As the worldwide animation studies are rapidly growing and evolving in recent years, catching up with the increasing field of animated films, Animafest Scanner symposium is again at the forefront of the discourse and the interaction of theoretical and practical approaches to animation. The third edition of the Symposium for Contemporary Animation Animafest Scanners III aims again to create a synergy of theoretical and practical discourses, and stimulate exchange between filmmakers and scholars.

The symposium is held in association with the World Festival of Animated Film Animafest Zagreb. Over the course of its forty-four-year history, the festival has given a stage to different animation forms and formats in competition and non-competition environments, presenting a worldwide selection of auteur, experimental and mainstream animated films in various programmes.

This year’s keynote speaker Marcin Gżycki is the recipient of the Animafest Zagreb Award for Outstanding Contributions to Animation Studies 2016, the only honour of its kind in the world of animation festivals. Gżycki is an art and film historian, critic, filmmaker, professor at Polish-Japanese Academy of Information Technology in Warsaw, Poland, Senior Lecturer at Rhode Island School of Design and Artistic Director of “Animator” International Animated Film Festival in Poznan, Poland. In his keynote he will reflect on his personal journey through the history of Animation Since 1980.

The presentations of the symposium are grouped in five topics that all relate to the programme of Animafest Zagreb:

Animation: The true value of awards for animated films and filmmakers, the tangible and the non-material value, their relevance and impact. Including international and national perspectives, the focus is on the selection processes and hidden motivations in potentially self-serving systems, as well as the stylish and financial impact e.g. from the Academy Award on filmmakers and even whole nations.

Animation in the Raw explores films and the work of filmmakers that are consciously operating against so-called “rules of good filmmaking” in animation. This includes the analysis of reasons to choose technical and conceptual approaches that are traditionally considered “poorly animated”, creative decisions that accept and utilise techniques in different, non-conventional, often considered dilettantish, ragged or simply “wrong” ways.

Zagreb School of Animation reflects on the history, aesthetics and concepts of style and story structures in films associated with the Zagreb School of Animation. The papers emphasise the new perspectives of these well-known films like the role of music, the theoretical influences and the creation of spaces within the often minimalistic backgrounds.

Currents and Trends in Contemporary Animation focuses again on topics related to recent developments, trends and new concepts in animation filmmaking, as well as film analysis and animation theory.

Animation and Games presents the overlapping, enhancing and strongly connecting field of animation and gaming. This convergence in animated media is spilling over the limits of artistic, commercial and scientific work; traditional forms, techniques and aesthetics merge into new hybrids, expressions and channels like generative animation, animated interactive spaces and virtual reality.

During the two-day Animafest Scanner III — Symposium for Contemporary Animation Studies the ideas and thoughts about these topics and more will be exchanged with festival guests, filmmakers, organisers of other festivals, producers, professionals, and scholars.
KEYNOTE AND PANEL 1
ANIMATION AWARDS

KEYNOTE — ANIMATION SINCE 1980: A PERSONAL JOURNEY

 ► Marcin Giżycki (Academy of Information Technology, Warsaw / Rhode Island School of Design, Providence)
 ► Tuesday 7th June 2016, 10:00 – 10:45

In 1980 I participated at the World Festival of Animated Film in Zagreb as an editor-in-chief of the ASIFA quarterly Animafilm. At the ASIFA Board’s meeting that took place at the festival, a new definition of animation was produced that went as follows: “The art of animation is the creation of moving images through the manipulation of all varieties of techniques apart from live action methods.” I published this statement in the next issue of the magazine.

In this paper I will consider the relevance of that definition today, as well as recount the way animated film has proceeded since 1980 and my own experience of accompanying it throughout all these years as a film historian, critic, festival programmer, director, and, last but not least, filmmaker.


KEYNOTE AND PANEL 1
ANIMATION AWARDS

SECRETS OF OSCAR-WINNING ANIMATION: AN ANALYSIS OF FATHER AND DAUGHTER BY MICHAEL DUDOK DE WIT

 ► Olivier Cotte (Independent Scholar, Penninghen)
 ► Tuesday 7th June 2016, 10:50 – 11:20

— Who wants to win an Oscar?
— Me! What do I have to do for that?!?

A film, maybe? Everybody wants to win an Oscar, or… let’s say, an Academy Award! Every year, we, the public and professionals, bet on which films will be selected and which one will be the ultimate winner. Actually, we can be wrong quite often at this game. And when we look back at the list of the lucky winners, sometimes we just don’t understand the choice that was done. But most of the time, we agree.

Of course, the final choices depend on the period of time, the technical challenge, the aesthetic, the emotion, the general quality of the film, a certain monumental aspect of the animation, but not only and anyway it’s not that easy to reduce the success to a simple formula. We can’t explain, for instance, why some countries (or even continents) are much less awarded than others, or why a good director wins several Oscars and some others with the same skills not a single one. Why so few experimental (non-narrative) films? It can be very interesting to analyse what techniques are the best welcomed. Is the Academy Award committee a bit conservative? And finally, how come an Academy Award celebrates a film that has been already praised in numerous international festivals: is it worth it?

Let’s be honest: most of the awarded films are good. And some are very good indeed. Father and Daughter by Michael Dudok de Wit is one of them. That’s why this opening about Academy Awards will be followed by a profound analysis of the narrative and visual structures of this masterpiece and the story of the making itself.

Olivier Cotte studied classical dance, fine arts and classical music and worked as a computer artist for animation shorts, commercials and 15 live action features by Roman Polanski, Costa Gavras, Leos Carax etc. He began to direct animated films at the age of 14 and mostly mixed frame-by-frame and live action. As an animation historian, he wrote a dozen of books, including a worldwide encyclopaedia (100 ans de cinéma d’animation), two monographs (on G. Schwizgebel and B. Ehrlich), a study about 13 animated shorts awarded by an Oscar and collective works such as the monograph on Bordo Dovniković. He teaches history and aesthetic of animation, digital techniques, and mise-en-scene at the Gobelins school, Penninghen in France and abroad. He is an award-winning graphic novel scriptwriter.
The paper focuses on the correspondence between the film canon built by international festivals’ recognition and top-down established cultural policies by the example of history of mainland Chinese animation (1955–1989).

The 8th Venice International Children FF jurors’ verdict that confused PRC with USSR as a country of production of Why The Crow Is Black? (dir. Qian Jiajun, Li Keruo, 1955–56) irritated Chinese leaders and put Shanghai animators on the fast-track to minzu (national) style. This resulted in the invention of the brush-and-ink painting animation style which aimed to translate essentially Chinese aesthetics into film language. Two acclaimed films chart this period: The Magic Brush (dir. Jia Xi, You Lei, 1955), a puppet fairy-tale presenting a propaganda vision of modernisation and Feelings from Mountains and Water (dir. Te Wei, Ma Kexuan, Yan Sanchun, 1988), a metaphorical summary of Chinese animators’ achievements.

One may observe a particular pattern in festival circulation of Chinese films: international successes (awards in Annecy, Zagreb, Cannes, Locarno, etc.) of films realised e.g. Te Wei (Where Is Mama?, 1960) or Wan Laiming (Havoc in Heaven, 1961-64) confirmed appreciation received on the national level. Post-Maoist films by A Da (Nazha Conquers the Dragon King, 1978–79) or Zhou Keqin (Monkeys Fishing for Moon, 1981) resembled the officially acceptable level of revisionist critique. If Western recognition of the films produced in the countries of the Warsaw Pact has usually supported the development of subversive art in the Soviet bloc, the acknowledgement of Chinese achievements concurred with mainstream consolidation in PRC, Golden Conch (dir. Wan Guanch, Gian Yunda, 1963) awarded at the 3rd Asia–Africa IFF in Indonesia is an interesting example of the interrelation between art and politics. The festival of an openly political, anti-colonialist agenda functioned as a show of strength in the ideological fight.

The artistic pursuits of PRC animators should be acknowledged for their uniqueness and intellectual potential. At the same time, it is worth noticing that artistic animation was an integral element of the propaganda apparatus. The author argues that international festivals’ appreciation of Chinese films, complying with official ideology facilitated Chinese leaders’ efforts of cementing animated film canon accordingly to political requirements.

Stepping into the mine field of award-related discussions, I’d take a risk to offer a case study of sorts, on a material quite fresh in my memory: the latest film by Konstantin Bronzit We Can’t Live Without Cosmos, its national and international reception, and expectation for ultimate recognition – with certain additional historical background. Last year this film collected an impressive array of festival awards (including the Grand Prix in Zagreb) and finally was nominated for the Oscar, as is well-known.

What probably escapes the attention of international scholars is the certain socio-cultural backdrop: how the entire process of recognition was perceived in the Russian professional community and broader circle which we can see in quite intensive communications in social networks, as well as in traditional media actions (however sketchy – which is an issue in itself).

Observation of, and in part personal involvement with this rather hot discourse gives ground to trace some hidden tensions and rather complex anxieties, further complicated by the recent trends and political climate, and even appropriated into the realm of national pride and “geopolitical” competition. It appears that despite all the obvious reservations inside the guild, Oscar intriguingly retains the status of the holy grail, while the festival awards, supposedly much more “adequate” and representative, somehow don’t seem sufficient enough – in this case both for the filmmaker and the fan crowd inside and outside the profession.

In this light, it would be also essential to have a brief targeted look at Oscar short animation competitive context focusing on, so to speak, vulnerabilities in the film’s underlying concepts and stylistics (more over that they lacked clear articulation informal or informal discussions) which are by definition culturally informed and might have been regarded, on the contrary, as special merits in the festival circuit — and which at certain angle might reveal the same kind of anxieties that surrounded the Oscar strive. A telling background comparison here would be the case of Alexander Petrov who received an Oscar in 2000; and also of some “non-receivers” like Igor Kovalyov.

Olga Bobrowska was born in 1987. She is a PhD candidate in Film Studies at Jagiellonian University, Kraków, specialising in classic Chinese animated film, and is an author of academic articles on the subjects of Polish and Chinese animation. She is the festival director of StopTrik International Film Festival (Bielsko-Biała, Poland; Maribor, Slovenia), a festival dedicated to stop-motion animation, the curator of animation programmes presented at festivals in Poland, Slovenia and Croatia and a collaborator of the festivals Animators (Ljubljana) and Etudi&Anima (Kraków). In 2016 she co-edited the monograph Obsession Perversion Rebellion. Twisted Dreams of Central European Animation.

Mikhail Gurevich is an independent scholar and critic, born in Moscow, Russia. He writes on literature, theatre and film, with a special interest in animation, puppetry, and experimental theatre and cinema. From the late 1970s he was contributing to major cultural publications in Russia; later edited independent periodicals. Gurevich worked as consultant for professional associations in theatre and cinema; served as board member and as an adviser at Soizmult film and Pilot studios. Since 1992 he lives in USA. He wrote on animation for festival and academic publications; recently he contributed extensively to the Animation – A World History by Giamalberto Bendazzi and participated in a number of festivals as curator, juror and discussant.
Much has been written on Belgian physicist Joseph Antoine Ferdinand Plateau (1801 – 1883), yet to a broader public very little is known about his major discoveries in several areas of research. Most textbooks mention his 1832 invention of an optical toy that became known as the phenakistiscope, a tool to demonstrate the principle behind the illusion of moving images. In 1836 Plateau released another optical toy: the anorthoscope. This time without any commercial impact. One explanation why Plateau never became associated with this other optical illusion is logically that the instrument did not circulate and is now extremely rare. Another is that the “animation” resulting from the two rotating discs – one with an image and one with a shutter – was just not spectacular enough. In fact all it delivered was a static representation.

Intriguingly, Plateau himself considered the anorthoscope the more important research-project. He already developed a prototype in 1828, and despite the obvious lack of popular response in 1836, he still continued his research into the anorthoscope for many years to follow. This paper attempts to demonstrate why the anorthoscope is not only “animation” in the raw, but also a first prototype of what became the electronic image. A closer look at the anorthoscope makes Plateau a precursor of not only the Nipkow disc, but also of the video monitor. The anorthoscope can be considered a precursor to none other than the vectorial image, the result of mathematical geometry. This is precisely what interested Plateau, designing a script for vectorial images that light up on a screen in motion. As a unique model among the optical toys from the Victorian age, the anorthoscope could be even considered the first “vectorial toy”. Which adds a whole new spin on what is commonly understood as a history of electronic media.

Edwin Carels is a teacher and researcher in the arts at the School of Arts KASK / HoGent. He holds a PhD in the arts, for which he wrote the dissertation Animation beyond Animation — a Media-archaeological Approach to the Use of Animation in Contemporary Art. He is currently working on a post-doc project under the title Counter-archives. Edwin Carels is also active as a film programmer and curator for the International Film Festival of Rotterdam. As a writer he publishes essays on media-archaeology, visual arts, film and animation. Recent exhibitions have involved collaborations with Chris Marker, The Quay Brothers, Robert Breer, Jan Švankmajer, Zoe Beloff and Ken Jacobs, among many others.
The pervasive negation of aesthetics in contemporary animation is still a marginal topic. The uncontrollable hand of the animator, the nervous lines, the random stains, the illogical choice of colours, all together give the impression of something unpolished, but also honest and raw.

Direct and spontaneous handwriting, deprived of mimesis and academic erudition are the attributes of brut art, a phenomena characteristic for the mid-twentieth century painting. Roughness and rawness of brut art force us to ask ourselves to whom or what this rebellion was directed? To whom or what is the insurgency directed today? Where does such a need for borrowing means of expression from children’s drawings come from? The analysis of the works by the young British author Peter Millard contextualises the presence of the unloaded, the rough and the raw as a phenomenon in contemporary animation. Playfulness and freshness of his work have been noticed in worldwide animation festivals. Examples of Millard’s works and the works of children created under his supervision, describe the relationship between deliberate intentions of an artist and unfeathered expressions of outsiders. Children’s art speech is convincing, despite its simple and clumsily articulation. The apparent error in the animation technique, which an artist makes intentionally, is in fact, cynicism aimed at the recycling of already retold animated stories. Seemingly this anti-intellectualistic, anti-artistic attitude, destroys canons of mainstream animation, which nurtures a high level of aesthetisation and superiorities of the narrative. Is the “anti-animation” an area of revolt? This kind of visual language is very pliant to engaged art concepts. However, is this more the tendency to display a real sense of absurdity, or is it the simple acceptance of the absurd as a given reality?

Finally, animation has become just another medium available to everyone. The question is how the seeming absence of skill in contemporary animation can be theorised and evaluated. The distinction between art and non-art is an inexhaustible source of questions, and the topic becomes even more intense when we correlate non-art and anti-art.

Kristina Marić is a multimedia artist and independent scholar. She was born in 1990, in Croatia. She graduated in 2015 at the Art Academy in Osijek, at the sub-department of multimedia (MA). Actively engaged in researching various media, she works mainly in video art and photography, also examining phenomena in contemporary art practices and visual culture. Her works were presented at shows and festivals in Croatia and abroad. She has won an Award for the best Multimedia work in the academic year 2013/2014 at the Art Academy in Osijek. She is a member of the Croatian Association of Artists in Osijek.

The paper is dedicated to Julian “Antonisz” Antoniszczak (1941–1987), arguably the most extravagant figure of the Polish School of Animation who is remembered mostly as the author of oddball “non-camera” films, drawn, painted, scratched, burned or woodcut-printed directly onto a 35-mm tape. His strong inclination towards visual experiment makes him akin to internationally acclaimed avant-garde filmmakers such as Norman McLaren, Stan Brakhage or Len Lye. Yet, in comparison to these artists, Antonisz’s output appears far less hermetic and exclusive. Due to his ability to combine the experimental approach to the film medium with appealing mockery of Socialist reality and Dadaist feeling for pure nonsense, the director won a significant popularity among Polish viewers. It seems characteristic that Antonisz’s artistic method based on radical dedication to “do it yourself” philosophy, his anarchistic sense of humour as well as natural distrust of authorities and mainstream doctrines made him a cult artist for Polish punk movement vital in 1980s.

Antonisz nonchalantly rejected everything that constitutes commonly understood professionalism in filmmaking. Instead, he emphasised hand-made and home-made qualities of his films composed of harsh animated loops randomly crosscut with often blurry or underexposed live-action footage, accompanied by voice-over commentaries read by nonprofessional actors and insanely joyful, usually poorly performed music written by the director himself. Antonisz’s offbeat visual imagination was complemented by his extraordinary mechanic skills. In his apartment he had constructed several technical devices that in time accumulated into a private manufacture of direct animation. Antonisz’s inventions served one major goal — to enable him to limit the studio to his own room and thus to liberate him from the official circuit of production.

The paper focuses on Antonisz’s pursuit for artistic independence in times of ideological hegemony. His work is treated as an exemplification of the wider context of Polish dissident art which over the last two decades of communism employed guerrilla methods for sending subversive messages.

Michał Bobrowski was born in 1981. In 2010 he obtained PhD in Film Studies. In 2012 he published a book — Akira Kurosawa: The Artist of the Borderlands. Currently he teaches at the Faculty of Philosophy at Jagiellonian University in Krakow. Michał Bobrowski is the Programme Director of the StopTrik International Film Festival, an event dedicated to stop motion animation, held in Slovenia and Poland. He is a curator, a cultural activist and an author of numerous articles devoted to classic Japanese and American cinema as well as animation. In 2016 he co-edited a monograph Obsession. Perversion. Rebellion. Twisted Dreams of Central European Animation.
What Rules? The Independent Spirit of the Pacific Northwest of the USA

Tess Martin (Independent Scholar, Rotterdam)

Tuesday 7th June 2016, 16:30 – 17:00

In the northwest corner of the USA, under Canada, is an amorphous region called the Pacific Northwest. Hard to define geographically, its animation scene is better characterised by its unintentional independence, if not its notoriety. “Unintentional independence” because most of the animators working there don’t necessarily know that what they’re doing is unconventional, or against the rules. They may not even be aware of the rules. Animated short films, features films, and installations are produced in the region without the monetary or distributive support of film or animation institutions, such as those you can find in Europe. Funding, if at all, comes from artist grants, crowd funding, or private investment. Expertise does not come from well-known animation programs such as those at the California Institute of the Arts or the Rhode Island School of Design. Rather, almost everybody is self-taught.

Iconic animation master Bruce Bickford creates drawn animations in a straight-ahead manner, which contain numerous morphing figures and storylines in one frame. His films break the rules of narrative, or rather, they lack one. Stefan Gruber is another master of drawn animation. His work is incredibly smooth, and yet, in his work he tackles philosophical subjects using an unconventional approach. Animator and illustrator Drew Christie has a wonderful naïve style of drawing, and his animation is often very limited. And yet, the humour in his films comes through without impediment.

Clyde Petersen’s music videos are often characterised by a childlike style, no more so than in one of his latest, created with plain pen line on yellowish/brown paper. And yet it is the perfect accompaniment to the lyrics which describe a queer teenager growing up in the grimy, grungy, Seattle of the 1990s. And finally Oscar-winner Joan Gratz in Portland continues to create morphing, almost abstract and non-narrative shorts and commissioned work. These five filmmakers achieve a version of success possible in the USA, away from most animation festivals, away from the legitimizing effect of a famous school, and surrounded by an inspiring and creative community of independents.

Tess Martin is an independent animator who works with cut-outs, ink, paint, sand or objects. Her most recent award-winning film is The Lost Mariner, an animated interpretation of an Oliver Sacks case study. Her films have displayed at galleries and festivals worldwide. In addition to her personal and commissioned work, Tess is also passionate about animation community. She has run and moderated the monthly Manifest Animation Show & Tell events in Rotterdam since October 2014 and she is the director of Haptic Animation Amplifier, a non-profit that helps support and distribute animation from the Pacific Northwest of the USA. She also occasionally writes about the world of independent animation.

The Importance of Ranko Munitić’s Work on Zagreb School of Animation Within the History of Animation Studies in Former Yugoslavia

Andrijana Ružić (Independent Scholar, Milan)

Wednesday 8th June 2016, 10:15 – 10:45

Ranko Munitić (Zagreb, 1943—Belgrade, 2009) was one of the most esteemed, acute and controversial Yugoslav film critics, a film theorist and historian, a screenplay writer and an excellent connoisseur of film, animation and comics. In his continuous efforts to foster the animation medium in former Yugoslavia and thus promote its high artistic value, Munitić wrote about a dozen books on animation. Half of these books were dedicated to animated films born in the “workshop” of Zagreb School of Animation. One of his books is regarded as a milestone in the history of Yugoslav animation studies: Zagrebački krug crtanog filma in four volumes (Zagreb Circle of Animated Film) while his Estetika animacije (Aesthetics of Animation) is considered a classic in the field of film aesthetics.

My study will present the chronology of Munitić’s work in the history of development of animation literature in former Yugoslavia, focusing primarily on his critical thought regarding the “golden years” of the Zagreb School of Animation. The aim of my paper is to underline Munitić’s pioneering work in the development of film theory and film criticism in the early years of animation studies in former Yugoslavia. My intention in this paper is to give Ranko Munitić credit for his outstanding contribution in the popularisation of the animated films of Zagreb School of Animation, both in former Yugoslavia and abroad.
The goal of this paper is to explore the music in Zagreb film animated shorts which were scored by “good spirit” of Zagreb film, Tomislav Simović. The role of the music in animated films is only partly similar to its role in the feature film: its task of illustration and its ability to create continuity and dynamism, as well as its emotional suggestiveness is used in both genres. But only in animated films the role of music expands to a humanisation of artificial imagery. A visual gag is emphasised by a musical gag, and that is done not only by using imaginative combinations of instruments, but also with a specific treatment of musical chords and musical motifs. Every musical genre is welcome.

All that can be heard and experienced in the work of composer Tomislav Simović. Simović was the most prominent music collaborator of the Zagreb School of Animation. Although he was never really Zagreb film’s employee, Simović (along with his other work) wrote music for 13 feature films, 51 documentaries, 11 commercials and 164 cartoons produced by the studio.

Looking for similarities in visual and auditory is not the rule and that is where, for me, writing the music for animated film starts,” wrote Simović once. The philosophy was similar to the one of Scott Bradley who also wasn’t interested in the standard use of music. Simović’s musical approach was very modern, but sometimes it evoked banal musical moments. On the other hand, he leaned on every musical genre to create proper atmosphere: from the 12-tone technique to jazz to circus-like music to the music “tapestry” which is not recorded from a real-time movement but the movement created artificially. My concern here is the visualisation of the space inaccessible for either photographic film image or our sensory apparatus. I see it as the crucial attribute of animated image that is equally important for understanding of the animation medium as the movement making. What the philosopher PaulCrowther labelled as “proxy space in animated film” (quoted by Donald Crafton 2013: 147) could in my own interpretation be distinguished as the creation of the diegetic space that only exists in the viewers’ imagination, and only in the moment while they are watching the film. Mise-en-scène in animation is always a symbol for a space, no matter how convincing an illusion of three dimensions is created in some particular film.

Actually, many animators who are active in our time exploit the fact that digital animation made a possible perception of space totally inaccessible to the photographic film technique. For instance the penetrating camera (fly-through) dissolves the restrictions associated with the pictorial space so that we can reach what we cannot see beyond the picture’s surface. However, in this short presentation I aim to examine that aspect of animation in the realm of traditionally made animated films in order to verify the view on the “proxy space” being always an essential part of the animated image regardless technical or production conditions.

In order to explore varied approaches toward the creation of “proxy space” I will look at some canonical films produced during the golden age of Zagreb School of Animation. Those films made by Vladimir Kristl, Dušan Vukotić, Borivoj Dovniković, Vatroslav Mimica and Nedoško Dragić, provide lot of evidences that prove that animation space stands for an inherent liberation from the limitations of the laws of physics and entering into the world of the fantastic, symbiotic and metaphorical. Employing various minimalist methods the Zagreb animators created a complex multi-dimensional representation of space. By using several film examples I am going to emphasise five different methods in this paper.

.animation is usually defined as the moving image that

Animation Studies. He taught film and animation at various Swedish film schools, including Konstfack, University College of Arts, Crafts and Design and University of Gothenburg. Since 2010 he works at University West in Trollhättan. He has published many books in various genres and in several languages. Several books deal with history and theory of animated film. He also worked as the organiser and artistic director of the festivals in Podgorica (Montenegro), Zagreb (Croatia) and Eksjö (Sweden) and was a member of many international juries. For his work, he got various rewards at significant festivals and exhibition world-wide. The 20th World Festival of Animated Film, Animafest Zagreb 2010 presented him its Award for Outstanding Contribution to Animation Studies.
The purpose of this paper is to demonstrate that animation can be created from the artistic expression of movement, this being understood as the result of a process of synthesis to which particular evolution, the diverse artistic resources, and techniques are subject. We consider it important to make clear that animation is, above all, a creative language based on diverse artistic and technical means that are subject to its essential and decisive element, i.e. the artistic expression of movement. Our analysis verifies how the unregulated methods directly affect the synthesis-based expression of movement. In order to identify the animation elements based on synthesis of movement and compare them with mimetic animation, we analyse the different degrees of mimesis and synthesis of movement and the formal elements in a series of 91 animated films, and determine to what extent the expression of movement is directly affected by the non-regulated methods. This paper is based on a data analysis that was conducted in three stages: during first stage of the process, data was analysed using descriptive statistics (frequency tables) where a response counts along with their percentages and cumulative percentage are computed for all the above mentioned variables. Meanwhile in the second step, the response pattern analysis was performed to identify the common characteristics/variables in the initial data set. This was followed by the subsequent cluster analysis that involved splitting the original dataset into subgroups (“clusters”), sharing similar characteristics to examine variations within the dataset. Thanks to the Ministerio de Economía y Competitividad, Gobierno de España, who financed the project EDU2013-45177-R, that is the support for this publication. Thanks also to PASPA UNAM programme. The film analysis and the fulfillment of the database was done by the members of the research group. Carmen Lloret Ferrándiz, José Pedro Cevalheiro, Jesús Pártizán López, Mercedes Peris Medina, Rosa Peris Medía, Tania de León Yong. The data analysis was made under the consultancy of Manuel Flores de Orta and Ekaterina Ponkratova.

Carmen Lloret Ferrándiz is a multi-disciplinary artist and animated film creator. Her fundamental aim is the theoretical research and the plastic expression of movement. She has held 140 exhibitions. She has received 45 prizes in visual arts and animation. She is a university professor with a chair in Movement and Animation and the Principal Research Group of Plastic Arts Expression of Movement: Animation and Light-Kinetics at the Polytechnic University of Valencia (UPV), Spain.

Tania de León Yong is a visual artist and animation professor at the Universidad Nacional Autónoma de México, dedicated to animation and drawing. Her artistic work is focused on experimental animation, drawing and engraving; and it has been exhibited in different cultural spaces in Mexico, Spain, Taiwan and other countries. In 2013 she was honoured with one of the most important academic awards in this country: RDUNJA UNAM.

The face holds the key to one’s soul; everything starts with the face. The more realistic an animated character gets, the easier it gets to recognise and reject the imperfections. The notion of uncanny valley is always an issue for the animated character, despite the fact that achieving human-like qualities is being searched for in animation and special effects. Today’s developing technology is not only used for the light and camera rigs, but also for the puppet making process of stop-motion animation production, which is a time consuming, expensive and labour-intensive process. We are used to seeing “almost” realistic characters and characters in 3-D animation, but since its invention, 3D printers found their way into the puppet production for animated films. In search for achieving a “more realistic” look and the visual boundaries of the stop-motion animation, 3D printers have been improved drastically. Oregon based Laika is the first animation studio that used 3D printers for rapid prototyping and changed the outlook of facial animation in stop-motion animation. Using different kind of materials together on one puppet can always be problematic in stop-motion animation. In doing so, colour and texture differences become noticeable by the viewers. The 3D printing technology has been improved since it has been first used in stop-motion animation; today 3D printers can embed colour onto printed surfaces so more details, realistic skin tones can be reached. This development has also helped with the issue of not being able to use silicone and latex bodies with printed faces without visual distraction. The new stop-motion movie, Charlie Kaufmann and Duke Johnson’s Anomalisa, 2015 with amazing facial details and expressions was released this year by Sturbsburns Industry and overwhelms the viewers in some scenes. Many viewers out there are attached to the quirky aspects of the stop-motion animation and “tainting” stop-motion animation by the uncanny valley phenomenon with the developing technology like transpired in 3D animation is worrisome. This research compares facial animation in stop-motion animation and 3D animation while focusing on the effect of the technology on the visual perception.

Burcu Kartal graduated from Maryland Institute College of Art, with a BFA degree in Experimental Animation in 2008. Throughout her college education she assisted with stop-motion class instruction and received several awards and scholarships from multiple foundations. After graduating, she worked in numerous animation projects and as an instructor for elementary school art classes. She produced animation projects for TRT Children’s Channel and held stop-motion animation workshops in Turkey. In 2015 she graduated from Istanbul Bilgi University, Visual Communication Design Graduate School. She started her post graduate degree at Yasar University.
**ANIMATIONS AND GAMES**

**TECHNIQUES AND STYLES OF ANIMATION IN VIDEOGAMES**

- Ilija Barišić (Independent Scholar, Zagreb)
- Wednesday 8th 2016, 14:45 – 15:15

This paper aims to explore the influence of animation on videogames on two different levels: that of technology and of content.

On the technological level, the main link between the two media is digital animation. However, videogames also employ older animation techniques, such as rotoscope, stop-motion animation, and claymation in particular, which, as I will show, indicates that the connections between the two media surpass pure digital coding and modelling. Furthermore, I intend to outline the convergence between the two media in historical perspective, from the technology that enabled raster and vector graphics of early video games and the first computer-animated films, to the most recent animation techniques, such as photogrammetry and motion capture.

On the level of content, both major types of animation can be identified in videogames; that is representational (mimetic or figurative) and non-representational (abstract or nonfigurative). Representational animation in videogames can further be subdivided into pictogram animation, in which objects are sketched on the low level of complexity, mostly because of the technological limitations of early videogames, and pictorial animation with far more detailed imagery. Non-representational or abstract animation can be subdivided into geometrical and transformative animation.

Furthermore, videogames employ most of the styles of animated films. An overview of stylistic connections between videogames and animation surpasses the scope of a single paper, given that a majority of popular animated films are converted into videogames and vice versa. Therefore, my inquiry is focused on the most prominent styles of animation in videogames and excludes those games that merely adapt animated films directly or borrow characters and mascots from franchised products. Examples will include videogames made in the style of a prominent artist (e.g. Fleischer brothers), an animation studio (e.g. Pixar), a national tradition (e.g. anime), art movement (e.g. surrealism), animated comics, etc. A brief summary of the dominant styles of animation in videogames will also show how videogames digitally simulate certain animation techniques so that they resemble the silhouette, puppet or cut-out animation.

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**THE CHOICE OF HETERO-GENEITY: GENERATIVE ARTISTIC ANIMATION A RE-EVOLUTION OF GAMES**

- Chunning Guo (Art School, Renmin University of China, Beijing)
- Wednesday 8th June 2016, 15:20 – 15:50

The post-historical novel *The French Lieutenant’s Woman*, written by John Fowles and published in 1969, included an open ending and gave creative choices to readers. This style of enjoyment simultaneously developed in literature as well as interactive films, such as Raduža Činčera’s *Kinoautomat*, whose narration relied on the votes of the audience at the cinema. These works not only showed the shifting of the roles of authorities, but they also inspired the invention of a generative system to create art works automatically.

The computer was developed as a new device to automatically create artistic works and even new digital lives. In generative artistic animation artists transformed the experiments of narration structures into digital evolution. From electronic abstracts to tracing models of marine organisms, generative animation gave more freedom to discuss the issue of evolution. Generative animation provides us with an opportunity to balance the debate of creationism and evolution, which allows a new style of interpretation.

Philip Corner demonstrated four traits of generative art, one of the traits revealed the forces of animation in this world, which is a principle borrowed from the genetic system. While the genetic system in digital world is different from the real world, by interactive behaviours with audiences, these digital creatures are experiencing an adventure of re-evolution. It as a new creation which connected generative animation and games. The game *Spore*, created by Will Wright, could be regarded as a testament of re-evolution which was supported by the system complexity theory. Each choice of the player would greatly effect the development of their own cultivated creatures’ development, and each time a new game was started, the creatures were different from the previous ones, which gave a metaphor of parallel universes.

In the book *A Legacy of Freedom* by Albert Jacquard, the author was worried that humans couldn’t stand of freely genetic choice. The choices of hetero-geneity, both from generative animation and games, reflect the global scientific gene experiments, which also raises questions related to scientific ethics, especially gene ethics, to the choice makers. Like the players of videogames, humans in reality have the right to choose and do they realize the effects of their choices.

Chunning (Maggie) Guo teaches in Art School at Renmin University of China. She was a visiting artist at Central Saint Martins of UAL and she was also a resident artist at Centre Intermondes in France. Recently she gained her PhD with a paper about Independent Animation. She present-ed this paper at Animafest Scanner II in Zagreb, Twisted Dreams of History Forum in Poland, and 2015 BFX Conference and APES 2015 in the UK. She worked as a visiting scholar at the Vancouver Film School. She received a Jury Award at the 11th Chinese Independent Film Festival, the NETPAC Award at the Busan Short Film Festival. Her collaborative work *Ketchup* was selected by the Stuttgart Animation Festival, Fantoche Animation Festival, Zagreb Animation Festival etc.
ANIMATING INTERACTIVE SPACES

» Jürgen Hagler, Jeremiah Diephuis
(University of Applied Sciences Upper Austria, Hagenberg)
» Wednesday 8th June 2016, 15:55 – 16:25

What used to be clearly defined boundaries separating the various types and genres of digital animation have become blurred. New varieties of animated forms have gotten established – so-called expanded animation that takes leave of the cinema’s “black box” for settings such as public squares, museums and virtual spaces. These animated realms manifest themselves as projection mappings, installations, trans-media projects, interactive and reactive works, media façades and diverse hybrids blending elements of animation, computer gaming, theatre and performance.

The presentation will address the subject of expanded animation in the context of gaming and playful activities. We will focus on co-located interactive environments in large display settings that allow the interaction between multiple actors. Inhabiting and modifying those spaces is granted via natural mapped interfaces that incorporate technologies such as position trackers and mobile devices. However, several design challenges in regard to animation arise when conceptualising and creating experiences within the context of co-located and interactive playful environments: the issues under consideration will be the mapping of the actors’ actions, their representation within the virtual environment, as well as new forms of narration via interaction.

Based on a research project and various artistic projects for the Deep Space at Ars Electronica Centre, Linz novel approaches of animation in interactive spaces will be discussed.

Jürgen Hagler studied art education, experimental visual design and cultural studies at the University for Art and Design in Linz, Austria. He is Professor of Computer Animation and Animation Studies at the Department for Digital Media at the University of Applied Sciences Upper Austria, Campus Hagenberg. He became the programme coordinator for the Digital Arts master’s degree programme in 2009. Since 2014 he is the head of the research group Playful Interactive Environments. Since 2009 he is the curator of the Ars Electronica Animation Festival and initiator and organiser of the symposium Expanded Animation.

Jeremiah Diephuis was born in 1976 and grew up in the great arcades of the American Midwest. After studies in computational linguistics and media, he focused his attention on the utilisation and development of games for public spaces. He currently works as a lecturer in the Digital Media department at the Hagenberg Campus of the University of Applied Sciences Upper Austria. He is also co-founder of the non-profit organization Game-Stage and a founding member of the research group Playful Interactive Environments.

CONCEPTS OF SPACE AND ANIMATION IN THE CONTEXT OF COMPUTER GAMES AND VIRTUAL REALITY

» Vladimir Rismondo (University of J. J. Strossmayer, Osijek)
» Wednesday 8th June 2016, 16:30 – 17:00

This paper is based on a survey of space in context of graphic images. Three-dimensionality is – ontologically speaking – not immanent to graphic images, nor to any kind of animation arising from a graphic image. The only form of 3D space that can be applied to graphic image resides in the 3D computer graphics: 3D graphic modelling takes place in a computer simulation of 3D space that mimics the physical reality. However, although 3D computer graphics simulates basic conditions of 3D space, computer animation still can’t replicate the complexity of movement in physical space. In order to succeed, computer animation has to overcome limitations resulting from the programming languages and user interface.

The paper questions a few perspectives of such an attitude. Early examples of 3D computer animation attempted bypassing limitations mentioned above: the very first 3D moving images were derived from physical models. Classic example is animation of the fist (Catmull and Parke, 1972) considered to be the first animation of the type: real fist was divided into segments and data were consequentially inserted into a computer, creating partly successful simulation of the movement.

The most popular contemporary application of 3D computer graphics is situated in the domain of interactive video games, or, within the framework of virtual realities such as the internet domain Second Life. With increasing complexity of the computer animation (that comes from direct transmission of the movement’s course and character from physical to virtual models), it is clear that the ontology of contemporary animation ends in understanding different relations between physical and virtual realities, where – so far – virtual reality simulates the complexity of the physical realm. Current lack of success leads to the following question: to what extent does it make sense to mimic the physical world in the field of virtual reality, if animation can be considered as a tool in building completely different, equally or more complex realities?

Vladimir Rismondo, born on the 9th of January 1966. Studied art history, history and painting at the University of Zagreb, Croatia. Received PhD at the University of J. J. Strossmayer in Osijek, Croatia with a thesis about Structure of the Textural and Pictorial Space. The author of many scholarly papers in the field of art theory and philology. He works at the Department of Cultural Studies at the University J. J. Strossmayer, Osijek, Croatia.
01 ► KINO / CINEMA EUROPA (Varšavska 3)
02 ► ANIMAFEST ČTÁN / STAND (Trg Petra Preradovića 2)
03 ► KINO / CINEMA TuŠKA/AN (Tuškanac 1)
04 ► ZAGREBAČKI PLESNI CENTAR / ZAGREB DANCE CENTRE (Ilica 10)
05 ► MSU / MUSEUM OF CONTEMPORARY ART (Avenija Dubrovnik 17)
06 ► OKTOGON (Ilica 5)
07 ► GALERIJA / GALLERY ULUPUH (Tkaličićeva 14)
08 ► GALERIJA / GALLERY SCHIRA (Preradovićeva 13)
09 ► MEDIJATEKA FRANCUSKOG INSTITUTA / FRENCH INSTITUTE MEDIATHEQUE (Preradovićeva 5)
10 ► VINYL FESTIVAL BAR (Bogovićeva 3)
11 ► SWANKY MINT HOSTEL (Ilica 50)
12 ► ANIMAFEST OPEN AIR (Trg Nikole Šubića Zrinskog)
13 ► ANIMAFEST OPEN AIR (Park Ribnjak)