

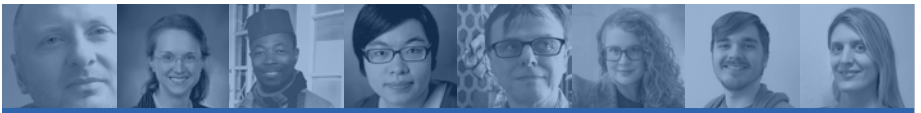
TEXAS TECH UNIVERSITY — LUBBOCK, TEXAS

**September 19-21**

# APES

Animation and Public Engagement Symposium

 **2019**



PROGRAM

# APES 2019

TEXAS TECH UNIVERSITY — LUBBOCK, TEXAS

## September 19-21

### Welcome.

It is our great pleasure to welcome you to Texas Tech University, Lubbock, for the sixth iteration of the Animation and Public Engagement Symposium, APES19.

This annual forum offers an alternative view of the potential of animation beyond artistic expression, entertainment or publicity, and identifies new terrains that bridge animation with society at large. At APES, scholars and practitioners share their research and experiences in the field of animation as a therapeutic practice, an educational tool, as well as a platform for social engagement, and discuss ways of advancing and promoting interest in this area of studies.

The symposium originated in the context of the groundbreaking research fostered by HEART (Healing Education Animation Research Therapy) UK, a center that investigates the processes and outcomes of animation practice in therapeutic, educational and informative ways within a variety of public contexts. By bringing together international scholars working on similar areas of interest, APES insures wider dissemination and major public impact for HEART's work.

Gathering scholars and practitioners from eleven countries and most of the US regions, the program reflects the growth and increasing global awareness of animation as a tool of and for public engagement. This is the first time that APES is being held outside of the UK and we are grateful for your presence and participation. We are confident that this symposium will yield new research connections and help forge new friendships.



Sincerely,

**JORGELINA ORFILA AND  
FRANCISCO ORTEGA**

# Program.

All events will take place at the TTU  
**Student Union Building (SUB)**  
15th St & Akron Av., Lubbock, TX 79409.  
**Rooms Matador, Lubbock, and Mesa**

(maps are provided at the end of the booklet)

## Thursday September 19 [Matador Room]

**REGISTRATION** STARTS AT 5:00PM [MATADOR ROOM]

### 6:00PM — OPENING CEREMONY

Welcome Addresses

General information about the symposium

### 6:30PM — KEYNOTE SPEAKER

**Dr. Bella Honess Roe** (University of Surrey, U.K.)  
Animated Documentary as Public Engagement

### 7:30 - 9:00PM — DINNER FOR PRESENTERS AND GUESTS

Screening of the films participating in HIAF (HEART INCLUSIVE ANIMATION FESTIVAL) The International Animation Festival for People with Learning Difficulties.

## Friday September 20 [Lubbock Room]

**8:30 — MORNING “PICK ME UP”** :: COFFEE AND PASTRIES

**9:00 - 10.30AM (1ST SESSION)** :: CHAIR: DR. ROBERT PEASLEE

**:: Animation Lab: Teaching Real-World Experience in Creative**

**Problem Solving** :: KARA OROPALLO AND MONIKA SALTER  
(UT DALLAS, TEXAS, USA)

**:: ATEC/UTDallas Animation Showcase** :: SEAN MCCOMBER AND  
ERIC FARRAR (UT DALLAS, TEXAS, USA)

**:: Interactive Animation – Visually Redefining Culture** :: ABBIGAIL WILSON  
(UNIVERSITY OF LOUISIANA AT LAFAYETTE, LAFAYETTE, LOUISIANA, USA)

**:: Animation as a Way of Thinking and Educating** ::  
BURAK SAHIN (MALTEPE UNIVERSITY, ISTANBUL, TURKEY)

**11:00-12.30PM (2ND SESSION)** :: CHAIR: DR. JORGELINA ORFILA

**:: Extraid VR Memory as New Animated Documentary:**

**Rebuilding Lost Homes through Interviewing** :: CHUNNING (MAGGIE) GUO  
(RENMIN UNIVERSITY, BEIJING, CHINA) AND YUANBO ZHONG  
(ANIMATION AND COMICS RESEARCH CENTER AND SCHOOL FOR ARTS AND FILMS  
CHENGDU UNIVERSITY, SICHUAN PROVINCE, CHINA)

**:: Neuroanimatics: Animated life stories for Learning and Contemplation** ::  
INMACULADA CONCEPCIÓN CARPE PÉREZ (ANIMATED LEARNING LAB/ THE ANIMATION  
WORKSHOP AT THE CENTER FOR ANIMATION AND VISUALISATION, DENMARK)

**:: TESTeLAB & Guests: Expanded Animation Worlds** ::  
FRANK GESSNER (KONRAD WOLF FILM UNIVERSITY, BABELSBERG, GERMANY)

**1:00 - 1.45PM — LUNCH** :: [MATADOR ROOM]

**2:00-3.30PM (3RD SESSION) :: CHAIR: DR. PAUL REINSCH**

**:: Animated Perspectives: Using Animation For Social Engagement ::**

TOM KLEIN (LOYOLA MARYMOUNT UNIVERSITY, LOS ANGELES, USA)

**:: AstroAnimation: Bridging Two Cultures in the Post-Truth World ::**

LAURENCE ARCADIAS (MICA, BALTIMORE, USA AND NASA GSFC) AND ROBIN CORBET  
(UNIVERSITY OF MARYLAND, BALTIMORE COUNTY, USA AND NASA GSFC)

**:: The Fish Project: An Interactive Animation Experiment ::**

HEIDI RAE COOLEY AND CHRISTINE VERAS (UT DALLAS, TEXAS, USA)

**:: The Fish Project Production Process: Asset Creation and Animation ::**

JULIO CÉSAR SOTO AND SAMUEL PRICE (UT DALLAS, TEXAS, USA)

**4:00-5.30PM (4TH SESSION) :: CHAIR: DR. FRANCISCO ORTEGA**

**:: Imagine if Buildings Could Talk: Projection Mapping. The Little Rock Central High School Building for the 60th Anniversary of the Desegregation Crisis ::** SCOTT MEADOR (UNIVERSITY OF CENTRAL ARKANSAS, ARKANSAS, USA)

**:: Augmentations in the Palace of Culture ::** JOHANNES DEYOUNG (CARNEGIE MELLON UNIVERSITY, PITTSBURGH, USA)

**:: Visual Communication and Cultural Landscape: Ethnography Writing & Information Presentation in Animated Films ::** LI GANG (SCHOOL OF ART IN CHONGQING UNIVERSITY, SHAPINGBA DISTRICT, CHONGQING, CHINA)

**:: Back to the Roots: Revolution in Nigerian Animation Industry ::** GANIYU A. JIMOH ( JIMGA ) (RHODES UNIVERSITY, SOUTH AFRICA)

**6:00PM — KEYNOTE SPEAKER [MATADOR ROOM]**

**Dr. Dan Torre** (RMIT Melbourne)  
Thinking Through Animation

**7:00-9:00PM — DINNER AND SQUARE DANCE**

# Saturday September 21 [Mesa Room]

**8:30 — MORNING “PICK ME UP” :: COFFEE AND PASTRIES**

**9.00 - 10.30PM (5TH SESSION) :: CHAIR: DR. FRANCISCO ORTEGA**

**:: Aphasia • Experiential Visualization ::** STACY ELKO AND MELINDA CORWIN  
(TTU, TEXAS, USA)

**:: Their Story. Their Voice. Their World: An Animation Based Learning Programme for children with FASD ::** JESSICA RUTHERFORD (LOUGHBOROUGH UNIVERSITY, LOUGHBOROUGH, U.K)

**:: Animating the Experience of Health Care Space ::** JULIE ZOOK AND TERAH MAHER (TTU, TEXAS, USA)

**11:00 - 12:30PM (6TH SESSION) :: CHAIR: MELISSA KIMBALL**

**:: Interviews of Nazi Holocaust Survivors ::** JEFFREY BAKER, MASHA VASILKOVSKY AND RUAH EDELSTEIN (COLLEGE OF THE CANYONS, LOS ANGELES, USA)

**:: Animating #VeteransVoices: StoryCorps, Cartoons, and the Civil-Military Gap ::** CHRISTINA KNOPF (SUNY, CORTLAND, NY, USA)

**:: Infinite Collective: Hand-Drawn Animation as Socially-Engaged Art Practice ::** BECKA BARKER (NOVA SCOTIA SCHOOL OF ART AND DESIGN, HALIFAX, CANADA)

**12:45 -1.45PM — LUNCH :: [MATADOR ROOM]**

**2:00 - 3.30PM (7TH SESSION) :: PANEL.** New media art and experimental animation as platforms for political engagement, collaboration and sites of experimentation. SESSION CHAIR: THOMAS MCCLENDON (SOUTHWESTERN UNIVERSITY, GEORGETOWN, TEXAS, USA)

**:: The use of metamorphosis in the digital and traditional animated portraits of the multi-media installation ('Big Man') and the experimental film ('Big Man') ::** MICHELLE STEWART (UNIVERSITY OF KWAZULU-NATAL, PIETERMARITZBURG, SOUTH AFRICA)

**:: 'Big man:' Exploiting Video in the Post Medium-Condition ::**  
YANE BAKRESKI (UNIVERSITY OF KWAZULU-NATAL, PIETERMARITZBURG, SOUTH AFRICA)

**:: 'What is it that I have done?' The Problematics of Sound-Tracking Politically Charged Fine-art-influenced Animation and Installation with Specific Reference to 'Big Man,' (both the film and the art work) ::**  
PETER STEWART (INDEPENDENT ARTIST, FORMERLY UNIVERSITY OF KWAZULU-NATAL, PIETERMARITZBURG, SOUTH AFRICA)

**4.00 - 5.30PM (8TH SESSION) :: PANEL.**

Animating Music: Aurality & Global Intertextuality

**:: Musically Locating the Animated Samurai: Western Appeal versus Japanese Traditionalism ::** STACEY JOCOY (TTU, TEXAS, USA)

**:: Vocal Ensemblization and the Affective Economy in Puella Magi Madoka Magica ::** HEATHER WARREN-CROW (TTU, TEXAS, USA)

**:: Issues of Musical Representation in Disney Pixar's Coco ::**  
LAURYN SALAZAR (TTU, TEXAS, USA)

# Keynote Speakers



**BELLA HONESS ROE**  
(University of Surrey, UK)

## Animated Documentary as Public Engagement

In my previous research on animated documentary, I have suggested that animation is a representational strategy that broadens and deepens the capacity of documentary to tell us about the world. Through using animation to either substitute for missing live action footage or to evoke knowledge that is impossible to convey via live action, animated documentary is able to convey knowledge more effectively, and in a more compelling way, than conventional documentary. This, I would suggest, is one reason why animated documentary is a particularly useful tool for public engagement. In my talk, I will consider how animated documentary has been used in this way, and will suggest that this has been one of the primary motivating factors behind the rapid development and evolution of the animated documentary form since the 1990s.

Bella Honess Roe is a film scholar who specialises in documentary and animation. Her 2013 monograph *Animated Documentary* is the first text to investigate the convergence of these two media forms and was the recipient of the Society for Animation Studies' 2015 McLaren-Lambart award for best book. She also publishes on animation and documentary more broadly including the edited book *Aardman Animations: Beyond Stop-Motion Film* (Bloomsbury, forthcoming 2020), a co-edited volume on the voice in documentary, *Vocal Projections* (Bloomsbury, 2018) and *The Animation Studies Handbook* (Bloomsbury, 2018). She is Senior Lecturer and Programme Director for Film Studies at the University of Surrey, where she has worked since 2009. She has a PhD and MA from USC's School of Cinematic Arts.

# Keynote Speakers

**DAN TORRE**

(RMIT Melbourne)



## Thinking Through Animation

Our world is in a constant state of flux – brimming with movement, change and metamorphosis. Fortunately, our brains are well adept at being able to visualize, to cognitively animate, and to ultimately make sense of much of these persistent changes. Fortunately, also, we have the medium of animation, which happens to be a very proficient method through which we can, not only reflect upon, but also act upon, our world's perpetual instability. Animation is an exceptional form and many of the things that describe its singularity, also mark it as a uniquely human mode of expression. In this presentation, animation will be positioned onto a rather expansive geography, drawing from a wide range of examples of animation and animation techniques to suggest that perhaps we could think of the world more in terms of animation, and animation more in terms of the real world.

Dan Torre is a senior lecturer in the School of Design at RMIT University in Melbourne, Australia. Previously he has worked in the animation industry in both the US and Australia. He writes about animation, media, popular culture and natural history and is author of a number of books including: *Animation - Process, Cognition and Actuality* (Bloomsbury, 2017) and co-author of *Australian Animation - An International History* (Palgrave, 2018); as well as *Cactus* (Reaktion Books, 2017) and *Carnivorous Plants* (Reaktion Books, 2019). He is currently working on a number of other forthcoming books.

# Presenters.

## **KARA OROPALLO AND MONIKA SALTER** (UT DALLAS, TEXAS, USA)

### **Animation Lab: Teaching Real-World Experience in Creative Problem Solving.**

UT Dallas's Animation program provides an opportunity for students to take part in a simulated animation studio experience called Animation Lab. With faculty guidance, a crew of forty students produce a two-minute CG animated short film over the course of two semesters. Our vision for Animation Lab was to structure a classroom where faculty's ideas took a back seat to student-driven creation. Although we, as faculty, provided the schedule and pipeline structure, students drove the content and daily production themselves. This past year, we challenged students to create a short film centered on an emotion they experience regularly, and they chose anxiety. The resulting CG animated short film, *Drift*, features an internal headspace where a bubble travels through an ever-changing environment, in hopes of reaching a place of calm and safety. While the students are proud of their resulting film, we as faculty are most proud of the experience they will carry with them to their next creative endeavor. In this talk, we discuss the problems we encountered in trying to emulate a "real-world" experience, the struggles we faced in providing structure while letting students drive, and the space we conceived to help students manage creative conflict on their own. **Keywords:** Education, Industry, Creative Process, Cross-Discipline, Narrative filmmaking, CG filmmaking.



*As a Senior Lecturer at the University of Texas at Dallas School of Arts, Technology, and Emerging Communication, Kara Oropallo focuses on creative management and the art (and joy!) of managing artists. In addition to teaching, she facilitates management workshops and training programs with numerous studios, including DreamWorks Animation, Paramount Animation, and Skydance Animation. Kara's previous industry experience includes more than 12 years at DreamWorks Animation, where she worked in production on such films as The Croods and Rise of the Guardians. She also produced the behind-the-scenes documentary Rise of the Guardians: Creating an Epic. More recently, Kara worked in studio management on such films as The Boss Baby and Trolls. Originally from Michigan, Kara graduated from The Ohio State University with a BA in Film Production and Screenwriting and a minor in Women in Film.*



*Monika Salter comes to UT Dallas School of Arts, Technology, and Emerging Communication from the animated feature film industry, where she spent 14 years working in the areas of Character Effects and Lighting. Known as Monika Sawyer in the professional world, her film credits include Blue Sky Studios' Epic, Rio, Horton Hears a Who, and several Ice Age sequels including Ice Age: Continental Drift and Ice Age: Dawn of the Dinosaurs. Salter has spent the last six years working with Dallas-based film studio Reel FX Creative Studios as Character Effects Supervisor. Here, she has helped the studio establish and grow a new Character Effects department for their latest feature film pipeline. Her film projects with Reel FX include Free Birds, Rock Dog, and their Golden-Globe nominated film Book of Life. Salter received her BA from the University of Wisconsin, Stevens Point, and an MFA in Computer Art from Savannah College of Art and Design in Savannah, Georgia.*

## **SEAN MCCOMBER AND ERIC FARRAR** (UT DALLAS, TEXAS, USA)

### **ATEC/UT Dallas Animation Showcase.**

In this talk we will present the student animation production of the School of Arts, Technology and Emerging Communication (ATEC) at the University of Texas at Dallas. Since 2013 the Animation pathway has created a one-year Animation Lab that simulates an animation studio, following a pipeline, with clear definition of roles and responsibilities for each student. The faculty mentors are alternated every year and the students pitch and vote on the best story ideas to be developed into an animated short. The program consists of seven full shorts and one teaser preview of the latest short in production called *Stargazer* (2019). **Keywords:** ATEC, UTD, animation lab, digital animation, student showcase



Sean McComber is an Assistant Professor at the University of Texas. His focus within the school of ATEC is in the discipline of animation. He holds a BFA in Computer Art from the Savannah College of Art and Design, and an MFA from the University of Texas at Dallas. Before joining the ATEC faculty, Sean McComber worked for the visual-effects studio Rhythm & Hues as a character animator, lead animator, and supervising animator on numerous feature films. He has also worked in the video game industry as a senior cinematics animator at Sucker Punch Productions.



Eric Farrar is an Associate Professor in the School of ATEC at UT Dallas. Eric's interests center around elegant motion graphic design and techniques for combining music and animation. With a background in music and visual communication design, he completed an MFA in Design from The Ohio State University. He worked as a character rigger at Rhythm & Hues creating internal motion structures and control systems for digital characters. Films on which he worked include *Night at the Museum* and *The Chronicles of Narnia: The Lion, Witch and the Wardrobe*. He currently teaches courses in 3D animation and in motion graphics.

**ABBIGAIL WILSON** (UNIVERSITY OF LOUISIANA AT LAFAYETTE, LAFAYETTE, LOUISIANA, USA)

**Interactive Animation – Visually Redefining Culture.**

Since the early 19th century, humanity has been dazzled by animation. The desire to capture life in motion predates the invention of animation, manifesting itself in a variety of forms from sequential cave drawings, to narrative photography studies, to the rhythmic, repetitive imagery of ancient Greek pottery. Although often associated with children's media, creators are finding new bridges between animation and other sectors of the media landscape. As a recent graduate of a fine arts program, I am captivated by the intersection of art and culture, and how it shapes our understanding, biases, and outlook on life. This paper explores the possibilities of animation's relationship to technology and its effects on the social sphere. As an ever-evolving technology has already become an integral part of American daily life, how can we spur animation – specifically interactive modes of animation, such as reactive sculptures and installations – to become a form of therapy and a mode of activism that allows people to express themselves when words or static images fail? This essay seeks to explore the potential of animation in abstract methods, explicitly an investigation into the open-source, user-based platform of Arduino. Animation – a reflection of the motion and activeness of life – should reach out into the world, sparking new ideas for cross-platform communication and redefining social impact. Acknowledging animation's physical presence in the world, allows us to reconsider the influence of the audience and invites us to reevaluate how we define those audiences.

**Keywords:** Interactive Animation, technology, Arduino, social impact.



Abigail Wilson is a recent graduate of the University of Louisiana at Lafayette who first experimented with interactive animation during the production of her undergraduate thesis installation piece. She got involved in the "Make" community, experimenting with Arduino microprocessors and sensorial input, which sparked her interest in the marriage of technology and art. Her research seeks to redefine the purpose of animation, considering its uses beyond the scope of entertainment to a cultural context outside of the screen. Her favorite pastimes include saving her Photoshop file under ill-fitting titles and tending to her soldering burns.

**BURAK SAHIN** (MALTEPE UNIVERSITY, ISTANBUL, TURKEY)

**Animation as a Way of Thinking and Educating.**

The "Suspension of Disbelief" can be defined as one of the major assets of a successful visual narrative in animation. The way in which motion, performance and sound are collectively delivered to the audience will be the key factor in convincing them that the audio-visual experience can be accepted as believable or, depending on the content, to be true. Likewise, educators try to establish a bond with their audience and, at times, need finding a way to overcome their resistance against focusing and paying attention. This article aims to offer animation as a way of thinking about delivering educational content and as skill that needs to be instilled and developed. Sequential Storytelling competency is the core asset of almost every form of visual narrative and can be defined as the sequential visualization and/or narration of events within a chosen time span. Sequential Thinking emphasizes the relevance of cause and the effect at a given moment, and of the notion of precedent and subsequent. We will be asking the following questions: What is the current situation? What will happen next? What will follow? Refining the answers we provide to these questions will further deepen the reasoning process and help develop the notion of sequential thinking, which consists of not just considering a single aspect or a

moment of the case but rather of a collection of continuous and dependent activities which rely on and effect one another within the chosen timeframe. In conclusion, utilizing animation in developing and delivering course content in an expressive as well as in an interesting way will be beneficial to all educators because of the freedom that it provides over content development. **Keywords:** Animation, Education, Sequential Storytelling, Sequential Thinking, Suspension of Disbelief, Way of Thinking



My fascination with the "Aesthetics of Motion" and "Drawing" were the major factors in my decision to study Animation. I attended the Classical Animation Program at the Vancouver Film School in 1999. My student film "The Fall" has been screened at various International Animation Festivals and has been the major influence in my quest for establishing himself as an Animation Filmmaker. In 2006 a new chapter to my career in Animation began when an opportunity to teach Animation at the Academic level presented itself. Through the years I took pride in and strongly felt the privilege of generating a sense of enthusiasm and an assurance of confidence in creative minds through Animation.

**CHUNNING (MAGGIE) GUO** (RENMIN UNIVERSITY, BEIJING, CHINA) AND **YUANBO ZHONG** (ANIMATION AND COMICS RESEARCH CENTER AND SCHOOL FOR ARTS AND FILMS CHENGDU UNIVERSITY, SICHUAN PROVINCE, CHINA)

**Extrad VR Memory as New Animated Documentary: Rebuilding Lost Homes through Interviewing.**

Although VR is often used as an independent technology-oriented medium, this paper hopes to strip its high-tech dimension and regard it as a new form of documenting, especially to regard it as new animated documentary. As a new immersive experience, VR offers participants a way to be closer to the interviews' environment. These experiences demonstrate the possibility of a new methodology for reconstructing memory: The setting of the interview often directly establishes time, place, characters and discourse. It is important to realize that in VR, time and space as well as interviewees' and speakers' presence have the prospect of being visually re-established. The 360 degrees interview thus becomes a container of memory, constructed as a new chronotope. The VR Film "Grenfell: Our Home," (2018) commissioned by Channel 4, is one such new animated documentaries, one that visualizes in virtual reality Grenfell Tower (London, U.K) before the terrible fire that took place in June 2017. Through several interviews, this VR work presented the building as a cultural community and addressed the hope of rebuilding a lost home. Since collaborating with Aardman in the 1980s, Channel 4 has produced a series of successful clay (stop motion) animation based on interviews. This new Channel 4 project expands the scope of interviews through memory-telling by bringing it into the realms of VR. Five interviews offered a dynamic process of remembrance, revisiting, re-imagining, and rebuilding a lost home. All the interviewees recalled the first impressions about their flat and the reasons why they choose this space to be their home. From this VR exploration, the audience can better understand how this high building provided a geographical sense of identity with the city and mediated a dialogue between "me" and London. This VR work reconstructs home as a chronotope of memory. The burned-out building is now re-displayed from the outside to the inside. "Grenfell: Our Home," focuses on memory as a force to rebuild a lost home and re-examines the tragic event through multiple perspectives. **Keywords:** VR Memory, Animated Documentary, Interview, Rebuilding, Chronotope.



Chunning (Maggie) Guo teaches New Media Art and Animation at Renmin University of China. She was a creative director for Vancouver Film School, a visiting artist to Central Saint Martins, London, and a resident artist at Centre Intermondes in France in 2014. She earned her PhD in independent animation in 2015 and has presented her scholarship at important international conferences and her animated artwork, "Ketchup" (co-created with Baishen Yan) has been exhibited at and collected by prestigious international festivals and galleries. She was the recipient of NETPAC Award in 2015 Busan International Short Film Festival of South Korea and selected by the Sino-Dutch scholarship as a visiting scholar for a year in Radboud University led by Prof. Asifa. Her cross-disciplinary research, *The Archaeology of Memory: The Comparative Studies on Animated Documentary* hopes to connect Animation, Psychology, History, Communication and Culture Cognition.



Yuanbo Zhong is the Director of Sichuan Province Animation and Comics Research Centre. He is a professor of the School for Arts and Film at Chengdu University in Chengdu, China. He holds a Master degree in aesthetics from Southwestern University in Chongqing and his research is in 3D animation and games. He has cooperated in several projects including *Shang Shi* (animation), *The Adventure of Yake* (animation and comics), as well as two cooperative projects with Thailand University: *Wal Rally* (travel app) and *Ancient Sichuan Legend* (2D game). In addition, he curated and organized conferences including the 2015 Animation Academic Forum in the South Provinces of China, and the Annual Chinese Animation Studies Conference in Chengdu.



**INMACULADA CONCEPCIÓN CARPE PÉREZ** (ANIMATED LEARNING LAB/ THE ANIMATION WORKSHOP AT THE CENTER FOR ANIMATION AND VISUALISATION, DENMARK)

**Neuroanimatics: animated life stories for Learning and Contemplation.**

Neuroanimatics are animated movies that work the brain's neuroplasticity for the transformation of visual thinking and feeling through an emotional reflective-resilient learning. We present animation as a contemplative art/practice for personal growth and creative learning. In this article we present as artists and educators, a holistic approach that considers the visual narrative as a means of mindful communication and intimate transformation that re-frames a story to restore balance and gain insight. Through the creative process, personal capabilities such as resilience and compassion are developed, opening our heart, as we simultaneously work with the symbolic and metaphorical aspects of visual storytelling, which opens our mind. Here re-creating goes beyond the production of artistic objects to the construction of deep human meanings.

The goal of neuroanimatics is to return to the origin of oral transmission, the root of resilient knowledge and ancestral wisdom, using animation as an innovative and intuitive language. Our methodology is based on experiential, intercultural, and intergenerational practice through regulated courses and specific workshops carried out in Europe, Peru, Mexico, and Japan, whose positive results have been evident in the different cases of application. We observe that linking emotional intelligence, neurosciences, mindfulness, arts, and animation causes conscious learning to happen more fluently from creativity, therefore influencing the neuroplasticity and favoring transformation towards well-being. We learn from life by recreating life in a multicultural world full of stories to tell, and, thus, to animate. **Keywords:** Neuroanimatics, transformation of thinking and feeling, intuitive language, visual storytelling.



*Inmaculada Concepción Carpe Pérez MFA and PhD candidate; visual artist-animator-filmmaker, and lecturer and PA in film festivals in Los Angeles, California. Mediterranean born, Inma is specialized in 2D animation, short formats, and pre-production. Her short films and artwork reflect an interest in collage, textures, and mix of media to exalt human feelings through visual narrative by engaging animation with sciences and education. She's currently working and researching animation as a media of communication and transformation, connecting neurosciences and mindfulness with filmmaking, and is currently an international PhD between the Polytechnic University of Valencia, Spain and The Animation Workshop, Denmark.*

**FRANK GESSNER** (KONRAD WOLF FILM UNIVERSITY, BABELSBERG, GERMANY)

**TESTeLAB & Guests: Expanded Animation Worlds.**

What can, in the sense of gaining knowledge, "art" or "artistic research," do in the audiovisual media? How could we create a creative relationship between theory and designing practice? Why has the role of the arts always been research with principle open, unpredictable outcome? Why should debates about artistic initiate research on concrete artistic projects? To what extent can "Autopoiesis" be transferred to collective audiovisual arts? In the exemplary artistic research project TESTeLAB & Guests, the traditional media are transposed into the digital in order to make them productive for a "Future Cinema" to develop further. Experimental research into the movement, time and sound potential serves the expansion of cinematographic experience and questions the filmic building blocks under new conditions. **Keywords:** Pre- and Future Cinema, Experimental Hybrid Arts, Expanded Animation Worlds, Synthesis of the Arts, Gesamtkunstwerk



*Frank Geßner was born in Würzburg, Germany. He studied Art (Sculpture, Painting) and Art History in Stuttgart and Berlin and was Guest Professor at the China Academy of Art, Hangzhou, Jilin Animation Institute Changchun, China and, the Berlin University of the Arts. He was awarded the 2002 and 2003 "Good teaching" award from the University of Arts Berlin. In 2004, Geßner was appointed Professor of Visual Arts for Animation at the HFF Konrad Wolf Potsdam-Babelsberg. Between 2006 to 2009, he was also Vice President for Teaching, Research, and Development at that institution. Frank Geßner founded the "Atelier Berlin Production in 2005 in order to work on practice-based and practice-led artistic research and pilot projects. In 2008 he co-founded the Institute for Artistic Research (IKF). Since 2009, Geßner is Professor for of Theory and Practice of Bildkunst / Visual Arts at the Film University Babelsberg Konrad Wolf. He offers lecture essays and workshops in Germany and abroad.*

**TOM KLEIN** (LOYOLA MARYMOUNT UNIVERSITY, LOS ANGELES, USA)

**Animated Perspectives: Using Animation For Social Engagement.**

This is the third year that a course titled "Animated Perspectives" has been a part of the curriculum at Loyola Marymount University in Los Angeles. It was designed to meet a required component of LMU's 'New Core,' having an attribute in Engaged Learning which involved outreach and awareness of issues outside the classroom. The course was developed by the author of this paper in collaboration with the instructor, Sapphire Sandalo, an alumna of LMU who had achieved a degree of stature as an online media personality, as host of a YouTube show and commentator on the animation industry. "Animated Perspectives" involves studies and inquiries of socially relevant topics that are explored through the lens of animated media, resulting in recorded podcasts that students produce as assignments. Owing to the allegoric nature of animation, which frequently employs fantasy environments and anthropomorphic characters, culturally sensitive topics can be broached and scrutinized in new ways by understanding how they can be re-imagined or depicted in these contemporary media frameworks. The history of animation has long been fraught with complicity in reinforcing stereotypes, but a promise of modern animated narratives is how visual allegories can challenge viewers and provide new 'animated perspectives.'

Beyond the course serving as a curricular growth experience, a goal is to inspire more student filmmakers to consider ways that their own creative work can make use of inventive, thought-provoking narratives, and diegetic constructs. **Keywords:** Curriculum, Animated Perspectives, Social engagement, Podcast, Allegory.



*Tom Klein is Professor and Chair of Animation at Loyola Marymount University in Los Angeles. He curated the critically acclaimed exhibit Woody Woodpecker & The Avant-Garde at Laband Art Gallery. He is a columnist for Cartoon Research. His articles have appeared in such publications as Animation: an Interdisciplinary Journal, Griffithiana, Animation Journal, and Animation Studies, among others. He catalogued UCLA's Walter Lantz archive and contributed to the Italian anthology, What's Up, Tex? Il Cinema di Tex Avery, published by Lindau. His chapter, "Evoking the Oracle," appears in Animated Landscapes: History, Form and Function published by Bloomsbury. Tom was a consultant for Universal Cartoon Studios during the production of From the Earth to the Moon for HBO (1998).*

**LAURENCE ARCADIAS** (MICA, BALTIMORE, USA AND NASA GSFC) AND **ROBIN CORBET** (UNIVERSITY OF MARYLAND, BALTIMORE COUNTY, USA AND NASA GSFC)

**AstroAnimation: Bridging Two Cultures in the Post-Truth World.**

Astronomy is widely popular and provokes a sense of wonder. It addresses profound questions such as: who are we, how did we get here? When astronomy joins with art, it becomes a platform to explore ideas with artistic/scientific awareness, which is crucial to understand our physical world. In contrast, many decisions are being made at a governmental/societal level involving scientific issues, which are based on incorrect or biased information, including so-called "fake news". How, as educators, do we promote a worldview based on objective facts rather than appeals to emotion? Against this backdrop, we are teaching an astro-animation class at MICA that brings together animation students and NASA scientists in collaborative teams. Unlike the direct visualizations typically produced at NASA, we use poetic metaphors and other approaches which can move an audience in different ways. Our goals include bringing scientific education to artists, encouraging scientists to interact with artists, and share their research with a broader audience. The animations are available on the internet (astroanimation.org) and are being shown at museums, scientific conferences, STEAM festivals, in classrooms, and at science fiction conventions. **Keywords:** Science, STEAM, Animation, Education, Society, Outreach.



*Laurence Arcadias is a French/American animator and she is the chair of the animation department at the Maryland Institute College of Art (MICA) in Baltimore. She has directed and written several short films and won awards at numerous international film festivals. She moved to the US through a Lavoisier Scholarship from the French government and became Animator in Residence at Apple's Advanced Technology Group. She taught at City College of San Francisco, California College of Arts, University of California- Berkeley, San Francisco Art Institute, and the San Francisco Academy of Art University prior to joining MICA.*





*Robin Corbet obtained a PhD in astrophysics from University College London, then continued his research at Oxford University, the Japanese Institute of Space and Astronautical Science, and Pennsylvania State University. Now a Senior Research Scientist at the University of Maryland, Baltimore County, based at the NASA Goddard Space Flight Center, he works with the Fermi Gamma-ray Space Telescope. He researches binary star systems containing black holes or neutron stars where incredibly strong gravitational and magnetic fields produce X-rays and gamma rays. He also explores new approaches in the Search for Extra-Terrestrial Intelligence (SETI). At MICA, Corbet co-teaches the astro-animation class.*

## HEIDI RAE COOLEY AND CHRISTINE VERAS (UT DALLAS, TEXAS, USA)

### The Fish Project: An Interactive Animation Experiment.

The Fish Project is a collaborative research project the aim of which is to experiment with public interaction and engagement through animation. Born from the idea of inviting people to interact with and keep alive a virtual pet – inspired by the handheld popular toy Tamagotchi digital pet (c. 1997) – the project extends individual perception to that of a “community of interpreters” (C.S. Peirce) whose habits of interaction sustain the “life” of a virtual fish. In its early stages, the project is evolving according to the contributions and diverse backgrounds of its collaborators. While the original idea imagined a strictly virtual goldfish in a fish bowl, the current concept mobilizes a physical doppelgänger as an origami fish placed on a magnetic floating platform as the trigger for interaction. Sensors embedded in the tank activate the digital version of the paper fish when an interested passerby pauses in front of the tank. Continued interaction with individuals animates the virtual fish, whose degree of vitality manifests according to different fish “attitudes.” We are motivated by the following questions: How might an interactive origami fish and its digital double invite interaction in individuals? How might individual interactors become a group of longer-term interactors who cooperate to keep the virtual fish animated? and How might the domains of the virtual and the actual evolve together and through a kind of mutual responsiveness? In this presentation we propose to showcase the current state of the project and the discoveries and progress made at different stages of development. **Keywords:** animation, interaction, tamagotchi, public engagement, design, origami, digital animation



*Heidi Rae Cooley is an associate professor of Arts, Technology, and Emerging Communication and co-director of the Public Interactives Research Lab at the University of Texas at Dallas. A media theorist, she integrates theory and practice to investigate emerging “smart” technologies and the habits they engender, as well as how those technologies might serve the purposes of habits-change. Her monograph, *Finding Augusta: Habits of Mobility and Governance in the Digital Era* (2014), along with its digital supplement, *Augusta App*, received the 2015 Anne Friedberg Innovative Scholarship Award from the Society for Cinema and Media Studies. Recent essays have appeared in *Applied Media Studies* (Routledge 2018) and *Making Things and Drawing Boundaries: Experiments in the Digital Humanities* (Minnesota 2017), as well as *Journal of Television and New Media* (2016). She is working on a second book project tentatively titled “Critical Interface Design.”*



*Christine Veras is a Senior Lecturer at the School of Arts, Technology and Emerging Communication at the University of Texas at Dallas. As a scholar and artist originally from Brazil, she researches the integration of physical and digital technologies to explore the multimedia possibilities of animation. She completed her PhD at the School of Art, Design, and Media at Nanyang Technological University in Singapore. Among her works, Christine invented a new international prize-winning and patented animated illusion device called *Silhouette Zoetrope*, which is now part of the permanent collection of the Children’s Museum in Dresden, Germany and of the Swiss Science Center Technorama in Winterthur, Switzerland. Her fields of expertise combine theory and practice, including disciplines related to History of Animation, Cinema and New Media, as well as Experimental Animation, Interactive installations, and Graphic Design.*

## JULIO CÉSAR SOTO AND SAMUEL PRICE (UT DALLAS, TEXAS, USA)

### The Fish Project Production Process: Asset Creation and Animation.

The Fish Project is a collaborative research project the aim of which is to experiment with public interaction and engagement through animation. The project stems from an idea conceived by Dr. Heidi Cooley and was developed in collaboration with Dr. Christine Veras. As the project grew, we, as students, joined the collaborative effort to work specifically on the asset creation and animation of the digital version of the origami fish.

In this talk, we will share our perspectives about the work, explain the challenges encountered, and present the creative solutions developed through the project documentation, showcasing the animated results. The asset creation process started by studying the folds and creases in the physical origami fish to better understand how to create the virtual geometry needed for the interactive folding mechanism, and by getting the desired finished model necessary for computer animation. We also created controls that allowed us to animate this model and to render it in a more believable way. The animation process began by acquiring a live Koi fish for referencing movement and interactivity. Our daily routines with the Koi fish were in keeping with the typical types of interactions necessary to keep a fish alive. Observations of these interactions helped to determine how the virtual Koi would react. These responses were translated into different animated fish attitudes. By studying recorded video of the Koi and live drawing illustrations, and by reviewing existing animations, we were able to find key poses for the animated Koi modeled in Autodesk Maya. **Keywords:** animation, 3D modeling, rigging, design, origami, digital animation.



*Julio Soto is a senior animation student at the School of Arts, Technology and Emerging Communication and serves as the Media Coordinator for the Animation Guild at the University of Texas at Dallas. He has served as an Animation Judge for the Business Professionals of America and as a VR Specialist for the EarthX Earth Day Expo. Julio has worked as a Graphic Designer/Motion Graphics Artist intern for the Texas AirHogs, an independent professional baseball team. He is currently an animator on the latest Animation Lab project, *Stargazer*, an upcoming sci-fi action CG animated short which will showcase at the end of 2019.*



*Samuel Price is a senior Student of Animation with an emphasis in 3D Asset Creation and Lighting at the School of Arts, Technology and Emerging Communication at the University of Texas at Dallas. He has competed in each of the School’s three 48-hour Animation Blitz Challenges, collaborating on a team of three to make a 10 second animation within the designated time constraints. He is currently the Rigging Lead on the latest Animation Lab project, *Stargazer*, an upcoming sci-fi action CG animated short which will showcase at the end of 2019.*

## SCOTT MEADOR (UNIVERSITY OF CENTRAL ARKANSAS, ARKANSAS, USA)

### Imagine if Buildings Could Talk: Projection Mapping.

#### The Little Rock Central High School Building for the 60th Anniversary of the Desegregation Crisis.

For the 60th anniversary of the Little Rock Central High School (LRCHS) Desegregation Crisis, a projection mapping event was the capstone performance for a week of events commemorating the Little Rock Nine and celebrating the School’s building and surrounding neighborhood. In 1927 LRCHS was named “America’s Most Beautiful High School” by the American Institute of Architects. In 1957 the school was pulled onto the world stage as nine African American students were denied entry at the start of the academic year. The purpose of the projection mapped video was to celebrate the architecture of the building, pay tribute to its past, and look forward to its future. Projection mapping on the building was chosen as a celebratory event because it is a public art form that hasn’t been seen on a large scale in Arkansas, and because the structure is uniquely located: the audience must come to the school to experience it. The piece integrated themes of the construction of the building; the school’s history through academics and athletics, its changed racial and political makeup, and the administration’s and student body’s dedication to celebrating diversity. This presentation will explain the process of fundraising and developing relationships with the LRCHS administration and the national park, the way the animation content was conceived, the logistical concerns for projection mapping; and how the projection mapping event was integrated into the multiple art-oriented commemorative event. **Keywords:** Education, Social Impact, Activism, Projection Mapping, Animation Production, Public Art



*Scott Meador is an associate professor of Art at the University of Central Arkansas. He has an M.S. degree in Computer Graphics Technology and an M.F.A. degree in Theatre Scenography, both from Purdue University. For the last 20 years Scott has been teaching courses in 3D animation, motion graphics, storyboarding, film post-production, and fine arts. Interdisciplinary endeavors are the central component of his academic career. Example projects include: a simulation and visualization of the 9/11 attack on the Pentagon; motion capture dance performances; film productions; and theatrical productions with projected scenery. Professionally, Scott works on various projects involving 3D animation, motion graphics, and visual effects, and is often involved with live events such as concert graphics for Metallica, Brad Paisley, Peter Frampton, Darius Rucker, and the Nashville Predators’ Stanley Cup Finals.*

## JOHANNES DEYOUNG (CARNEGIE MELLON UNIVERSITY, PITTSBURGH, USA)

### Augmentations in the Palace of Culture.

In Spring 2019, faculty and students from Carnegie Mellon University's Real Time Animation and Experimental Sound Synthesis courses collaborated with the Carnegie Public Library of Pittsburgh to create a mobile-Augmented Reality (AR) art walk experience within the library's Oakland branch in Pittsburgh, PA. The project represents an investigation in pedagogy, practice, and interdisciplinary collaboration between curricular art and music programs and a public institution to explore content of the library's special collections and architectural design through animation, immersive media design, and site-specific sound installation. Through variations of mobile-AR animation and spatial sound design, students were asked to examine site-specificity and the historic nomenclature of the Carnegie Public Library as a Palace of Culture, which is considered as an organic and perpetually transforming site for learning — a shifting manifestation and embodiment of the learning processes it supports. Creative research for this pilot exploration involved a series of experiences that engaged distinct collections within the library. These experiences were linked together through a mobile-AR app called Carnegie's Monocle, which bridges animated media and site-specific sound installation through a guided art walk. The project draws upon the distinctive strategies of artist Janet Cardiff, whose site-specific art-walks are critically and imaginatively engaged within their particular surroundings. In our case, the mobile-AR art-walk guides participants through the library with animated image and sound experiences drawn from specific locales and collections. Our project culminated in an exhibition at the Carnegie Public Library, juxtaposing past and present at a site of historic and cultural significance. We anticipated that the structure of the artwalk, framed through mobile-AR experience, would support several learning objectives: collaboration across diverse fields of interest; discovery and engagement with the library's historic and cultural collections; curatorial narrative methodologies; and exposure to a breadth and depth of technical facilities involved in the design and production of a complex mobile-AR experience.



*Johannes DeYoung is an artist whose work blends computer animation, creative coding, and experimental material processes. His works are exhibited internationally and featured in publications, including The New York Times, The New York Post, and The Huffington Post. DeYoung is appointed Assistant Professor of Art at Carnegie Mellon University. From 2008—*

*2018 he taught animation and moving-image courses at Yale University School of Art, where he was appointed Senior Critic and Director of the Center for Collaborative Arts and Media, and Principal Investigator for the Blended Reality immersive media research initiative. He received his MFA from Cranbrook Academy of Art.*

## LI GANG (SCHOOL OF ART IN CHONGQING UNIVERSITY, CHONGQING, CHINA)

### Visual Communication and Cultural Landscape: Ethnography Writing & Information Presentation in Animated Films.

In the era of "image reading," visual culture becomes the main content of the contemporary social media landscape, demonstrating its strategic situation on multiple levels of culture including the impact on the human senses, technology and communication. The role of anthropological images in ethnographical writing and the communication and presentation of cultural information has changed since the days "instrumentalism" was the main disciplinary paradigm. Images have become intrinsic to "methodology" and to "thought theory." In the context of anthropology, new animation media has a huge impact on the way of recording, writing and presenting ethnographic research. Using the conceptual framework provided by visual anthropology, this paper concentrates on the Thai animated film Khan Kluyay. The presentation discusses and analyses how the animated film describes, presents, and communicates cultural information. In addition it argues that animation eventually completes ethnographic writing and successfully achieves the narration of national memory by using visual communication within a specific cultural purview. **Keywords:** Animation, visual culture, anthropology, ethnography.



*Li Gang is an Associate Professor & Graduate Supervisor at Chongqing University, School of Arts, China. He was a Visiting Scholar at the University of Southern California, School of Cinematic Arts (2012-2013). He received his Master's Degree at Dong Seo University in Busan, South Korea (2006). For the last five years, Li Gang's studies have focused on the intersection*

*of animation arts, visual anthropology, digital media design and culture industry. He has published more than ten academic papers and has guided students in creating different animated short-films. His work has earned him numerous national awards.*

## GANIYU A. JIMOH ( JIMGA ) (RHODES UNIVERSITY, SOUTH AFRICA)

### Back to the Roots: Revolution in Nigerian Animation Industry.

The Nigerian animation industry witnessed a slow-paced development owing to challenges ranging from lack of expertise to unconducive environments for sustainability. The majority of Nigerian animators were autodidacts, and the animation scene in the country had been dominated by the advertorial content produced by South African studios. However, the situation is gradually changing as new animation studios led by local animators who acquired skills mainly in South Africa, Europe, and America, are springing up almost every six months in Lagos, the commercial center of the country. Animations' plot and rendition style now emphasize local, indigenous stories culled from folklore and African cosmology. This revolution has been championed by young visionary animators whose aim is not only to document contemporary happenings in animation form but also to preserve cultural and traditional ideals. This paper explores the new trend in the Nigerian animation industry in terms of content, quality and quantity. It will analyze the work of selected animators' works in order to reveal the current situation of the industry and the viability of the revolution in regard to audience acceptance. **Keywords:** Animation, Nigeria, African Folklore.



*Ganiyu is currently a Postdoctoral Fellow with the Arts of Africa and Global Souths Research Program, Department of Fine Arts, Rhodes University, South Africa. He holds a Ph.D. in Art History from the University of Lagos, Nigeria with a focus on contemporary art, new media, satire and cartoons in relation to spatial negotiations, transnationalism and cultural politics. He received the prestigious University of Lagos Best Researcher Award in Arts and Humanities in 2011 as well as a research grant to conduct part of his Ph.D. research at the African Studies Centre and Special Cartoon Collection Unit at Michigan State University in 2015. He was recently awarded the University of Edinburgh Catalyst Fellowship to attend the 2019 edition of ECAS in Edinburgh, Scotland. Currently, he serves as project advisor on the African Humanities Research Council and as the Secretary of Cartoonists' Association of Nigeria (CARTAN). As a scholarly writer and a practicing political cartoonist, Jimga (cartoon signature) has both local and international exhibitions to his credit.*

## STACY ELKO AND MELINDA CORWIN (TTU, TEXAS, USA)

### Aphasia • Experiential Visualization.

For persons with post-stroke aphasia (PWA)—a communication impairment affecting an individual's ability to process language—significant recovery challenges can limit their quality of life and result in blocked recovery, depression and social isolation. Furthermore, an estimated half of adverse hospital problems could be prevented with improved communication between patients and health care providers. Communication deficiencies are particularly acute for older populations and those with communication disorders (such as aphasia); in many cases, individuals with aphasia are also above the age of 51. Our research into physical and cognitive interaction utilizing game technology and animation seeks to delineate a new methodology for imparting information that extends well beyond traditional spoken and text-based methods. We seek to establish an effective information delivery tool for PWA individuals that promotes understanding of this condition and provides a conduit through which individuals can play active roles in their own rehabilitation. A multimodal, interactive approach with visual arts information conveyed in an aphasia-friendly game format will seek to ameliorate common communication challenges in the PWA population. Our research seeks to demonstrate the utility of an education delivery tool for improved communication function in PWA. **Keywords:** aphasia, experiential visualization, visual communication, visual vocabulary, creative art therapy, animation.



*Stacy Elko is an associate professor at Texas Tech University where as an artist/teacher in the School of Art, she teaches printmaking and interdisciplinary practices. Influenced by a ten-year residence in Morocco, she creates artworks that explore social commentary and questions the human relationship with their environment. Her current research involves using art in conjunction with other disciplines to augment the user experience of music, medicine, and other creative practices. These collaborative ventures draw upon her strengths in not only art and design but also multimedia serious game research to create engaging, interactive environments for education and health.*



*Melinda Corwin is a professor at Texas Tech University Health Sciences Center and a licensed and certified speech-language pathologist. Since 1998, she has directed the Stroke & Aphasia Recovery (STAR Program), a community outreach program that provides speech therapy, education, and life participation opportunities to PWA and their caregivers. She has provided speech-language therapy to adult PWA for over twenty-five years. She has also conducted and published research in the areas of augmentative and alternative forms of communication as well as speech-language therapy for persons with aphasia.*

## JESSICA RUTHERFORD (LOUGHBOROUGH UNIVERSITY, LOUGHBOROUGH, U.K)

**Their Story. Their Voice. Their World: An Animation Based Learning Programme for children with FASD.**

This paper discusses the development of a Learning Program that uses animation production as a learning tool for a specific population of children. The program has been designed to address the educational needs of individuals with Fetal Alcohol Spectrum Disorder (FASD), a condition that causes irreparable brain damage due to prenatal alcohol exposure. The Learning Program considers a large body of existing research surrounding education for those with FASD, therapeutic environments and animation for education, bringing together key elements from each field to ensure it targets the specific needs of this population with a creative, tactile medium. Individuals with FASD require concrete information in order to process and understand, and animation allows us the opportunity to make abstract concepts concrete. This paper will give an overview of the session structure of the Learning Program and the required production elements and learning outcomes of each, before moving on to detail the pre and post testing strategies applied to ensure this approach to learning is measurable against National Curriculum Learning Outcomes. The supporting documentation, which is to be developed to allow the program to become transferable, will be discussed as well as future opportunities for adaptation and application.



*Jessica Ruthenford completed a BSc in Computer Animation and Digital SFX at Northumbria University and a MA in Animation and Design at the University of Sunderland. She is now a PhD student at Loughborough University, England, focusing her research on the animation film making process as an educational tool to address the needs of a neurodiverse population. Jessica is a 2D animator, preferring the method of replacement/cut out animation for her work. Jessica's interests include the use of animation as an educational tool and she has carried out classes of this nature with various groups of learners, as well those with special needs and learning difficulties.*

## JULIE ZOOK AND TERAH MAHER (TTU, TEXAS, USA)

**Animating the Experience of Health Care Space.**

Health care spending currently approaches 20% of the US economy. This segment of the economy and its appearance in the life of society largely excludes humanities-related approaches. Health care mainly entails non-humanities fields, like health sciences, management, and pharmacy. Yet health care is plagued by problems related to lack of understanding among humans, including difficulties realizing patient- and family- centered care and high levels of burnout and depression among physicians. The use of humanities-based approaches towards such problems in medicine can provide rigorous and precise qualitative insights to how health care is experienced and understood, both from the patient and the physician side. We propose the development and demonstration of a methodology that integrates approaches from history, architecture, and art, namely animation. The research will culminate in a multi-part narrated video that elucidates health care history and heightens insight to present-day contexts using humanities approaches. It uses two primary representational modalities: animated reconstructions of scenes of interactions between doctors and patients, and animation of the movement and visual fields of the participants to the interactions. In this 20-minute presentation, we will present the background, method, and other initial work.



*Julie Zook is an assistant professor in the College of Architecture with a focus on health care forms, history, and design. Her research spans both humanities and science-based approaches. She is currently developing historical accounts of health care architecture that describe how formal tendencies relate to contemporaneous epistemologies of health. Her applied research builds statistical models that interrelate floor plan attributes and process or outcome variables of interest in health care architecture, with an emphasis on how situated views of space fine-tune and enhance experience.*



*Terah Maher is an instructor in the College of Architecture whose teaching and scholarship focus on fundamentals in visual design, the expression of bodily experience within architectural representation, and the application of animation and film techniques across fields of study. Prior to joining the architecture faculty, she taught animation in Harvard's Visual and Environmental Studies department, and collaborated on a variety of film projects ranging from documentary to narrative. She has produced a multitude of context-specific animated works for exhibitions, performances, film festivals, online marketing, and internal use within fortune 500 companies. Her 2012 film Choros, which continues the lineage of Étienne-Jules Marey's chronophotography, was screened in over 50 film festivals worldwide.*

## JEFFERY BAKER, MASHA VASILKOVSKY AND RUAH EDELSTEIN

(COLLEGE OF THE CANYONS, LOS ANGELES, USA)

**Interviews of Nazi Holocaust Survivors.**

The topic of our paper will be how and why animation students at the College of the Canyons created short films from the recorded interviews of Nazi Holocaust survivors. My name is Jeffrey Baker. I am the Chair of the Media Entertainment Arts Department at the College of the Canyons, a community college in Los Angeles CA. Led by instructor Masha Vasilkovsky and filmmaker in residence Ruah Edelstein our second-year animation students have created four films (and one graphic novel) based on the recounted memories of five holocaust survivors. Our paper will outline and explain the purposes behind creating the project, involving students and what outcomes we expected students to learn from the project. The paper will discuss how students led the project's design as well as how they led and created the production of the animation. We will also describe how the students engaged with the survivors and what the students took away from those encounters. We will share how the project came about, how the college got involved, as well as discuss how we gathered support for the project from various stakeholders and the community. This project went beyond the normal course of instruction. The creation of a professional film required not only extra equipment and financial support but also the engagement of various faculty and the administration.



*Jeffrey Baker graduated from Pennsylvania State University in 1985 with a degree in Filmmaking, a minor in Art and a passion to create animation and documentaries. He began his career in animation cameraman at Bandelier Studios in Albuquerque NM. In 1997, Jeffrey became Art Director at Atomic Games creating World War 2 historical simulations. These games, five in all, garnered awards from PC Gamer Magazine for Best Artwork in a Strategy Game (1997) and Best Strategy Game of the Year (1998). From 2000 to 2005 Jeffrey's own animation studio, Dancing Bear Graphics, created graphics and animations for courtroom presentations. From 2005 to 2007 Jeffrey taught Computer Graphics at New Mexico State University. Currently, Jeffrey teaches computer animation and is Chair of the Media Entertainment Arts Department (a combined department that includes complete programs in Animation, Filmmaking, New Media Journalism and Sound Arts) at the College of the Canyons.*

## CHRISTINA KNOPF (SUNY, CORTLAND, NY, USA)

**Animating #VeteransVoices: StoryCorps, Cartoons, and the Civil-Military Gap.**

StoryCorps' mission is to preserve and share humanity's stories in order to build connections between people, fostering a more compassionate world by teaching the value of listening. Data from online listener surveys suggest that StoryCorps has been successful at increasing understanding and acceptance of diverse peoples and experiences, especially of people with a disability or serious illness, Latinx, African-Americans, and immigrants. StoryCorps' Military Voices Initiative provides a platform for veterans, service members, and military families to share their stories, recognizing that "few civilians truly understand the complex realities of our troops' service and sacrifice." #VeteransVoices currently includes six animated shorts that depict terror and torment, calamity and comradeship of veteran experiences of WWII, Vietnam, and Iraq. Animating these stories offers unique benefits. As military cartoonist CF "Arik" Grant has explained, cartooning military experiences enhances sense-making for both the creator and the audience; making the decision of how something can be broken down, explained, and related to a picture promotes personal coping and communal understanding. Animation of those pictures can further advance comprehension by helping viewers orient themselves in a specific time and place (ex. Tversky & Morrison 2002; Lowe 2003). This presentation will build on studies of the uses and themes of military cartooning, both still and animated, and on the yet-limited literature of web comics, to explore how the #VeteransVoices animations may work to bridge the civil-military gap in ways that other oral history formats might not.



*Christina Knopf holds a joint PhD in sociology/communication from the University at Albany (2005), focusing on cultural sociology and political communication. She is currently an assistant professor and the public speaking coordinator in the Communication & Media Studies Department at SUNY Cortland. Since 2002, she has taught courses on public speaking, political communication, social movement rhetoric, communication of war, gender communication, and popular communication, among other related topics. She is the author of The Comic Art of War: A Critical Study of Military Cartoons, 1805-2014, with a guide to artists (McFarland, 2015) and an assortment of essays in anthologies, including "War is Hell: The (Super)Nature of War in the Works of Mike Mignola (in The Mignolaverse: Critical Essays on Hellboy and the Comics Art of Mike Mignola, 2019). In 2016, she spoke at the National Parks Service Centennial Celebration in Boston about "Animating the War Effort: Cartoons of World War II."*

**BECKA BARKER** (NOVA SCOTIA SCHOOL OF ART AND DESIGN, HALIFAX, CANADA)

**Infinite Collective: Hand-Drawn Animation as Socially-Engaged Art Practice.**

This presentation discusses two of my recent projects that rely on hand-drawn animation as a methodology for socially-engaged art. In *The Hundred-Eyed Satellite* (2014) I invited the public to draw world maps using only their personal memory as a reference. In *BUOY* (2017), residents of Halifax, Nova Scotia hand-traced (rotoscoped) frames from 100 year-old film footage taken in the wake of The Halifax Explosion, a devastating event that the city still lives with every day. The resulting animated artworks from each of these projects visually describe tensions between collaboration and individual expression, and metaphorically act as ever-shifting intersections among individual lived experiences, geographies and histories. These projects are a cornerstone in my exploration of concepts such as “movement-image,” “time-image,” “any-instant-whatevers,” and “privileged instants,” as described by Gilles Deleuze. By crowd-sourcing individual drawings to become hand-drawn frames for animation, I aim to emphasize the visual and conceptual relationships these frames may have with one another when placed in sequence, affording a rearticulation of what constitutes animation. The participatory nature of these projects collapses the assumed boundary between audiences’ social experiences of traditional visual arts such

as drawing or painting, and time-based performing arts such as cinema or dance, putting these projects in dialogue with Bourriaud’s relational aesthetics in a unique way, as well. Both projects seek to approach—and transgress—boundaries between the idiosyncratic individual mark and coherent collective expression.



*Becca Barker (www.beckabarker.info) is an artist of settler ancestry who lives in Nova Scotia, Canada. She uses hand-drawn moving images, participatory performance and collaboration to explore intersections of geography, memory, mediated communication, and ideas of ‘community.’ In her work, film and video frames serve as starting points for intimate relationships with visual increments, affording new ways of considering relationships among knowledge, learning, and experience. Her work has been supported by the NFB, Canada Council for the Arts, and regional arts funders. She is regular part-time faculty at NSCAD University (2005-present) and was visiting foreign faculty at Soonchunhyang University (ROK) from 2008-2012.*

**PANEL: NEW MEDIA ART AND EXPERIMENTAL ANIMATION AS PLATFORMS FOR POLITICAL ENGAGEMENT, COLLABORATION AND SITES OF EXPERIMENTATION.**

This proposal centers on two artworks. The first is an experimental animated film, entitled “Big Man”, by Michelle Stewart and Peter Stewart, which has been awarded and has a film festival record. The second is a collaborative multi-media installation, by Yane Bakreski, Michelle Stewart and Peter Stewart, also entitled “Big Man”, which was included for exhibition in ISEA2018 (International Symposium for Electronic Art). Both works are experimental and interdisciplinary. The initial idea for the collaborative multi-media installation was conceived of by Bakreski in response to “Big Man”, the film. Like the film, it explores the corruption of power - yet it is distinct from the film in content, form, and intent. While the installation incorporates sound-tracked animation, it expands the traditional language of animated film in that it extends modes of viewing and sites of exhibition. Moreover, the animation is incorporated as an integrated component of a larger conceptual piece. Using these two artworks as illustrative examples, this proposal puts forward presentations on the potential for new media art and experimental animation as platforms for political engagement, collaboration and sites of experimentation - from the perspectives of an animator, a new media artist, and a sound artist.



**SESSION CHAIR: THOMAS MCCLENDON** (SOUTHWESTERN UNIVERSITY, GEORGETOWN, TEXAS, USA)

*Thomas McClendon, Professor Emeritus at Southwestern University (Georgetown, Texas), is a historian of South Africa. He is the co-editor (with Clifton Crais) of *The South Africa Reader: History, Culture, Politics* (Duke, 2014) and is the author of *White Chief, Black Lords: Shepstone and the Colonial State in Natal, South Africa, 1845-1878* (University of Rochester Press, 2010); and *Genders and Generations Apart: Labor Tenants and Customary Law in Segregation-Era South Africa, 1920s to 1940s*, *Social History of Africa* (Heinemann, 2002). Born and raised in California, he lives near Austin, Texas.*



**MICHELLE STEWART** (UNIVERSITY OF KWAZULU-NATAL, PIETERMARITZBURG, SOUTH AFRICA)

**The use of metamorphosis in the digital and traditional animated portraits of the multi-media installation ‘Big Man’ and the experimental film ‘Big Man’.**

*Michelle Stewart is a lecturer and co-ordinator for Digital Arts at the University of KwaZulu-Natal, South Africa. She has a Master’s degree in fine art practice and theory and a PhD in animation practice and theory. Her interests are painting, drawing, experimental animation and new media art. She has exhibited painting and drawing locally and abroad since 2004. Her more recent interest in experimental animation and new media art has led to her participation in local and international film festivals and new media art symposia. She has published articles within the area of fine art, animation and new media art.*



**YANE BAKRESKI** (UNIVERSITY OF KWAZULU-NATAL, PIETERMARITZBURG, SOUTH AFRICA)

**‘Big man’: Exploiting Video in the Post Medium-Condition.**

*Dr. Yane Bakreski (born Feb 06, 1982 in Ohrid, Macedonia) is visual artist and professor in visual arts. Currently he is lecturing in the Department of Digital Arts, University of KwaZulu-Natal, SA. He owns Bachelor, Master and PhD degrees from the National Art Academy in Sofia, Bulgaria. Yane is author of many one-man shows and various group art projects in Macedonia and abroad. His creative and teaching interests are interdisciplinary, equally oriented towards the traditional art disciplines, as well as the new digital media and art forms created with computer technology.*



**PETER STEWART** (INDEPENDENT ARTIST, FORMERLY UNIVERSITY OF KWAZULU-NATAL, PIETERMARITZBURG, SOUTH AFRICA)

**What is it that I have done? The problematics of soundtracking politically charged animation and installation with specific reference to Big Man, both the short film (2016) and the art work (2018).**

*Peter Stewart was born in 1964. He is a graduate of the University of Natal (M.A). He lectured in Political Studies at the University of Natal Pietermaritzburg between 1988 and 1996. During this period he published articles and book reviews in Reality and Politikon. He presented papers at the Political Science Association South Africa Conference 1990 and the Johannesburg International Film Festival 1992. His play The Jacky- Hangman Three was performed at the Hilton Arts Festival 2004. He published the article “Wither Humanities? Censorship, Academic Freedom and south African Universities” in Focus (vol.76, 2015). He is a director and scriptwriter and the audio artist of “Big Man”, a short animated film. He is the audio artist of “Big Man” the installation which was an official selection for ISEA 2018.*

**PANEL: ANIMATING MUSIC: AURALITY & GLOBAL INTERTEXTUALITY.**

The scholarly study of music and soundtracks for animated media is a branch of film music studies that seeks to recognize the related uses of sound, differentiated from and compared to live-action in the vein of interdisciplinary animation studies. This proposed panel considers both music and a larger concept of aurality from a global perspective, interrogating aspects of ethnicity, cultural identity, and gender politics. In “Musically Locating the Animated Samurai: Western Appeal versus Japanese Traditionalism” Stacey Jocoy considers the intrusion of Japanese, Kabuki-based sound gestures and instrumentation into largely western-style rock, or hip-hop soundtracks as semiotic indicators of dramatic intensity. This traditionalism speaks to a sense of Japanese identity that finds an international voice in concepts of soft power and ‘cool Japan.’ “Issues of Musical Representation in Disney Pixar’s Coco” Lauryn Salazar interrogates the uses of mediated Mariachi in features from Disney Pixar. Coco’s stylized Mariachi traditions, intended to emphasize and celebrate Mexican ethnicity, have altered popular perception of this traditional artform, in stark contrast with Walt Disney’s earlier adherence to authentic musics in his films *Saludos Amigos* (1942) and *The Three Caballeros* (1944). Heather Warren-Crow investigates questions of sound and gender in “Vocal Ensemblization and the Affective Economy in Puella Magi Madoka Magica.” Aurality as an expression of both magic and female characterization forms the core of this investigation that incorporates the ensemble voices of women as a reflection and commentary on the voicelessness of international “pink collar labor.”





**LAURYN SALAZAR** (TTU, TEXAS, USA)

**Issues of Musical Representation in Disney Pixar's Coco**

*Dr. Lauryn Salazar is an Assistant Professor of Musicology and Director of the mariachi program at Texas Tech University. Her research focuses on the mariachi tradition in the United States and Mexico. She is a practicing mariachi musician performing on the mariachi harp and is a member of the all-female, two-time Grammy award-winning Mariachi Divas. Her participation recording and writing the liner notes for the groups 2016 Album "Tributo a Joan Sebastian y Rigoberto Alfaro" earned her a Grammy nomination. She recently served as a cultural advisor on the Oscar and Golden Globe winning Disney Pixar film "Coco".*

*Sebastian y Rigoberto Alfaro" earned her a Grammy nomination. She recently served as the Oscar and Golden Globe winning Disney Pixar film "Coco".*



**HEATHER WARREN-CROW** (TTU, TEXAS, USA)

**Vocal Ensemblization and the Affective Economy in Puella Magi Madoka Magica**

*Heather Warren-Crow, associate professor of interdisciplinary arts and affiliated faculty in women's studies, is a media theorist and performance artist. Dr. Warren-Crow's scholarship investigates the ways in which the aesthetics of audio-visual media model conceptions of personhood, agency, and embodiment. Her first book, Girlhood and the Plastic Image, was published by Dartmouth College Press. It argues that fundamental qualities of the digital*

*image—namely, mutability, scalability, and shareability—are associated with girliness, with the power and vulnerability of girls as they are discursively understood. She is currently completing another book, with TTU French literature professor Andrea Jonsson, that explores the impact of Tiqqun's theory of the Young-Girl on the arts and popular culture.*



**STACEY JOCOY** (TTU, TEXAS, USA)

**Musically Locating the Animated Samurai: Western Appeal versus Japanese Traditionalism**

*Dr. Stacey Jocoy is Associate of Musicology at Texas Tech University. Her work primarily investigates intersections of music, politics, and gender in several diverse contexts including Early Modernity and contemporary Asian culture. She is the recent recipient of research fellowships from the Andrew Clarke Library (UCLA) and the Folger Shakespeare library. Her work with Japanese popular media and soundtracks has been featured in the upcoming*

*Mechademia, volume 13.2: Soundscapes, and has been the subject of presentations nationally and in Japan.*

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