del Primer Film Animado* (Gabriel Zucchelli, 2008) and *Sin Dejar Rastros* (Diego Kartaszewicz, 2015). He took part in many events and exhibitions about animation. He is currently with the team of Radio FM La Tribu, who

has been organizing the “Carton” International Festival of Animation for seven years. They also sent a petition to the House of Representatives of Argentina to make November 9 (the release date of *El Apóstol*) the National Cartoon Day. Half of the House has already approved of it. He preserves the material and intellectual legacy of Quirino Cristiani.



Janeann Dill

In brief, Dr. Dill's Keynote Address distinguishes modes of animation and turns an intelligent eye towards an historical, philosophical, and aesthetic nomenclature in experimental animation. Awarded a D.Phil. with

Honours in Philosophy, Art, and Critical Thought from the Europäische Universität für Interdisziplinäre Studien, Switzerland, Dr. Janeann Dill has authored and lectured extensively as a scholar in experimental animation and the Authorized Biographer of Jules Engel (1909-2003). From serving as Chair of College Art Association's historically first panel on scholarship in experimental animation; as Scholar to the Museum of Science Boston's origination of the interactive exhibition, Behind the Science of PIXAR; and as Keynote at the Danish Animation Studies International Conference, Film and Media Institute, University of Copenhagen, Dr. Dill's recent attributions are contributing author to Giannalberto Bendazzi's Animation: A World History, Vol.2, and presenting scholar at Harvard's Film Archive event, "The Animated Cosmos of Karen Aqua." Dill's praxis in experimental film and fine art have garnered a James Irvine Foundation Grant, Ahmanson Foundation Grant, Annenberg Foundation Grant as one of ten Independent Media Grants, and three National Endowment for the Arts Grants. Dr. Janeann Dill is Affiliated Faculty, Emerson College, (Boston), for Advanced Critical Writing and Research Seminars in Animation Histories. Dr. Dill serves as Chair of Jury for SAS' Norman McLaren – Evelyn Lambart Award, "Best Scholarly Article in Animation."

Laura Minici Zotti

After she saw a magic lantern show by Janet Tamblin, Laura Minici Zotti began her career as a lanternist. Since 1975, she had been spreading the knowledge of precinema throughout the world, by giving magic lantern shows. She used a bi-unial magic lantern by J.H. Steward (1880), with 19th Century glass slides (8 x 8cm), animated by small mechanisms. She established in Padova in 1998 the Museum of PRECINEMA, a unique 'Museum of Wonders' that combines public and private interest. It is based in the Palazzo Angeli, a 15th century building. It displays the optical instruments and hand-painted magic lantern slides, which date back to the 18th and 19th centuries, that constitute the Minici Zotti Collection. In 2008 she received the Jean Mitry award at the Silent Film Festival of Pordenone. In



2010 the President of the Italian Republic, Giorgio Napolitano, awarded her the Vittorio De Sica Prize for Culture. On November 7, 2010, during the Pordenone Silent Film Festival, she gave her farewell performance; the lantern's lamp was turned off to a standing ovation.

Tony Tarantini

Professor Tony Tarantini considers teaching to be his *raison d'être*. He has taught a wealth of animation and visual arts courses and workshops. His areas



of animation expertise are: animation production, directing, storyboarding, layout, design, and art direction. He believes in helping students develop a vision of their creative identity and instill in them a belief that they can access their potential and realize it. He has been teaching at Sheridan College since the year 2000. Tony is a veteran of the animation industry with more than 20 years of creative and management experience. He is fluent in Italian and studied painting, drawing, and art history for two years in Florence Italy, a place he frequents regularly and teaches often.

His current research focuses on the relationships between animation theory, practice, and pedagogy. Professor Tarantini is an active member of the Society for Animation Studies, the Lead of the Society's Industry Committee and the Chair of the 26th Society for Animation Studies Conference which was hosted by Sheridan College.

PROGRAM at a glance

Do you need help?

For instant support, join the
Facebook group SAS 2017 - Help Desk
www.facebook.com/groups/670772103047536
and post your question there.



Monday 3 July – Palazzo del Bo

12:30	Registration Main Entrance
13:00	Welcome Aula Magna
13:45	Welcome Address from the curators and exhibiting authors of the "Animazioni Italiane" exhibition Aula Magna
14:30	Harvey Deneroff Keynote: Gian Piero Brunetta Aula Magna
15:30	Coffee Break
16:00	Keynote: Laura Minici Zotti Aula Magna
17:00	Free Time Optional Guided Tour of the Palazzo del Bo
18:30	Opening Cocktail
21:00	Keynote-Event: Janeann Dill Cinema MPX

Tuesday 4 July – Orto Botanico

8:30	Registration Main Entrance			
8:45	Welcome/Notices Auditorium			
9:00	Keynote: Tony Tarrantini Auditorium			
10:00	Coffee Break			
10:20	Roundtable: From Student to Professional-Preparing the Practitioner Auditorium			
12:00	Lunch			
13:00	Panel A1 Auditorium	Panel A2 Sala delle Colonne 1	Panel A3 Sala delle Colonne 2	Panel A4 Sala Emiciclo
14:40	Coffee Break			
15:00	Panel B1 Auditorium	Panel B2 Sala delle Colonne 1	Panel B3 Sala delle Colonne 2	Panel B4 Sala Emiciclo
16:40	Comfort Break			
17:00	Panel C1 Auditorium	Panel C2 Sala delle Colonne 1	Panel C3 Sala delle Colonne 2	Panel C4 Sala Emiciclo

Poster Session

Wednesday 5 July – Orto Botanico

8:30	Registration Main Entrance				Poster Session
8:45	Welcome/Notices Auditorium				
9:00	Keynote: Leonardo Carraro Auditorium				
10:00	Coffee Break				
10:20	Panel D1 Auditorium	Panel D2 Sala delle Colonne 1	Panel D3 Sala delle Colonne 2	Panel D4 Sala Enrico	
12:00	Lunch				
13:00	SAS 2018 Preview/GM Auditorium				
14:30	Coffee Break				
15:00	Panel E1 Auditorium	Panel E2 Sala delle Colonne 1	Panel E3 Sala delle Colonne 2	Panel E4 Sala Enrico	
16:40	Comfort Break				
17:00	Keynote: Ron Barbagallo Auditorium				
18:00	Post Graduate Event				
20:30	Conference Dinner Ristorante Lo Zairo				

Thursday 6 July – Orto Botanico

8:30	Registration Main Entrance				Poster Session
8:45	Welcome/Notices Auditorium				
9:00	Panel F1 Auditorium	Panel F2 Sala delle Colonne 1	Panel F3 Sala delle Colonne 2		
10:40	Coffee Break				
11:00	Panel G1 Auditorium	Panel G2 Sala delle Colonne 1	Panel G3 Sala delle Colonne 2		
12:40	Lunch				
13:40	Panel H1 Auditorium	Panel H2 Sala delle Colonne 1	Panel H3 Sala delle Colonne 2		
15:20	Coffee Break				
15:40	Panel I1 Auditorium	Panel I2 Sala delle Colonne 1	Panel I3 Sala delle Colonne 2		
17:20	Comfort Break				
17:30	Keynote: Hector Cristiani <i>Followed by: Special Award Ceremony - 100 years of full-length animated features - Massimo Fossi, 949 Creative Studio</i> Auditorium				
18:30	Closing Remarks Auditorium				
19:30	Optional Final Event The SAS 2017 Raffel Cafè El Pilar, Piazza dei Signori, 8				

PROGRAM

Monday 3 July - Palazzo del Bo

- 12:30 **Registration**
Main Entrance
- 13:00 **Welcome**
Aula Magna
- 13:45 **Welcome address**
from the curators and exhibiting authors of the
“Animazioni italiane” exhibition
Aula Magna
- 14:30 **Harvey Deneroff Keynote**
Gian Piero Brunetta
Aula Magna
- 15:30 *Coffee Break*
- 16:00 **Keynote**
Laura Minici Zotti
Aula Magna
- 17:00 Free Time
Optional Guided Tour of the Palazzo del Bo
- 18:30 Opening Cocktail
- 21:00 **Keynote-Event**
Janeann Dill
Cinema MPX
Free entrance - open to the public



To access the full abstracts and bios of the presenters, please use this QR code!
You will be redirected to a web page listing all the conference sessions: each name is linked to a PDF file with full information.

Tuesday 4 July - Orto Botanico

- 8:30 **Registration**
Main Entrance
- 8:30-18:00 **Poster session**
Sean McComber-Eric Farrar; Cheryl Briggs; Vincenzo Maselli;
Molinia Anne T. Velasco
Presenters are invited to stand by their posters during breaks and lunches, to interact with the other participants
- 8:45 **Welcome/Notices**
Auditorium
- 9:00 **Keynote**
Tony Tarantini
Auditorium
- 10:00 *Coffee Break*
- 10:20 **Round Table**
Auditorium
From Student to Professional-Preparing the Practitioner
Moderator: Robert Musburger
Linda Simensky, Mihaela Mihailova, Tony Tarantini,
Cristina Formenti, Maureen Furniss
- 12:00 *Lunch*
- 13:00 **Panel A1**
Auditorium
Education and Animation I
Chair: Amy Davis
- Jan Caspers, Gary Rosborough
From Material Transformation to Media Sovereignty
 - Raquel Coelho, Rex Grignon
A Collaboration Platform for Successful Student Projects
 - Matt Gidney
“Herding Cats” – An animation studio pipeline for university students

20

Panel A2

Sala delle Colonne 1

Women in Animation: The Contemporary International Context

Chair: Bella Honess Roe

- Linda Simensky
Women as Cartoon Creators
- Terry Wragg
Leeds Animation Workshop: A Women's Collective
- Samantha Moore
Animated Spaces: independent female animators and the spaces they work in
- Nazli Eda Noyan
Women on the Verge of Animation

Panel A3

Sala delle Colonne 2

Art and Technology in Digital Animation

Chair: Tony Tarantini

- Davide Benvenuti
Line stylization for 2D animation tools; reinventing Ronald Searle in the Digital Era
- Nicolò Ceccarelli
Expanding informative space with animation
- Eric Patrick
Numbers Don't Lie: Animated Infographics Marketing and Propaganda
- Corrie Francis Parks
Peeling Back the Painted Onion: How Digital Workflow Changed the Paint-on-glass Aesthetic

Panel A4

Sala Emiciclo

National Experiences in Animation I: the Far East

Chair: Hannes Rall

- Shaopeng Chen
Industrial Transformation and Aesthetic Exploration: China's New Generation Cinema Animation

- Zhijun Peng
From Political Animation Features to Animation Features' Politics: the Change of Chinese Animation Features
- Love Asis Cabrera
Marking of the Past: Surmount Unsuccessful Full Length Animated Film in the Philippines

14:40 *Coffee Break*

15:00 **Panel B1**

Auditorium

Education and Animation II

Chair: Tony Tarantini

- Alba Montoya Rubio
Use and Abuse of the Film Inside Out (2015) as Didactic Resource
- Joe King
Rock, Paper Scissors. Expanded Forms of Animation, its Use Within Live Stage Production and the Role of Research Knowledge Exchange within Live Projects
- Timothy Jones
What Next? Job, internship, and incubator placement in for-profit animation education

Panel B2

Sala delle Colonne 1

Researching the History of Women in Animation

Chair: Bella Honess Roe

- Bella Honess Roe
A Gendered Past? The History of Historical Research into Women in Animation
- Caroline Ruddell
The Crafty Animator: 'Handmade' Animation and Cultural Value
- Malcolm Cook
'Distributor As a Woman Proves Surprise': Margaret Winkler and the Transformation of Early Animation History

- Pascal Lefevre & Roel Vande Winkel
A Belgian Tragedy? Rediscovering Nicole Van Goethem (1941-2000)

Panel B3

Sala delle Colonne 2

Animation and the 3D Digital World

Chair: Pierre Floquet

- Lauren Carr
Technical Artistry
- Mat Clark
Hair; The Development of Simulation. An Historical Account
- Chris Carter, Sorin Oancea
What is Holography and How Will it Change Everything?
- Raz Greenberg
The Animation of Gamers and Gamers as Animators in Sierra Online's Graphic Adventures

Panel B4

Sala Emiciclo

National Experiences in Animation II

Chair: Giannalberto Bendazzi

- Maitane Junguitu
From 'Justin Hiriart' to 'Ipar haizearen erronka'. Animating the Basque Whale Hunters
- Nicola Stefan
Moving Pinocchio from paper to screen. Illustration, animation and prototypal storyboarding in the Italian cultural industry
- Steve Henderso
Special and Earnest – What makes Ethel & Ernest the archetypical British Animated Feature?
- Chris Pallant
Do you speak Clanger? – An introductory history of the Smallfilms studio

16:40

Comfort Break

17:00

Panel C1

Auditorium

Education and Animation III

Chair: Timothy Jones

- Ang Qing Sheng
A painting-inspired approach to develop exploration in 3D Computer Graphics Visual Design
- Qian Zhang
The Hope of Chinese Animation
- Zeynep Akçay
Animating for a Preschool Interactive Film: A Case Study of How the Modular Logic of Interactivity Affects the Character Animation and Other Factors of Narrative Immersion

Panel C2

Sala delle Colonne 1

More Perspectives on Women and Animation

Chair: Alison Loader

- Ruth Richards
Animating Feminist Theory - The Body and Becoming
- Birgitta Hosea
The Digital Écriture Féminine: Cyberfeminism in Experimental Computer Animation
- Gabriela Să
Female representation on mainstream animation film of the past 25 years
- Paola Bristot
Vox lunae. Inner Dynamics of Animation by Italian Female Artists

Panel C3

Sala delle Colonne 2

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

Chair: Pierre Floquet

- Max Hattler
Expanded Abstractions: From Fake Holography to Broken Stereoscopia
- Pedro Serrazina
Animation is a personal place
- Peter Chanthanakone
Animation in the DJ Music Scene
- Rose Bond
At a Loss for Words: Problems in Defining Animated Projections

Panel C4

Sala Emiciclo

Early Animation

Chair: Tom Klein

- Christine Veras
Rediscovering the Zoetropic Editing
- Donald Crafton
“Watch Me Move”. Winsor McCay’s Animated Vaudeville
- Giannalberto Bendazzi
Émile Cohl as a Pioneer of Abstract Animation

Wednesday 5 July - Orto Botanico

- 8:30 **Registration**
Main Entrance
- 8:30-18:00 **Poster session**
Sean McComber-Eric Farrar; Cheryl Briggs; Vincenzo Maselli;
Molinia Anne T. Velasco
Presenters are invited to stand by their posters during breaks
and lunches, to interact with the other participants.
- 8:45 **Welcome/Notices**
Auditorium
- 9:00 **Keynote**
Leonardo Carrano
Auditorium
- 10:00 *Coffee Break*
- 10:20 **Panel D1**
Auditorium
Experimental Animation: Forms and Contexts
Chair: Paul Ward
- Miriam Harris
**Let's Get Digital: The presence of "affect" in experimental
animated music videos, films, and games**
 - Lilly Husbands
**One Dimensional Animation: MTV Animation and
The "Quasi-Artistic Venture"**
 - Paul Taberham
First Steps into the Avant-Garde
 - Paul Ward
Experimental animation on television in Britain

Panel D2

Sala delle Colonne 1

Theoretical perspectives on the animated documentary

Chair: Cristina Formenti

- Cristina Formenti
Walt Elias Disney and the Animated Documentary of the Classical Era
- Jacqueline Ristola
Rotoscoping the Real: Philosophical Implications of Rotoscoped Animation in Animated Documentaries
- Ohad Landesman
Real Is As Real Feels: Towards a Phenomenological Understanding of the Animated Documentary

Panel D3

Sala delle Colonne 2

Animation and Movement: Exchange between Media

Chair: Erwin Feyersinger

- Holger Lang
Animated Memes: Rebellious Underrated Crossmedia Hybrids
- Juergen Hagler
Deviations and Anomalies at the Intersection of Animation, Media Art, and Technology
- Franziska Bruckner
Oberhausen Revisited: Animated and Hybrid Tendencies in the “New German Cinema”
- Frank Gessner
LEARNING FROM PADUA*ATELIER BERLIN MANIFESTO Pictorial Arts/Visual Arts/Bildkunst as a Meta-Language of the Art of Animation

Panel D4

Sala Emiciclo

Objects, Bodies, Gestures

Chair: Amy Davis

- Catherine Munroe Hotes
The Art of Gesture: The Legacy of Traditional Puppet Theatre in the Stop Motion of Jiří Trnka and Kihachirō Kawamoto
- Deborah Cameron
Observation and the Inhabited Character
- ChunNing (Maggie) Guo, Yuanbo Zhong
The Glory of Women through Silent Paper-cut Animation: “Scissorhands” Lotte Reiniger’s Reflection through Body Language

12:00 *Lunch*

13:00 **SAS 2018 Preview / AGM**

Auditorium

14:30 *Coffee Break*

15:00 **Panel E1**

Auditorium

Making Animated Films

Chair: Hannes Rall

- Adriana Navarro Álvarez
Kijé. The Long Path towards a Co-produced Animated Short Film
- Hannes Rall
Die Nibelungen-Adapting Germany’s National Epic for Digital Animation
- Damian Gascoigne
“Some of it I sampled, the rest of it I stole”
- Amy Lee Ketchum
Art at the Speed of Production: a conceptual animation performance

Panel E2

Sala delle Colonne 1

At the Boundaries of Abstract Art and Animation

Chair: Nichola Dobson

- Alex Jukes
Yves Klein: Animation and the Pictorial moment
- Rachel Leah Walls
Art, Animated. David Hockney: Current
- Tom Klein
Woody Woodpecker & The Avant-Garde: Émigrés and Counter culture in 1940s Los Angeles

Panel E3

Sala delle Colonne 2

Animation and “Reality”

Chair: Cristina Formenti

- Jana Rogoff
**Fedor Khitruk’s Story of a Crime (1962):
The Early Call for Sound Environmentalism**
- Alex Widdowson
**Contrasting the ethical responsibilities of an animated
documentary director in three instances; when the subject of the
film is identifiable, when the subject is anonymous and when the
director themselves is the subject**
- Carla MacKinnon
Production challenges in animated documentary
- Henry Melki
**Beauty and The Beast: A Dynamic Relationship Between 3D
Animation and the Adaption to Change**

Panel E4

Sala Emiciclo

Animation: Beyond Movement

Chair: Chris Pallant

- Iveta Karpathyova
Rotoscoping Design for Bodily Technique in Dance and Interdisciplinary Research on Animation as Embodied Practice
- Jack McGrath
The Movement Between The Frames: Limited animation and the un-scene between
- Eric Herhuth
The Animated Will: Understanding Thought and Action through Cartoons, Movement and Being in the World
- Kirsten Moana Thompson
Light, Color and Motion: Animated Materiality in Moana

16:40 *Comfort Break*

17:00 **Keynote**
Ron Barbagallo
Auditorium

18:00 **Post Graduate Event**
20.30 **Conference Dinner**
Ristorante Lo Zairo

Thursday 6 July - Orto Botanico

8:30 **Registration**

Main Entrance

8:30-18:00 **Poster session**

Sean McComber-Eric Farrar; Cheryl Briggs; Vincenzo Maselli; Molinia Anne T. Velasco

Presenters are invited to stand by their posters during breaks and lunches, to interact with the other participants.

8:45 **Welcome/Notices**

Auditorium

9:00 **Panel F1**

Auditorium

Microtalks

Chair: Chris Pallant

John Parry; Dallim Park & Yumi Kim; Chehwan Seo;
Lisa Scoggin; Constantinos Panayi; Rebecca Stanton

Panel F2

Sala delle Colonne 1

**Animation and Memory: Forms, Methods,
Contexts, Practices**

Chair: Nicholas Miller

Respondent: Timothy Jones

- Samantha Moore
Colliding Realities: Animating Memories of Feet and Faces
- Caroline Edasis
Reframing Dementia: New Narrative Therapeutic Approaches to Aging and Elder Care
- Melanie Hani
Animation and Therapy: An Animated Therapeutic Intervention for People Who Have Developed a Restricted or Absent Autobiographical Memory When Suffering with Grief

- Nicholas Miller
Remains to Be Seen': Animation and the Matter of Memory in Chris Sullivan's Consuming Spirits

Panel F3

Sala delle Colonne 2

Animation, Time and Identity

Chair: Giannalberto Bendazzi

- Dan Torre
Revolving and Evolving: Cycles, Persistence and Time in Animation
- Carmen Hannibal
Metamorphic Identity Over Time in Pritt Pärn's Some Exercises in Preparation for Independent Life (1980)
- Fanny Bratahalim
Animation, Adaptation, and Diaspora': the study of the Intermedial Movement of Animation in the Area of Adaptation from a Diasporic Perspective, and the Exploration of Diaspora through the Medium of Animation
- Sarah Bowen
Animated Movement through Cinematic Landscape - the Transitional Space Trope

10:40

Coffee Break

11:00

Panel G1

Auditorium

Death, Life, and (Re)Animation

Chair: Jason Kennedy

- Lisa Bode
(Un)Dead Poets Society: Jim Clark's Animated Photography and Poetic Animism
- Mihaela Mihailova
Computer Anima(tion) and the "Soul-Glow" of Digital Visual Effects
- Jason Kennedy
The Protean Double: Critiquing the Screen Presence of Synthespian Counterparts

- Gregory Bennett
From animatronic to animation: the digital resurrection of historical figures

Panel G2

Sala delle Colonne 1

Narration and Voice in Animation

Chair: Nichola Dobson

- Richard Leskosky
The Portmanteau Film – An Animated Genre
- Jorgelina Orfila
Yes, It Moves ...and It Talks: An Analysis of Voice in Anomalisa (2015)
- Nichola Dobson
“Trans”formers Rescue Bots, representation in disguise

Panel G3

Sala delle Colonne 2

Animation Archives

Chair: James Walker

- Mette Peters
Animation art: materials and meanings
- Rebekah Taylor
Materiality of Animation: Archival and Museum Standards
- James Walker
Great!!: Fragmented animation archives and forgotten collections

12:40

Lunch

13:40

Panel H1

Auditorium

Animation, the Double and the Uncanny

Chair: Marco Bellano

- Steve Weymouth
Good Robot, Bad Robot: Animation and Anthropomorphism in Human-Robot Interaction

Hongyan Sun

Skin Flicks And Yet It Moves! —Haptic Image in Animation

- Amy Davis

Rotoscoping Uncanny Bodies: Animation Technology, Animation Aesthetics

- Marco Bellano

Animation and the “Uncanny Valley”: Estrangements and Returns

Panel H2

Sala delle Colonne 1

Science and Animation I

Chair: Cristina Formenti

- Sophie Mobb

Soothing Pain through Animation: the Opportunities for the Animator’s Art to Treat Pain through the Medium of Virtual Reality Simulations

- Alys Scott-Hawkins

Hysteria – An Examination

- Cátia Peres

Out of Gravity – The significance of physics in Animation

Panel H3

Sala delle Colonne 2

Discourses on Animation Authors

Chair: Susan Ohmer

- Trixy Wattenbarger

Helen Hill, Handmade Animation from the Heart

- Dirk de Bruyn

Compositing One Complete Revolution

- Ai-Ting Chung

Consuming Reality in Kon Satoshi’s Paranoia Agent

- Susan Ohmer

Walt Disney in Vogue: Celebrity, Animation, and Modernity

15:20

Coffee Break

15:40

Panel I1

Auditorium

Cartoons and Beyond

Chair: Maureen Furniss

- Pierre Floquet
And Yet He Droops! Seriality and Duplication in Droopy Cartoons
- Maarit Kalmakurki
Pixels, Princesses and Ogres. Isis Mussenden's costume design process in 3D-animated feature film Shrek
- Davide Giurlando
The Weird Age: When Unpleasant and Provocative Animated Works Became Popular and Successful
- Maureen Furniss
GKIDS and the Diversification of Animated Features in the US

Panel I2

Sala delle Colonne 1

Science and Animation II

Chair: Paul Ward

- Vibeke Sorensen, Alexander Melkozernov
Galileo's Legacy: Scientific and Experimental Animation
- Alison Reiko Loader
The astronomical pre-animated moving picture show
- Aylish Wood
Where Do Shapes Come From?

Panel I3

Sala delle Colonne 2

Sound, Music and Animation

Chair: Marco Bellano

- María Lorenzo Hernandez
**Impromptu and the Illusion of Movement.
The Making of a Music Film**
- Signe Kjær Jensen
Sound as Animation

- Gonzalo Parrilla Gallego
Music and animation path through The Legend of Zelda saga
- Luigi Allemano
Towards a Pedagogy of Animated Visual Music Composition

17:20 *Comfort Break*

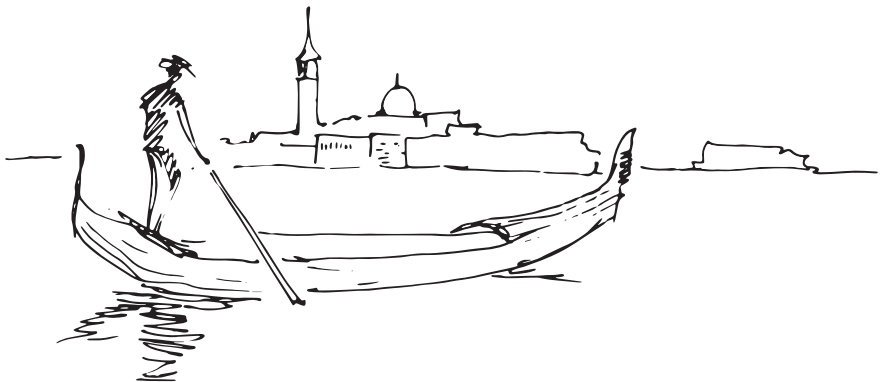
17:30 **Keynote**
Héctor Cristiani

Followed by: Special Award Ceremony - 100 years of full-length animated features - Massimo Rossi, 949 Creative Studio
Auditorium

18:30 **Closing Remarks**
Auditorium

19:30 **Optional Final Event**
The SAS 2017 Raffle!
Cafè El Pilar, Piazza dei Signori, 8

Friday 7 July - Optional Venice Tour



PLACES

To access the full interactive map, please use this QR code!

You will be redirected to a Google Maps web page.



The Conference will have two main venues:

Palazzo Bo

The opening events and talks, on July 3, will take place at Palazzo Bo, the historical main building of the University of Padova.

Palazzo del Bo (Via VIII Febbraio, 2 - 35122 Padova)

www.unipd.it

Botanical Garden

The Botanical Garden will host the parallel sessions of the Conference, from July 4 to 6. It is the oldest university botanical garden in the world; the state-of-the-art buildings of the Biodiversity Garden have been recently inaugurated, and are ready to welcome the SAS 2017 delegates.

Orto Botanico di Padova (Via Orto Botanico, 15, 35123 Padova)

www.ortobotanicopd.it

OTHER PLACES

Palazzo Angeli

Exhibition: animazioni italiane

Free visit to the Museo del Precinema

Palazzo Angeli (Prato della Valle, 12 - 35123 Padova)

www.minicizotti.it

MPX Cinema

Keynote-Event at the MPX Cinema

“Philosophy of Experimental Animation: Drawing the Art Historical Line”

by Janeann Dill

MPX Cinema (Via Antonio Francesco Bonporti, 22 - 35141 - Padova)

multisalampx.it

SPECIAL EVENTS

Exhibition: animazioni italiane

Padova – Palazzo Angeli
Fotogramma per Fotogramma
Frame by Frame

From June 15 to July 16, 2017
Exhibition Opening: June 15 2017, h. 17.30

Authors: Roberto Catani, Gianluigi Toccafondo, Magda Guidi, Virginia Mori, Marco Capellacci, Stefano Ricci, Alvisè Renzini, Virgilio Villoresi, Francesco Vecchi, Beatrice Pucci, Michele Bernardi, Igor Imhoff, Martina Scarpelli, Mauro Carraro, Rino Stefano Tagliafierro.



Comune di Padova
Settore Cultura, Turismo
Musei e Biblioteche



ASSOCIAZIONE CULTURALE VIVA COMIX PRESENTA

ANIMAZIONI ITALIANE

PADOVA 15/6-16/7 2017

PALAZZO ANGELI - PRATO DELLA VALLE 1/A 15/6 opening h.18.00

MICHELE BERNARDI, MARCO CAPELLACCI, MAURO CARRARO,
ROBERTO CATANI, MAGDA GUIDI, IGOR IMHOFF,
VIRGINIA MORI, BEATRICE PUCCI, ALVISE RENZINI,
STEFANO RICCI, MARTINA SCARPELLI,
RINO STEFANO TAGLIAFIERRO, GIANLUIGI TOCCAFONDO,
FRANCESCO VECCHI, VIRGILIO VILLORESI.

The exhibition is a bird's eye view survey of the contemporary production of animated short films in Italy. For this reason, we chose a programmatic structure that emphasizes the reference points (not only geographical, but also cultural), as well as the subsequent technical research which develops a sort of linguistic affinity in the authors.

The country's polycentric landscape results in a diverse, interesting and unique environment. This very Italian characteristic is highlighted by a route where you can browse what is happening in this very particular area of auteur animated film. And so, we start with the classic technique of drawn animation and, therefore, at the Urbino School of

the Book, Roberto Catani, Gianluigi Toccafondo, Magda Guidi, Virginia Mori, Marco Capellacci. We then move to places such as Bologna, Florence and Rome, but also Parma and Pesaro, where we track down productions by authors using pictures, puppets and mixed media, Stefano Ricci, Alvise Renzini, Virgilio Villoresi, Francesco Vecchi, Beatrice Pucci, to conclude in the digital sector where the landscape includes the Experimental Centre of Cinematography of Turin and extends to Milan, Modena and Venice Michele Bernardi, Igor Imhoff, Martina Scarpelli, Mauro Carraro, Rino Stefano Tagliaferro. These divisions should not be interpreted rigidly, but they can be useful in defining such a widespread and diversified panorama not only along technical lines, but in a subtler aesthetic and thematic manner, seeing as most productions presented are authorial in character.

The selection of filmmakers is connected to the “Animazioni” DVDs, curated by Paola Bristot and Andrea Martignoni, a series of video anthologies started in 2010; it is an attempt to collect the best animated short films made in Italy, in light of the ever increasing attention towards those films at the international level. From this point of view, the style and quality of the work demonstrates a vitality and excitement that seems well-suited to an exhibition.

The exhibition is supported and organized by the Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche and is open during the 29th Annual Conference of the SAS-Society for Animation Studies at the University of Padova. It is curated by the Association Viva Comix.

Free visit to the Museo del Precinema

The Museo del PRECINEMA is a unique place based in the Palazzo Angeli, a 15th Century building in Prato della Valle, in the centre of the historic city of Padua. It preserves and displays the Minici Zotti Collection of optical instruments and original hand-painted magic lantern slides, which date back to the 18th and 19th centuries.

During the Conference days, the Museum will offer free admission to all the SAS 2017 delegates. You will just have to show your SAS 2017 badge at the ticket office.

See you at the Museo del PRECINEMA!



**Palazzo Angeli
Prato della Valle 1/A
35123 - Padova**

Open every day from 10.00am to 4.00pm (except Tuesday)
For more information: +39 0498763838
www.miniczotti.it



Y...AND
YET IT
MOVES!

Keynote-Event at the MPX Cinema

Philosophy of Experimental Animation: Drawing the Art Historical Line

Janeann Dill

Cinema MPX - July 3, h. 21:00

In brief, Dr. Dill's Keynote Address distinguishes modes of animation and turns an intelligent eye towards an historical, philosophical, and aesthetic nomenclature in experimental animation.

Entitled Philosophy of Experimental Animation: Drawing the Art Historical Line, the focus of her address is to expand the critical thinking and importance of experimentalism for the nomenclature and language of experimental animation. Pointing to the 'what is?' question often debated among animation scholars and artists for some time now, Dill will offer some workable distinctions for critical



thought in cartoon, auteur animation, and experimental animation. These distinctions double in meaning: research rooted in art historical thought, and, at once, conceptual analysis rooted in critical thought. Screenings of films will center on experimental animation and film, auteur animation, and time-based painting in America. By whom, you may ask? Can you guess?

:: The animators won a 1973 Oscar for animated short film from the Academy.

:: She received a Radcliffe Fellowship for Harvard's Film Study Center to create her film.

- :: He received the Wexner Center for the Arts Residency Award, a Guggenheim Fellowship and a Creative Capital Grant after selected to be in the Whitney Museum's Biennial in New York.
- :: He was a Fellow at the MacDowell Colony and leads The Revolutionary Snake Ensemble, an experimental and improvisational brass band. And she had Fellowships from the American Film Institute (AFI), the MacDowell Colony, and was Director as well as Animator for 22 segments of "Sesame Street."
- :: He was the Producer of an Academy Award Nomination for a short animation scripted by Ray Bradbury, and received three Lifetime Achievement awards.



This event is supported by
Cinit - Cineforum Italiano Cinema

MPX Cinema
Via Antonio Francesco Bonporti, 22
35141 - Padova

OPTIONAL EVENTS & EXCURSIONS

The Conference Dinner will be held on July 5, at Ristorante Zairo in Prato della Valle – Padova.

Attendance at the conference dinner is NOT included in the registration fee. In case you did not buy a conference dinner ticket, please apply to the registration desk to check if places are still available.

One Conference Dinner ticket costs € 35 and it is valid for one person.

The Venice Tour on July 7 is fully booked. Please apply to the registration desk to check if places are still available.

Tour fee is € 60 per person and it includes:

- welcome hostess at Padova train Station
- ticket train from Padova to Venice (please note that return ticket is not included as the tour ends at lunchtime)
- guide
- headphone
- entrance tickets
- Spritz and “Cicheti”

General Info

Official Conference Language – English

Internet / WiFi – WiFi connection is available at the Conference Venue, Botanic Gardens. All participants will be given a password to access.

Padova free WIFI is available in the city centre. No registration is required. Please select the net “PadovaWEB” and follow the instructions.

Badges – Badges must be visibly worn at all times, also during coffee breaks and lunches.

Coffee Breaks and Lunches – Coffee breaks and lunches will be served to registered participants wearing their badges. Please note that vegetarian dishes will be on the daily menu; for other special needs, we aim to provide a variety of foods including alternatives in case of special diet restriction.

Certificate of attendance – Certificates will be sent by email upon request to info@sistemacongressi.com after the Conference.

Electricity – Electricity in Italy is 220 volts, 50 cycles alternating current (AC).

Emergency Numbers – Italy Country Code is +39 and Padova City Code is 049. Emergency numbers: Police 113, Ambulance 118, Fire 11

Contact Us

For more information on the Society, go to its webpage at <https://www.animationstudies.org/v3/> or contact the SAS President, Nichola Dobson at nichola_dobson@yahoo.co.uk or SAS treasurer, Robert Musburger at rmusburger@comcast.net.

For questions regarding the conference, please contact conference chair Marco Bellano at sas2017.conference@unipd.it.



SAS 2017 Organizing Secretariat
SISTEMA CONGRESSI srl
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registration@sistemacongressi.com

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