ANIMATION AND MEMORY

INTERNATIONAL CONFERENCE

JUNE 22-23, 2017 - NIJMEGEN, THE NETHERLANDS

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ORGANIZING COMMITTEE

Maarten van Gageldonk
László Munteán
Ali Shobeiri
Cansu Soyupak
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GRAPHIC DESIGN

Gustavo Velho

KLOOSTERKINO EXTRAPOOL Radboud University LUX CULTUUR & MEDIA

Dear participants,

Welcome to the international Animation and Memory conference at Radboud University.

The past thirty years have witnessed the emergence of memory studies as a field that has yielded a rich body of research into practices of remembering and forgetting in art, popular culture, and everyday life. While live action cinema and documentary films have been studied extensively, the interrelation between animation and memory has so far received much less attention. This lacuna in scholarship is particularly pertinent in light of the increasing number of animation films dealing with various forms, methods, and contexts of remembering and forgetting. Our conference seeks to address this lacuna.

This program booklet contains all the information you will need during the conference: the complete program, a map of conference venues, information about the keynote speakers, short abstracts of all papers, and a list of email addresses of all speakers and chairs. We look forward to hearing your papers, discussing your findings, and raising a glass at the end of the event. We hope that you will enjoy the Animation and Memory conference and leave with valuable insights for your future academic endeavours.

With very best wishes,

The organizing committee,

Maarten van Gageldonk
László Munteán
Ali Shobeiri
Cansu Soyupak
Josette Wolthuis

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ANIMATION
AND MEMORY

KEYNOTE SPEAKERS

PROFESSOR SUZANNE BUCHAN,
MIDDLESEX UNIVERSITY LONDON

Suzanne Buchan is Professor of Animation Aesthetics at Middlesex University London. Her research addresses a notably wide concept of 'pure' and digital animation as a pervasive moving image form across a range of platforms, media and disciplines. She is Editor of *animation: an interdisciplinary journal* (Sage) and has written many articles and chapters, as well as *Pervasive Animation* (ed., 2013) and T*he Quay Brothers: Into a Metaphysical Playroom* (2011). Also active as a curator, most recently Animated Wonderworlds / Animierte Wunderwelten (Museum of Design Zurich 2015–16).

KEYNOTE ABSTRACT
Memoria rerum: Animated Materiality, Memory and Amnesia

Memory studies and theory have engaged extensively with literature, photography, documentary and narrative film and other visual arts. As a time-based media form that works with artistic materials, animation transmutes the unseen raw material of human nature, memory and experience into arts-based creative imagery. Stop motion is a special case in that it shares formal, spatial, material and temporal features with non-animated film. Its creators can additionally work with a range of objects, materials and artistic techniques that originate in the real world to depict what is unseen, but felt. To develop an understanding for how this technique is used to depict memory, forgetting and amnesia, I explore concepts from Greek rhetoric of oratory persuasion, and the cultural products that were available to them – text, art and architecture – to then map their *ars memorativa* to contemporary analogies in mostly arts-based stop-motion animation. Then, rather than examining the meaning of a selection of works (the Quay Brothers, Adara Todd, Hiraki Sawa) that include implicit and explicit themes of forgetting and amnesia, I develop phenomenological and heuristic approaches for how these films work, stylistically and formally, and, invoking Jane Bennett's notion of 'vibrant matter' (2010), demonstrate how they present relational actants. The aim is to offer an analytical framework for animation techniques and how the artists' animation of matter can act as a performative vehicle and reified intermediary for experiences of individual or cultural memory, and for the loss of these.

DR. ANNABELLE HONESS ROE,
UNIVERSITY OF SURREY

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 has also published in journals including the *Journal of British Cinema and Television* and *animation: an interdisciplinary journal*. Currently, Bella's research focuses on the relationship between the periphery and the popular in animated and non-fiction screen media. She is editing a book on British animation studio Aardman Animations and co-editing another on the human voice in documentary. Bella has postgraduate degrees from the University of Southern California. Prior to this, she worked in feature film script development in Los Angeles and London. She is Senior Lecturer and Programme Director for Film Studies at the University of Surrey.

KEYNOTE ABSTRACT
Animated Documentary as Archaeology: Exploring Forgotten and Absent Memory

Memory is, essentially, about continuity. It is what links us to our own past and, also, something that connects us to the social groups to which we belong. Because of this, fissures and gaps in our memory have implications for our sense of personal identity and our ability to connect to our personal and collective past. Even more than that though, forgetting has a meaning in itself – in terms of the significance of what it is we can no longer recall. Increasingly, we have seen animation being used as an archaeological tool for exploring one's own past and as a means of self-inscription. Through a discussion of animated documentaries such as *Waltz with Bashir* (Ari Folman, 2008) and *Irinka* and *Sandrinka* (Sandrine Stoïanov, 2007), I will suggest that animation offers the potential to knit oneself into collective recollection through cultural acts of post-memory or explore the aporias of historical traumatic events and experience. Ultimately, I will suggest that animation is a particularly suitable representational strategy in films about one's own past. It is, by the very nature of its creation, a constructive and subjective medium that bears none of the weighty evidential promises of indexical media such as photography and film. The absence of the constraints of indexicality and the wide variety of styles and techniques that fall under 'animation' mean that it is free to express and explore the relationship between memory and personal identity in stimulating and thought-provoking ways.

ANIMATION
AND MEMORY

CONFERENCE PROGRAM

ANIMATION
AND MEMORY

WEDNESDAY 21 JUNE

20:30 Doors open for film screening at Extrapool (Tweede Walstraat 5, Nijmegen)

21:00 Pre-conference film screening at Extrapool curated by KloosterKino

THURSDAY 22 JUNE

09:00 Registration with coffee (Grotiusgebouw, basement)

10:00 Opening remarks by Anneke Smelik (Professor of Visual Culture, Radboud University Nijmegen) (Gr -1.070)

10:15 Keynote: Suzanne Buchan (Professor of Animation Aesthetics, School of Art and Design, Middlesex University, UK),
'Memoria Rerum: Animated Materiality, Memory and Amnesia' (Gr -1.070)

11:15 Coffee break

11:45 PARALLEL PANEL I

Animating Collective Trauma (Gr 1.112, chair: Mette Gieskes)

• Susan Young, 'Bearing Witness: Autoethnographical Animation and the Metabolism of Trauma'
• Dirk De Bruyn, 'The Traumatic Flashback'
• Makiko Nagao, 'A Possibility of Documentation in Animation: A Comparative Study of an Animation Short
PICA-DON and Artworks of Other Genres Referring to Social/Historical Issues'

Documentary and Animation (Gr 1.116, chair: Annabelle Honess Roe)

• Alexandra D'Onofrio, 'Reaching Horizons: Remembering and Imagining Existential Possibilities of Migration
through Participatory Animation'
• Hannah Ebben, '"However It Affects You, It Does Not Have to Hold You Back": Identification with Autism in
Animated Personal Accounts and the Genealogy of Neurobiological Citizenship'
• Belinda Oldford, 'Witnessing the Present to Enact the Past: The Confluence of Time, Memory and Experience in
Animated Autoethnography'
• Maarten van Gageldonk, '"A Total Human Situation as a Work of Art": Animated Biofiction in Chris
Landreth's *Ryan* (2004) and Theodore Ushev's *Lipsett Diaries* (2010)'

Matter and Memory (Gr 1.120, chair: Liedeke Plate)

• Vincenzo Maselli, 'Material Memories of Puppets in Stop-Motion Animation: Design Analysis and
Anthropological Interpretation'
• Nicholas Andrew Miller, '"Nothing is Wasted": Metamorphosis and Memory in *Death and the Mother*'
• Marc Bosward, 'Layers, Traces and Gaps: Found Footage and the Contested Past'
• László Munteán, 'Washed Ashore: Animating Littoral Materialities in Marlies van der Wel's *Jonas and the Sea*'

13:15 Lunch at restaurant 'Het Gerecht', Grotiusgebouw, ground floor

14:15   PARALLEL PANEL II

Animating Collective Memories (Gr 1.112, chair: Josette Wolthuis)
- Ai-Ting Chung, 'The Loss and the Collective Past in Satoshi Kon's *Millennium Actress*'
- Hossein Heidari, 'Where is the Blue Horse? Animation and Regenerating Memory in *Persepolis*'

Non-Film Animation (Gr 1.116, chair: Ali Shobeiri)
- Mykola Makhortykh and Maryna Sydorova, 'Victory Gif(t)s: Second World War Memory and Animated E-cards'
- Ranjodh Singh Dhaliwal, 'Visual Reserve of Events: Time, Memory, Deleuze, and Rendering Images'

Animating Urban Pasts (Gr 1.120 chair: László Munteán)
- Joel McKim, 'Potentializing the Urban Past: Architecture, Animation and Memory'
- Nikolay Nenov, 'Games of Memory: Generations and Identities in a Dynamic World'

15:45   Transportation to the LUX cinema (Mariënburg 38-39, Nijmegen) by bus

16:30   Film screenings + round-table at arthouse cinema LUX

All attendees are welcomed to attend a screening of the 1978 animated short film *PICA-DON* (Renzo and Sayoko Kinoshita, JP) in the presence of director Sayoko Kinoshita, before moving on to a short film screening and round-table discussion curated by invited artist Ülo Pikkov (animator and PhD candidate at the Estonian Academy of Arts). Pikkov has selected the films inspired by his fascination as an animator and researcher for the intersection between animation and real-life events, 'animated film as a collective reflection of society', and 'the opportunity to examine society and different historical periods via animated film', addressing themes such as memory, dreaming and trauma.

For more information and the full film program, see:
http://www.ru.nl/animationandmemory/screening-round-table

18:30   Drinks at the LUX cinema

19:30   Conference dinner (optional) at Vlaams Arsenaal (Arsenaalpoort 1-4, Nijmegen)

FRIDAY 23 JUNE

09:30 Registration with coffee (Grotiusgebouw, basement)

10:15 Keynote: Annabelle Honness Roe (Lecturer in Film Studies, University of Surrey, UK), 'Animated Documentary as Archaeology: Exploring Forgotten and Absent Memory' (Gr -1.070)

11:15 Coffee break

11:45 PARALLEL PANEL III

Trauma and the Body (Gr 1.112, chair: Anneke Smelik)
• Ruth Richards, 'Memory and the Body in Michèle Cournoyer's The Hat'
• Shira Avni, '"Who's going to want to see that?" Animation, Anonymity, and Post-Partum Trauma'

From Graphic Novels to Animation (Gr 1.116, chair: Cansu Soyupak)
• Ana-Maria Gavrilă, 'Animation and Drama-Documentary in *American Splendor*: Blending Life, Comic Art, and Cinema'
• Cecile Renaud, 'Memoir and Self-Adaptation: From Bande Dessinée to Animation'

Institutional Uses of Animation (Gr 1.120, chair: László Munteán)
• Ewa Ciszewska, 'Who Benefits from the Past? The Process of Heritage-Making in the Field of Animation in Poland on the Example of Se-Ma-For Studio of Short Film Forms in Łódź'
• Claire Mead, 'Reanimating Memory in the Museum Collection'

13:15 Lunch at 'Het Gerecht', Grotiusgebouw, ground floor

14:15 PARALLEL PANEL IV

Experimental Animation (Gr 1.112, chair: Maarten van Gageldonk)
• Laura Cechanowicz & Amy Lee Ketchum, 'Reimaging Loss: Folding Photography into Animation'
• Ekin Pınar, 'Across the Traces of Memory: Larry Jordan's Animated Documents'
• Miriam Harris, 'Drawing on Memory: Archaeological Layers in Robert Breer's Animated Films'

Memory and Subjectivity (Gr 1.116, chair: Ali Shobeiri)
• Oliver Scheid, 'Apocalypse, Amnesia, and Acknowledgement: Trauma and Memory in Animated Movies'
• Sally Pearce, 'Can I Draw My Own Memory?'
• Julie Higashi, 'Local Documentations of Hiroshima in *In this Corner of the World*'
• Faiyaz Jafri, 'Neo-Archetypes: The Appropriation and Transcendence of Pop References in Cyberspace'

Constructions of Otherness (Gr 1.120, chair: Cansu Soyupak)
• Pierre Cras, 'Animated Depictions of Slavery as American Collective Memory of Race Relations'
• Jonathan Rozenkrantz, 'Accented Epistles: Creative Treatment of Exile and Personal Loss in *Hidden* (2002) and *Still Born* (2014)'
• Vincent Chen, 'Reconstructing Psycho-Reality: Anime as a Narration Method in Documentary'

15:45 Coffee break

16:15   PARALLEL PANEL V

The Aftermath of Oppression (Gr 1.112, chair: Josette Wolthuis)

• Stéphanie Benzaquen-Gautier, 'Animated Images of Khmer Rouge Atrocities in *The Killing Fields of Dr. Haing Ngor*'

• Victoria Grace Walden, 'Beyond the Unrepresentable: Animation, Bodies and Holocaust Memory'

Popular Culture (Gr 1.116, chair: Martijn Stevens)

• Hamish Williams, '"These Romans are Crazy": Asterix and the Contemporary Popular Imagination'

• Frank Mehring, 'Circulating *The Adventures of Prince Achmed*: German Silhouette Films between Weimar and Harlem'

• Nathan Costa, 'Considering Materiality in Stop Motion Animation: Matter as a Storytelling Tool in *A Town Called Panic*'

Portrait of an Animated Generation: Practices and Creative Processes of Animated Memories (Gr 1.120, chair: Suzanne Buchan)

• Sebastien Fevry, 'Animated Diary as Transgenerational Structure'

• Alexander Schellow, 'Memories for Life: Animation-Studies and the (Re)Construction of Autobiographical Context'

• Nicolas Wouters, 'Animating Memories: Quest and Legitimacy of a Post-Memorial Generation'

18:00   Drinks at 'Het Gerecht', Grotiusgebouw, ground floor

ABSTRACTS

ANIMATING COLLECTIVE TRAUMA

SUSAN YOUNG

'Bearing Witness: Autoethnographical Animation and the Metabolism of Trauma'

This paper summarises my PhD research, which investigates animation's capacity to metabolise symptoms resulting from traumatic experiences such as interpersonal violence, or other events causing psychological damage to an individual. The most commonly reported trauma symptom is intense and distressing intrusive memories. These are often visual in nature, manifesting as 'flashbacks', nightmares or other sensory disturbances and frequently accompanied by altered emotional arousal and fragmented narrative capacity. Trauma-related memories may persist for years, and can be difficult to ameliorate using purely verbal therapies. Informed both by experimental cognitive science research and by personal experience (both as an animator and a trauma survivor), my research explores those aspects of animation that may make it effective in processing trauma symptoms. These include the visuospatial characteristics of animation, the medium's ability to excavate, explore and reframe past trauma through the process of 'imagery rescripting', the sensory attributes of animation such as tactility and materiality, and animation's capacity to bear witness to trauma through public screenings of material that may be difficult to express through other media. For the practice-based component of my research I am working with personal archives, taking my medical and legal records of past traumas and using this material to make animated autoethnographic films about these experiences. In this paper I will discuss how this process has facilitated the metabolism of my traumatic memories and will screen the latest film experiment made as part of my research.

DIRK DE BRUYN

'The Traumatic Flashback'

Maureen Turim (2001) has noted that in cinema 'flashbacks were often abrupt, fragmentary, and repetitive, marked by a modernism of technique' and function to break a settled narrative. Brewin's concept of Situational Accessible Memory (SAM) (Brewin, 2001) offers a clear model in neurological terms of how trauma memories may be stored and accessed as flashbacks. SAM can be described

as immersive, immediate and information rich, but it conveys no sense of time. It is 'everything at once'. Its return to awareness is conditionally triggered by situations and events, in order for aspects of this un-locatable 'experience' to be integrated into a retrievable cognitive field (settled narrative). Brewin refers to this retrievable memory as Verbally Accessible Memory or VAM. Maya Deren's concepts of vertical and horizontal editing exhibit a correspondence to these two memory types (Deren, 1946). Vertical editing, replaying an action from different viewpoints, performs an 'everything at once'. These concepts are discussed in relation to my own short Graphic Animations (*Traum A Dream*, 2003 and *Dissociation*, 2016) and in relation to Peter Tscherkassky's graphic and layered cinema (e.g. *Outer Space*, 1999, Austria) where different points of view are layered one on top of the other to create a chaotic and intense visual field.

MAKIKO NAGAO

'A Possibility of Documentation in Animation: A Comparative Study of an Animation Short *PICA-DON* and Artworks of Other Genres Referring to Social/Historical Issues'

In preceding studies on 'animated documentary', discussions have mainly focused on the effectiveness of animation to supplement and enhance live action documentary images and/or interview audio recordings. While animation is evaluated highly as to broaden and to enrich expression within documentary, the role of animation in the value of documentary is naturally taken as secondary or subsidiary. This paper, standing on a different viewpoint, rather attempts to explore the potential of animation itself as a representational medium that refers to reality, by studying the animation short *PICA-DON* (by Renzo and Sayoko Kinoshita, 9 min. 25 sec., 1978) comparatively with several artworks of other genres referring to social/historical issues, including those by Trinh T. Minh-ha, Godfrey Reggio, Janet Cardiff & Georges Bures Miller and William Kentridge. *PICA-DON*, entirely as a creation using animation, music and sound effects, presents a general description of the event of 6th August 1945, the first atomic bombing on human beings, based on elaborate researches on historical documents as well as memorandums and drawings by survivors. Without any dialogue, narration nor interview audio recording, the event is not presented in specific details. However, the horror and unreasonableness of atomic bombing is condensed so intensively that viewers feel as if they were going through a simulated experience. In such case, it seems that 'presenting a general description' by subjective animation may be considered as another form of documentary function. Through a comparative study, this paper argues how such a state of representation is made possible, and what are potential capacities unique to animation.

DOCUMENTARY AND ANIMATION

ALEXANDRA D'ONOFRIO

'Reaching Horizons: Remembering and Imagining Existential Possibilities of Migration through Participatory Animation'

For almost two years I carried out fieldwork for my PhD by engaging Ali, Mohamed and Mahmoud in creative processes in order to explore their memories and their imaginative lifeworlds (Jackson, 2012). Our methodological and existential investigation experimented with theatre, storytelling, photography, documentary filmmaking and animation. Memory and more recently reverie and imagination have become central to ethnographic practice, but the problem that anthropologists face when carrying out this type of fieldwork is how to bring events of people's past into life, when there is no independent access to people's interiorities, past experiences, memories and imaginations. By experimenting with animation I argue that social research can bring innovative ways of understanding memory as it emerges and disappears in the act of remembering (and forgetting). It was through the process of tracing their recollections by painting on photographs of environments that belonged to their experiences that my research participants became my coresearchers and made decisions over what stories to tell and how to tell them, moulding them imaginatively thanks to the poetic possibilities offered by the animation technique. I wish to give some examples of the stories emerging from the creative practice with the aim of showing how documentary animation has been also a way to trace and identify the forms and qualities that imaginative possibilities, within the process of remembering, take in people's experiences. Not only can animation be useful in the process of memory and knowledge making but it also provides an interesting aesthetic quality that is faithful to the evanescent and at times unsettling character of memories.

HANNAH EBBEN

'"However It Affects You, It Does Not Have to Hold You Back": Identification with Autism in Animated Personal Accounts and the Genealogy of Neurobiological Citizenship'

Despite its wide presence in society and popular culture, it is still challenging and provocative to think about a genealogy of autism as a discourse. The condition of autism carries a problematic medical history: until the 1980s, when the first autism autobiographies were published, people identified as autistic were not regarded as being able to voice themselves. Contemporary media show a large array of personal accounts, that is, texts with discourse coming from people who are acknowledged to have autism. A textual analysis of these personal accounts in culture helps to critically study traces of the past in the construction of acknowledgement. My talk focuses on one of them: the 2011 CBBC *Newsround* special 'My Autism and Me', in which child presenter Rosie King guides the viewer through a few personal stories of autistic children including hers. The documentary short includes animated sequences in order to evoke King's sense of imagination and to render the abstract concept of 'autism' comprehensible to a young audience. I would like to argue that the use of animation and its visual vocabulary display a form of *biological citizenship*. Nikolas Rose and Carlos Novas use the term 'biological citizenship' to define a new form of Foucauldian biopolitics that has arisen during increased scientific praxis in biotechnology and genomics, based on self-understanding and citizen-building through biological information. The animations in 'My Autism and Me' show identification with autism in times of a neurobiological paradigm in autism research and a neoliberal notion of market value in society.

BELINDA OLDFORD

'Witnessing the Present to Enact the Past: The Confluence of Time, Memory and Experience in Animated Autoethnography'

This paper examines the medium of animation as autoethnographic documentary. In the encounter of autobiography and ethnography, animation affords the possibility of narration that is both observational and experiential. Subjectivity, memory and affect are examined in a research-creation film project, entitled *Living on the Land*. Premised on the personal experience of a citizen-researcher, past memories and current observations are invoked as narrative strands that intimate an underlying context of colonial legacy and reflect on limitations within the social imaginary that impact rural Inuit who migrate from the Canadian north to the southern urban city of Montreal. Present events trigger a recall of the past. Visual imagery retrieved through time and distance references a selective perception of experience, an incomplete patina on a time of social and political difficulty. Traversing the temporal gap, awareness reconfigures past events when seen through the lens of a current self. In the iterative research-creation process, the visual animated elements embody a 'feeling one's way through' the subject matter, an experiential mode of viewing. Speaking through the evocative, associative and poetic, animated documentary may be seen as a filmmaker processing lived experience through a narrative searching. If narrative is how we make sense of the world, animation is a medium that allows us to create and reveal the unseen aspects of our stories. Through memories and dreams, imaginings and reflections, we have the opportunity to reexperience and re-discover our past, present and future, frame-by-frame.

MAARTEN VAN GAGELDONK

**"'A Total Human Situation as a Work of Art": Animated Biofiction in
Chris Landreth's *Ryan* (2004) and Theodore Ushev's *Lipsett Diaries* (2010)'**

As Michael Lackey has written recently, in the past thirty years biofiction has become a dominant literary form, which tends to appeal both to more and less literarily oriented readers. Differentiated from autobiography, with its inherent claims to veracity, biofiction attempts to recreate the life of a historical figure, but posits that fictional recreation is as valid as historical fact. As Martin Middeke notes, the writer of biofiction 'may incorporate and reflect on epistemological uncertainties caused by the aporias of time and language, without obliterating historical consciousness'. In film, biofiction has been less studied, despite the fact that the genre has been consistently popular since the arrival of sound film. One reason for this is surely low industry esteem, as critics tend to evaluate biopics by gauging their fidelity to historical truth and in the practice have often found the main exponents of the genre wanting. Here the unspoken claim that the moving image lays to an accurate representation of the real seems to clash with the demands of narrative. As the esteemed film critic Roger Ebert once wrote: '[T]hose who seek the truth about a man from the film of his life might as well seek it from his loving grandmother.' While animated biography is a relatively rare genre, I would contend that, in fact, the use of animation in the depiction of real people offers opportunities here. Animation's obvious artifice renders overt the fictionality of animated biographies, destabilizing the division between fact and fiction. In this talk, I will discuss two relatively recent short animated biographies: Theodore Ushev's *Lipsett Diaries* (2010), which charts the life of experimental filmmaker Arthur Lipsett, and Chris Landreth's *Ryan*, which animates interviews with animator Ryan Larkin.

MATTER AND MEMORY

VINCENZO MASELLI

'Material Memories of Puppets in Stop-Motion Animation: Design Analysis and Anthropological Interpretation'

The paper addresses the term memory in its meaning of 'events remembered', and considers the memories evoked by puppets in stop-motion animation through their material characteristics. The purpose is to emphasize the narrative power of design and material aspects of these objects, and show that in stop-motion films there are deeper levels of storytelling. These levels are the 'memories' of puppets' materials, in their anthropological and personal interpretation. By arguing for different material memories communicated by the puppets' material surface, first I try to distinguish between memories of material manipulation and emotional material memories. The explanation of the second category of material memories constitutes the core of the paper, and I analyse it using concepts borrowed from the field of material design, and semiotic and anthropological analysis. Then I apply the idea of emotional material memories to puppet animation, and I support it taking into account Adam Elliot's 'Clayographies'. In the last part of the paper I focus on a film where the cultural and anthropological interpretations of the material's tale, that is the memories evoked, are related with those of Elliot's 'Clayographies'. The case study is Michael Cusack's short film *Sleight of Hand*, an example of self-reflexive narrative that stages the building process and animation technique, and shows some useful topics: author's signature, the memory of building process, and the tangible presence of the puppeteer on stage.

NICHOLAS ANDREW MILLER

'"Nothing is Wasted": Metamorphosis and Memory in Death and the Mother'

In his recent meditation on the human perception of time, *Why Time Flies* (Simon & Schuster, 2017), Alan Burdick argues that what distinguishes a modern from a classical psychology of temporality is the contemporary notion that the present is not an element we inhabit but, in fact, a memory '[that] we create for ourselves over and over, moment by moment'. The implication of this description, namely that memory is a continuous and sequential creative praxis operating in a manner that structurally resembles animation is, if not entirely

intended by Burdick, intriguing. Among other questions it raises is that of memory as an expressive form, instead of a faculty of mental retrieval as it is typically understood. This essay highlights Burdick's deeply researched and thought-provoking work in order to explore animation as a powerful material and structural model for memory's operational *techne*, its poiesis as an expressive form. Specifically, I argue that Ruth Lingford's *Death and the Mother* (1997), a film celebrated for its wrenching depiction of motherhood and loss, offers a particularly eloquent example of animation as a technology of memory. Lingford's account of having become an animator 'by accident' informs her achievement in this film in an unexpected way. In a 2011 interview Lingford, who trained as a painter, acknowledged her frustration at the way new layers of paint effaced old layers as she worked. Setting up a still camera to 'take some record' of her paintings as they progressed in stages, she succeeded in opening a new vantage on her own work, now rendered newly compelling as it moved and metamorphosed onscreen. What is striking is that her professed excitement at 'seeing [her] drawings move' resulted from an effort at physical preservation, the creation of memory 'moment by moment', in short, an embrace of animation itself as a kind of memory work. In the last thirty years, scholarship has convincingly demonstrated traditional animation's flexibility and precision as a tool for the exploration of the forms and processes of memory in films by artists as diverse as Caroline Leaf (*The Street*, 1976), the Brothers Quay (*Street of Crocodiles*, 1986), Suzan Pitt (*Joy Street*, 1995), Michael Dudok de Wit (*Father and Daughter*, 2001), Koji Yamamura (*Muybridge's Strings*, 2011), and Lynn Tomlinson (*The Ballad of Holland Island House*, 2015). Lingford's experience, as her films eloquently attest, provides an example of animation operating not only as a representational visual language but as an instrument for 'taking some record', for generating the present 'moment by moment': a technology of memory.

MARC BOSWARD
'Layers, Traces and Gaps: Collage, Found Footage and the Contested Past'

Critical realism is an anti-reductionist approach that asserts the independence of an external world whilst accepting that knowledge of that world is socially constructed and transient. It offers an intermediate position that reconciles the binary opposition of objectivism and subjectivism, challenging the 'false choice' (Lovell, 1981) between empiricist and idealist ontologies. In recognising the dense complexity of being and the social world, it advances a stratified reality comprised of co-dependent structures and mechanisms. The paper will describe a framework for practice research that uses found footage and animated collage within a critical realist methodology. The research deploys strategies that privilege simultaneity, overlap and hybridity in articulating layered temporalities that foreground a

dialectical conception of history. The practice explores how critical realist collage can challenge essentialist, unitary historical narratives that suppress the interdependence and complexity of socio-historical phenomena. Can the partial and irregular experience of remembering, evoking the contingent and furtive conditions of personal and collective memory be rendered through the aesthetic of moving collage? In reference to animated documentary, the work investigates how spatial and temporal found footage collage can expand the language of non-fiction films that address memory and the past. The paper will argue that the deeper understanding of memory and history that critical realism offers could be apprehended through the construction and mediation that the vocabularies of animation and collage contain.

LÁSZLÓ MUNTEÁN
'Washed Ashore: Animating Littoral Materialities in Marlies van der Wel's Jonas and the Sea'

Marlies van der Wel's short animation film *Jonas and the Sea* (Zeezucht) is a portrait of a man obsessed with the sea. Living alone in a shack along the coast and salvaging objects washed ashore by the sea, he spends his life building ever more eccentric submersible contraptions to pursue his dream and become part of the sea – a goal he ultimately attains at the dusk of life. The power of Van der Wel's animation film, however, does not lie solely in its uplifting storyline and endearing portrayal of Jonas and his submarine creations. In order to collect material for her film the filmmaker reenacted Jonas's daily activities: gleaning objects washed to the shore. She would spend months on the coasts of the Netherlands' northernmost islands to photograph objects, which she would print, cut out, rearrange, and animate to bring Jonas's story to life. It is these gleaned objects that this presentation focuses on. Objects laden with their own biographies, in Igor Kopytoff's sense, that Van der Wel 'picks up' both physically and metaphorically to create a collage of fragments with each bespeaking their pasts as metonyms of the objects of which they were once parts. Tracing their metonymic operation in relation to photographic iconicity and indexicality, I will explore the mnemonic power of these fragments once 'put to use' in Van der Wel's animation.

ANIMATING COLLECTIVE MEMORIES

AI-TING CHUNG

'The Loss and the Collective Past in Satoshi Kon's *Millennium Actress*'

In the anime of Kon Satoshi (今敏, 1963-2010), the affects in the themes of memories, dreams, and nightmares initially portraying an individual tend to use the images in a way that resonates with the collective trauma and/or memories of the onscreen figures. The reminiscences of the protagonist Fujiwara Chiyoko (藤原千代子) in *Millennium Actress* (*Sennen Joyū*, 2001) comprise one of the representative examples. The anime as a memoir opens with an experimental narrative that fuses Chiyoko's past with various media, the natural disaster of earthquakes, the interview of the aged Chiyoko, the trans-historical fiction of Chiyoko's films as well as some photos and scenes reflecting different periods of twentieth-century Japanese history. Through this anime, Japanese history intertwines with Chiyoko's life story. This essay draws on Slavoj Žižek's explanation of fantasy and Jonathan Flatley's analyses of melancholia to study how the protagonist Chiyoko revisits her past and how her individual memory inter-textualizes the collective affect in the public sphere. Through the representation of Chiyoko's narrative, the aged Chiyoko's interview reconstructs the collective memory of different eras, from the fictional feudal era to the actual Shōwa period. The resurrection of the affects that live on in the collective memory is therefore recalled through Chiyoko's memoir.

HOSSEIN HEIDARI

'Where is the Blue Horse? Animation and Regenerating Memory in *Persepolis*'

Abstraction, disfiguration, semi-optical and montage techniques, sound, and narration are essential elements applied in animation in order to turn invisible memory into visible on screen. By controlling the process of turning something invisible into visible, animation can not only represent (and even more, create) memory, but also it can obtain the ability to convince, manipulate, and remodel memory. In *Persepolis* (2007) by Marjane Satrapi and Vincent Paronnaud we can identify a relationship between the characteristics of animation and a particular regeneration of memory, history and cultural memory ingrained in personal and collective memory of Iranians before, during and after the

1979 Revolution. Here, I applied psychology and neo-formalist analysis to study *Persepolis* for the manner of remembering, restoring, and regenerating memory in regards to fantasy. The result of this study may elucidate how animation can apply techniques, materials and strategies to control invisibility, flexibility, and constant dynamism of memory.

NON-FILM ANIMATION

MYKOLA MAKHORTYKH AND MARYNA SYDOROVA

'Victory Gif(t)s: Second World War Memory and Animated E-cards'

In our paper we will investigate how Second World War memory is remediated through animated greeting cards — also known as E-cards — dedicated to the Victory Day in the Russophone segment of the World Wide Web. Using a large set of E-cards collected from several Russophone gif aggregators, we will examine interactions between cultural memory and digital animation in post-socialist space. By doing so, we are going to explore the following questions: How is the Soviet victory in the Second World War represented and interpreted through E-cards? In which ways is animation used for the production of E-cards and what is the function of animated elements? And, finally, how does animation interact with technologies of remembrance/forgetting in post-socialist digital spaces and how can its use affect the Second World War commemoration?

RANJODH SINGH DHALIWAL

'Visual Reserve of Events: Time, Memory, Deleuze, and Rendering Images'

Deleuze, in his work on cinema, says 'Time is the full, that is, the unalterable form filled by change. Time is "the visual reserve of events in their appropriateness"'. Deleuze was talking about the cinematic image when he made this remark about time, the same cinematic image

that forms the basis of our digital screens today, as Lev Manovich argues. In this talk, I will propose a study of rendering as a process, and by looking at how rendering functions in generating the image in animated films or videogames, I'd argue that the digital visual image, by anticipating what is to come, maps out a visual space-time nexus where neither affect nor perception but experience is shaped by the interface specificity. Thus, I posit that rendering is using the mechanics of anticipation to break and stitch multiple temporalities, thereby offering the game players a way of engaging with the memory of the past. I will study the technical specifics of rendering through hardware and software to investigate the relationship between the generation of anticipation, temporality and memory in videogames and other new media. Using the work of the media theorist Mark Hansen and the French philosopher Henri Bergson, I claim that the hardware and the software, the machine and the human object are all connected through this process of aesthetic instantiation that focuses on converting a mathematical equation into a visual space, and this instantiation is driven by anticipation. But because rendering is necessitated by constraints of machinic memory, I shall argue that rendering exercises control over the 'game-time' or 'screen-time', and connects the virtual time with the real one, thereby invoking nostalgia in human memory, allowing game-players and viewers of animated films to 'time-travel'.

PARALLEL PANEL II
ANIMATING URBAN PASTS

JOEL MCKIM

'Potentializing the Urban Past: Architecture, Animation and Memory'

This paper will explore the growing presence of digital visualization techniques as tools for artists, architects and designers concerned with re-animating the urban past. While contemporary theorists such as Bernard Stiegler emphasize the ways in which digital media technologies have colonized cultural memory and thus prevented processes of community formation, socially engaged architects and artists have turned to animation as a medium that retains an important political potential. The paper will focus on two primary examples. The work of Eyal Weizman and the Forensic Architecture project has increasingly involved the use of digital animation techniques to both reconstruct and visualize key dates or events within moments of humanitarian crisis. In the *Rafah: Black Friday* case study,

for example, digital animation and 3D modelling are used to reconstruct and present key moments in a particularly intense four days of bombing during the 2014 Israeli military offensive in Gaza. Animation becomes for Weizman a method of bringing into political vision an otherwise unrepresentable series of urban events. The conceptual artist Stan Douglas has recently, and uncharacteristically, adopted digital animation and gaming technologies in his *Circa 1948* collaboration with the NFB. The interactive app recreates a largely overlooked element of Vancouver's past, the historical slum area of Hogan's Alley, notorious for its bootlegging, gambling and prostitution. Digital animation provides for Douglas a method of re-activating a repressed element of Vancouver's urban memory, thereby questioning the narratives of progress and property speculation that dominate the contemporary city.

NIKOLAY NENOV

'Games of Memory: Generations and Identities in a Dynamic World'

The text examines the renewal and re-creation of the old features of regional life and turning them into celebrations, through which local communities present their cultural specifics. The rapid development of historical reenactment performances in Bulgaria over the last decade presents many examples of developments of affirmation of identities. The research displays the game on reconstruction of unreal past that proved important for participants and users of this cultural product and is replicated in other forms such as comics and amateur video. Participants in remembrance of imaginary past produce heroic themes, patriotic games, games of childhood, and all of these lead to consolidation of memory, which is aimed by local communities. Through historical reenactment is implemented the process of searching for identity, and positioning in the chaos of the global world through animation assists the recognition of today's community values.

TRAUMA AND THE BODY

RUTH RICHARDS
'Memory and the Body in Michèle Cournoyer's *The Hat*'

Traditionally, the indexicality of the photographic image has been privileged for its relationship to 'the real', which meant it was considered highly appropriate for accessing the past. However, it is now understood that animation can offer an alternative perspective, as a way to interpret (or interrogate) the subjective and personal nature of memories. Devices common to animation (such as metamorphosis) allow animators to fluidly link past and present, disrupt the linear understanding of time, blur the lines between the real and imagined, and in doing so make claims about the nature of memory. In order to consider how animation can work as a memory text, I examine Michèle Cournoyer's ink on paper animation *The Hat* (*Le Chapeau*, 1999). For Cournoyer, the bodies, desires, and intimate experiences of women are central to her work. In *The Hat*, an exotic dancer performs in a nightclub for a group of men wearing hats, when memories of a childhood assault intrude unbidden. Following from Annette Kuhn's assertion that memory is a process (2010), I draw from interviews conducted with the animator about the making of the film, as well as Cournoyer's personal reflections on her animation process to show how she is able to evoke the harrowing, yet intimate, nature of the memories in this film. My aim is to show how The Hat implicitly links traumatic memory and the body through metamorphosis, how this linkage emerges through Cournoyer's animation process, and how the animator uses metamorphosis to disrupt time and place, as well to highlight the fragmentary aspects of memory through the transformation of the dancer's body.

TSHIRA AVNI
'"Who's going to want to see that?" Animation, Anonymity, and Post-Partum Trauma'

My research centres on the use of animation for both remembering and concealing; drawing out intimate memories while respecting the requested anonymity of documentary subjects. In this presentation, I will screen and discuss my current work-in-progress exploring Post-Partum Trauma (PPT), using documentary audio from a round-table interview conducted with women living with PPT, animated collectively by a group of animators/mothers who have themselves lived through PPT. I will explore the delicate balance of respecting anonymity while creating a safe space for the collection of memory, maintaining the intimacy of interviews and the warmth of original documentary recordings, addressing the advantages and pitfalls of contemporary technological solutions vs. re-recording/re-enactment with actors. Animation excels at revealing personal stories while concealing identities, allowing the filmmaker to evoke, and the audience to experience, inner states such as memory, emotion, empathy, trauma, and first-person sensory experiences. I will discuss the process of creating work that is both artistic and cathartic, targeting festival screenings and therapeutic use. One of the pervasive symptoms of post-partum trauma is the dissolution of memory – how can this be represented frame-by-frame? In this talk I will explore the role of animation in this documentation of the falling-away of memory; the animated representation of these waves of remembering and forgetting, exploring the depths of memory, trauma, pain, and growth via the painstaking process of hand-drawn/under-camera animation, echoing labour and the slow process of healing.

FROM GRAPHIC NOVELS TO ANIMATION

ANA-MARIA GAVRILĂ
'Animation and Drama-Documentary in *American Splendor*: Blending Life, Comic Art, and Cinema'

For over twenty-five years, away from the fantastic Marvel and DC Comics heroes' high drama, Harvey Pekar's brutally frank autobiographical comic books *American Splendor*, *Our Cancer Year*, and later *Our Movie Year*, challenged readers and critics with insightful vignettes featuring a pessimistic, depressed, working-class Everyman. Comic-to-film adaptations are not a recent phenomenon, yet Robert Pulcini and Shari Springer Berman's 2003 hybrid film *American Splendor* (awarded the Grand Jury Prize at the Sundance Film Festival) offers viewers an unlikely superhero of the everyday experience, battling against a boring job, family crisis, and health problems. In creating this drama-documentary, Pulcini and Berman borrow from Pekar's writing style, translating the episodic nature of *American Splendor* into narrative sequences with a deep lyrical undertone: the action takes second place, while the internal monologue on the comic

book pages turn into on-screen meditations and philosophical discourses on memory, comic art, life, names, and identity. The voice-over, the animated sequences, and the repeated apparition of Pekar himself erase the boundaries between the actors and their real-life equivalents, between film and commentary on the film itself. This paper studies the multiple layers of the visual adaptation and the modes of narration in turning Pekar's autobiographical vignettes and internal monologues into a cohesive and coherent plot, with a particular focus on the shift between *auto*—the real Harvey Pekar—and *biographical*—'the guy who is playing me', cinematic remediation, between live action, documentary, animation, and the comics medium, between remembering and fictional reconstructions.

CÉCILE RENAUD
'Memoir and Self-Adaptation: from *Bande dessinée* to Animation'

In the past ten years, a number of French-language graphic novel auteurs have turned their more or less autobiographical *Bandes dessinées* into animated feature films, e.g. Marjane Satrapi, Joann Sfar and Jung for instance. This paper will focus on the adaption of Jung's *Couleur de peau: miel* (*Approved for Adoption*) graphic novel series (2006, 2007, 2013) to the screen (2012). The screen adaptation of the memoir uses still drawn images, hand drawn and CGI animation, as well as archival live action footage and contemporary footage of the author. Recounting Jung's journey as a Korean boy adopted into a Belgian family, the film weaves Jung's memories of his past and fantasies about his origins into the story of his transracial adoption as well as the history of transracial adoptions from Korea. Similarly to Satrapi's *Persepolis*, *Couleur de peau*: miel is a story of displacement which, in its adaption, moved from a single-author graphic novel autobiography, to a co-directed animated feature film, thus adding an external input into the animated retelling of the very personal memories absent from the graphic novel source text. Furthermore, in crossing over from paper to screen, different narrative, and aesthetic strategies are explored in order to recount these personal memories in the most efficient way for each medium. This paper will examine where these strategies cross over and mutate from one medium to the other, notably with respect to found objects, and to real vs imagined past.

INSTITUTIONAL USES OF ANIMATION

EWA CISZEWSKA
'Who Benefits from the Past? The Process of Heritage Making in the Field of Animation in Poland on the Example of Se-Ma-For Studio of Short Film Forms in Łódź'

After 1989, Poland's cinema industry became subordinated to the service legitimising the contemporary players in the field of filmmaking. The heritage of film animation from the communist times was just one of the fields that revealed the presence of various groups of stakeholders. With a view to studying the social and institutional practices related to the post-1989 approaches to film animation under socialism, I will discuss a particularly interesting example of the phenomenon in question, namely the transformation of the state-owned Se-Ma-For film studio and the private company that later on took over its name. The chronological scope of the study extends from 1990 to 2016. One should note, however, the turning point of the year 1999, when the studio was transformed from a state-owned enterprise into a private company. My concern is with the question of who works with the memory of the animated film studio in Łódź and the question of the ways in which this process has been taking place. By placing the narrative about Se-Ma-For within the framework of corporate history culture, I will demonstrate the process of rewriting the history of the studio for the purposes of the new enterprise and distinguish between the desired and ignored elements of memory. I will analyse the production profile of the new company, its communication strategy, as well as the institutions and events run by the company.

CLAIRE MEAD
'Reanimating Memory in the Museum Collection'

The museum can be considered as a receptacle of material memories and histories. While the display of historical artefacts and works of art are meant to live on in collective cultural memory, their removal from their original context into the neutral space of the museum can paradoxically erase their former nature and legacy, reducing everyday objects to nostalgic remnants without purpose and their activity in a former life to stillness and silence. 'Re-activating' objects in the realm of museum interpretation can present renewed opportunities to

bring the museum object to life again through a social, political, and emotional lens. Experimental animation allows for ways to 'reanimate' these objects, while providing alternate ways of interpreting them beyond traditional museum methods. Through museum commissions and standalone projects, these animated works relate to the notions of museum and memory on several levels. Their exploration of specific collections and objects can speak to the ambiguity in preserving the memory of a collector or object – as the Quay Brothers explore in *The Phantom Museum*, through the Wallace Collection of medical artefacts. Similarly, the context of these objects in the museum can be viewed through a critical postcolonial lens, which is explored in Chris Elliott's *Museum of Stolen Souls*. The nature of accumulated memory and heritage in the museum is laid bare in Paul Bush's *Five Minute Museum*, encapsulating ambiguous notions of inanimate objects, memory, and animation. These works play with notions of documentary film and re-enactment to make objects speak for themselves in new ways.

EXPERIMENTAL ANIMATION

LAURA CECHANOWICZ & AMY LEE KETCHUM

'Reimaging Loss: Folding Photography into Animation'

Amy Lee Ketchum and Laura Cechanowicz propose to present their respective animations which apply the medium as a way of collecting and reimagining memories. The two have a history of supporting each other on projects such as Cechanowicz' *Silent Secrets* and Lee Ketchum's *Two Ghosts*, which both deal with issues of melancholia and the way art and movement convey loss. Cechanowicz will present her project *A Letter to You*, an animated installation that serves as a message and memorial to her late Grandmother. In it, she projects onto various architectural spaces, a mix of archival photographs, video footage, and watercolour animations. By investigating the gaps between traces and their actors, touch and the digital image, and touch and physical space, she creates physical representations and objects that bridge the gap between intangible objects and embodied experience. Utilizing animation, she further bridges the gap of the animacy and inanimacy that defines human life. Lee Ketchum will present her work in progress, *Carousel* to discuss the way animation serves as a retainer for memory. Her experimental stop-animation made with cardboard objects, centres around cycles of life, death,

and regeneration. In researching this project, she has been collecting writings and images from friends responding to the concept of loss and recreating them into found paper facsimiles, which she calls, 'polaroids.' Roland Barthes in *Camera Lucida* commented, 'Photography is a kind of primitive theatre, a kind of Tableau Vivant, a figuration of the motionless and made-up face beneath which we see the dead'. The artists will discuss the ways in which animation elaborates on the concept of photography evoking death by introducing the added layer of the mark-making of an animator, which is in itself a culmination of experiences and memory.

EKIN PINAR

'Across the Traces of Memory: Larry Jordan's Animated Documents'

This paper focuses on the experimental animations of Larry Jordan to explore how the animator generates a surreal form of historiography that dwells on an understanding of history and culture as memory, fantasy, and experience. Since the early sixties, Jordan has appropriated a variety of still imagery that ranges from Victorian engravings and paintings to archival photographs transforming them into experimental animations through the use of cut-out technique. In their outmoded style and technique, the dense tapestry of collaged ephemera begin to function as indexes of their original Victorian context and its printing process inasmuch as an index constitutes a trace of an object and bears an existential relation to it. Through the production of surreal imagery out of indexical documents as well as a reflexive approach to the early days of cinema when magical qualities were attributed to the new technology, Jordan's animations such as *Duo Concertantes* (1964) and *The Rime of the Ancient Mariner* (1977) attempt to defy the hierarchies between animation and documentary along with indexicality and illusion. In this respect, Jordan poses a major challenge to the concept of history as a linear progression in which the past does not bear an immediate relation to the present but transpires merely as an entity available to be recorded, consumed, and left behind. Rather than securely embalming the past in its historical context, Jordan exposes history and culture as fragmentary constructions open to alteration, re-reading, and reconfiguration.

MIRIAM HARRIS

'Drawing on Memory: Archaeological Layers in Robert Breer's Animated Films'

Robert Breer, who died in 2011 at the age of 85, is regarded as one of the seminal avant-garde animators, occupying a stature in the minds of critics and art historians with pivotal figures such as Len Lye, Norman McLaren, and Oskar Fischinger. Pushing the envelope of modernist

experimentation, his innovations have usually been regarded through a formalist or cognitive lens, yet a strong case can also be made for interpretations from the vantage point of memory, with animated films that focus upon the pre-linguistic and the symbolic, personal and collective trauma, juxtapositions of live footage with text and drawing, and the inclusion of autobiographical strands. Julia Kristeva and Serge Tisseron, French psychoanalysts and writers on psychoanalytical theory, have observed that it is not only the sign-based sphere of the symbolic that informs the body of a text, but also the pre-linguistic realm. This is an important observation in relation to Robert Breer's film *Bang!* (1986), which incorporates both gestural drawing and writing. Visceral mark making, kinetic rhythm, and movement, are all integral elements in the developmental stages that precede language, and any echoes of such stages consequently have the potential to reactivate unconscious memories in a viewer. At the same time as evoking the pre-linguistic, Breer's animations also have recourse to several temporal levels, including the distant past, more recent events, and the visceral experience of the present. Interestingly, Breer's evocation of the past can also acquire a physical immediacy for viewers. In this paper, I will explore these different states, focusing in particular upon the animated films *Fuji* (1974), *Bang* (1986), and *What Goes Up* (2003).

MEMORY AND SUBJECTIVITY

OLIVER SCHEID
'Apocalypse, Amnesia, and Acknowledgement: Trauma and Memory in Animated Movies'

This research explores the psychological characteristics of traumatic events and identifies as well as analyses those in animated movies. The goal is to highlight the great potential animated pictures bear for processing and even overcoming traumatic experiences. In addition, the analysis presented emphasizes that the structure of animation formats is highly suited to visualize the psychodynamic of a trauma and memory processes. Methodically, this has been shown through various film analyses and annotations of specific sequences: *Akira* (Katsuhiro Otomo, 1988), *Barefoot Gen* (Mori Masaki, 1983), *Persepolis* (Vincent Paronnaud, Marjane Satrapi, 2007), *Waltz with Bashir* (Ari Folman, 2008). Upon examination of these films, it becomes clear that collective memories/collective trauma, as well as autobiographic, intimate trauma, and trauma-induced amnesia can be addressed, evoked, and processed through apocalyptic scenarios and animated pictures. The inner fragmentation, the incoherence of a trauma narrative or the complete inability to express such, can be captured through the access of the single frame, the free arrangement, and the simplified interaction between time and space in animated movies, leading to a valid trauma testimony. By identifying how closely related animated formats and the dialectic of trauma really are, this research shows that animated movies possess quasi-catalytic capacities—if on an intra-psychic level—to transform implicit memory traces into explicit forms.

SALLY PEARCE
'Can I Draw my Own Memory?'

Can I draw my own memory? The answer appears to be straightforward: of course, if you can draw, then you can draw your own memory, if anybody can. Having set out to share certain memories by animating them, I found the answer not so simple. The process of attempting to draw my memory not only produces an image about which I have many doubts and unanswered questions, but also appears to obscure the memory. Even just thinking about drawing it layers over the memory a veil of thoughts about how I might draw it. The memory itself gradually recedes behind veil after veil of thoughts about drawing it. Once I have started to actually draw, this effect of losing the memory itself becomes stronger—the feel of pencil in hand, the roughness of paper under my fingers, the colour I choose, hearing rain outside—these consciousnesses invade the memory I am trying to commit to paper, and become a part of it, indelibly. The thread that attached the memory to an event in my life starts to warp and metamorphose when I interrogate it with the questions my pencil asks – what colour, light or dark, what shape? When the drawing is done, the new image banishes the memory itself so far back into my consciousness I have to make a strong effort to access the original mental event I called my memory, and it is not the same. So I freeze – defensive of my memories, afraid of losing them, I cannot risk drawing them. But what if this process of re-aligning and re-imagining memory with past and present experience in a continually dynamic movement backwards and forwards in time is not just how trying to draw a memory feels, but is how we negotiate life, how we edit the timeline of our lives so that our experience defines us and our life story makes sense to ourselves and to others? Well then, my drawing of my memory, even though I am conscious that the memory undergoes a complex metamorphoses as I draw, would be not an assault on a memory, but an act of remembering. I can permit myself to draw.

JULIE HIGASHI

'Local Documentations of Hiroshima in *In the Corner of this World*'

Japanese manga comic books and animation films have often depicted the dropping of atomic and incendiary bombs. Nakazawa Kei's *Barefoot Gen*, which first appeared in comic books in 1978, and the 1988 critically acclaimed animation film, *The Grave of Fireflies*, immediately come to mind. These stories were relatively direct in their portrayal of the tumultuous and traumatic wartime era. After 70 plus years since Japan's defeat in World War II, a new type of animation film dealing with the experience of air bombings and the atomic bomb in Hiroshima received the 2016 Kinema Junpo award, one of the most prestigious cinema awards in Japan. With budgetary support from crowdfund, *In This Corner of the World*, originally released as a series of manga in a bi-weekly comic magazine, may be said to be a triumph of the citizen's movement. This paper examines the everydayness of the animation film, the seemingly harmless taken-for-granted gestures that make up the fabric of the mundane and the ordinary. These, rather than the dramatic, are the culprits, the film seems to assert. The present landscape blurs with the past, historical reality with drama, guiding the audience to deal with the wartime era through the depiction of the abnormal in the midst of everyday life's normality. Taking place in Kure, the military port city adjacent to Hiroshima, the animation *In This Corner of the World*, does not praise or condemn the famous warships that appear in the bay, but represents the mindlessness of Japan's involvement in war.

FAIYAZ JAFRI

'The Appropriation and Transcendence of Pop References in Cyberspace'

According to Gustav Jung, we are all endowed with a universal datum: the collective unconscious. Humans come with this pre-installed psychic ROM-chip (Read Only Memory) containing the ultimate stereotypes, known as the archetypes. Pierre Lévy coined the term collective intelligence, referring to the sharing and production of information in networked societies. Proponents of the global brain hypothesis which have their origins in collective 'intelligence', claim that the internet increasingly ties its users together into a single information processing system that functions as part of the collective nervous system of the planet. The globalisation at the dawn of Kurzweil's Singularity is a breathing ground for a new kind of visual language endowed on Jung's collective unconscious and the archetypes. A juxtaposition of the psychic ROM-chip with a silicone one. This paper draws parallels with Jung's archetypes and the collective

unconscious, and the exponentially growing ocean of information in cyberspace fuelled by Moore's law5, shared by the digitally connected community which grows with the contracting digital divide. Within this vast mass of data, there are nodal points that take on archetypal characteristics and transcend their original meaning. Faiyaz Jafri's animated narratives explore these pop-references, myths, fairy tales and memes which are now part of a globalised vernacular and utilises them as a visual shorthand of neo-archetypes. Their use transcends from mere reproduction to metaphor; they make up the lexicon of a new visual language in which their connotations make up the semantics.

CONSTRUCTIONS OF OTHERNESS

PIERRE CRAS

'Animated Depictions of Slavery as American Collective Memory of Race Relations'

According to the French historian and film theorist Marc Ferro, Cinema is simultaneously an 'agent, product and a source of History'. By using this statement, he assumes that the film must be considered as a cinematic artefact, a reflection of a particular society at a given moment, and an historical object that interacts with its audience. Film scholars like Donald Bogle or Thomas Cripps agreed with Ferro and theorized the racial stereotypes played by African-American actors during the XXth century. A majority of these stereotypes—the Coon, Mammy…—deeply rooted in American collective memory as they were born during the U.S. slavery era (1619-1865). While the representation of 'Blackness' in live action movies has been largely discussed through a great variety of academic works, animation has not received as much attention. Even so, a lot of animated films influenced collective memory, as I will demonstrate. In this paper, I will argue that the animated American depictions of slavery echoed a political context and were usually conceived as a re-enactment of the historical facts regarding the 'Peculiar Institution'. Using the wide range of visual characteristics proper to the multilayered medium, such as the influence of racial caricatures or a stubborn common heritage shared with Blackface minstrelsy/scenic performances, animation rallied outrageous considerations toward African Americans. I will emphasize that these negative images were a part of a visually, culturally and historically complex 'Othering' process.

JONATHAN ROZENKRANTZ

'Accented Epistles: Creative Treatment of Exile and Personal Loss in *Hidden* (2002) and *Still Born* (2014)'

This paper discusses the creative treatment of painful memory in two Swedish animated documentaries, both of which imbricate animation with various kinds of indexical images in order to visualize the experience of exile and the loss of an expected child. While digitization has challenged the indexical image's verifying function (Stiegler, 2002), animation has been elevated to the level of legitimate document (Bordwell, 2009; Glynne, 2013). The epistemological boundaries of documentary film have consequently been expanded (Honess Roe, 2013), and now include the inner worlds of social subjects. In *Hidden* (*Gömd*, Hanna Heilborn and David Aronowitsch, 2002), animation, video and still photography are superimposed to visualize a refugee child's experienced Otherness. Drawing on Hamid Naficy's notion of 'accented cinema' (2001), this paper argues that the repetition of this visual device overwrites the home/exile binary and reframes the protagonist's existential predicament. Instead of juxtaposing memories of a nostalgic past with the present situation, the intermedial constellations produce an intrinsic tension within each moment, transcending the temporal boundary between the boy's two lives. Borrowing Naficy's notion of 'epistolary films', the paper then goes on to discuss *Still Born* (Åsa Sandzén, 2014), in which actual ultrasound footage is fused with digital film, animation and monologue to manifest a mourning mother's memories of her aborted child. Reframing Roland Barthes's (2001) claim regarding the 'catastrophe' of every photograph, the paper argues that this ultrasound image's paradoxical being as a posthumous proof of life makes its absent object the mute subject of an unspeakable enunciation.

VINCENT CHEN

'Reconstructing Psycho-Reality: Anime as a Narration Method in Documentary'

Wansei Back Home (Huang Ming-Cheng, 2015) is a documentary film that portrays the life of the Wansei, the Japanese who were born in Taiwan during the colonial era. The documentary focuses on how the Wansei try to retrace their connection with Taiwan in the twenty-first century after they were repatriated to Japan since the end of World War Two. There are several scenes in *Wansei Back Home* that utilize anime as a narrating tool. These anime scenes mostly represent the Wansei's memory of their lives in Taiwan. This shift of representation resonates with Sigmund Freud's description of the characteristic of the unconscious that is constituted of the visual elements. Anime, as a representation that speaks to the fantasmatic, exceeds the limitation of the realist documentary and is able to represent a different reality:

the psycho reality, as well as memory. In this paper, I would like to discuss different aspects of anime as a representational tool embedded in *Wansei Back Home* by means of psychoanalysis theory. First, I would like to discuss how anime is utilized to represent the Wansei's memory in the realist documentary as a translating mechanism to translate and to reconstruct the psycho reality to the screen. My second point is that the boundary of reality is blurred by a controversy of *Wansei Back Home* raised in 2016 that the producer of the documentary, Tanaka Mika, lied about her identity and pretended to be a decedent of the Wansei. Because of her fake identity, the controversy might thus pose the question if the representation of the documentary as well as its anime contents would be fictional representations. Finally, I would like to argue that the phenomenon of this documentary, the false identity of the producer, and the memory represented by the anime interpolate certain colonial nostalgia in Taiwan and that such nostalgia is due to a melancholic feeling of the lost identity.

THE AFTERMATH OF OPPRESSION

STÉPHANIE BENZAQUEN-GAUTIER

'Animated Images of Khmer Rouge Atrocities in *The Killing Fields of Dr. Haing Ngor*'

In the movie *The Missing Picture* (2013) film director Rithy Panh pioneers a new kind of visual representation of the Cambodian Genocide. Dioramas with clay figurines come in the place of different sorts of absent images – either those of life as it really was under the Khmer Rouge (in contrast to propaganda images), the filmmaker's recollection of his own suffering, or the destroyed cultural heritage of Cambodia. The paper proposes to use the 'missing picture' and its multiple meanings as a mediating concept to examine a recent work using animation and dealing with the legacy of the Pol Pot regime. *The Killing Fields of Dr. Haing Ngor* (Arthur Dong, 2015) evokes the life of the late physician, actor and activist Haing Ngor, famous for his Oscar-winning role in Roland Joffé's movie *The Killing Fields* (1984). First, the paper situates the work in a transnational memory landscape, in terms of both film production and the memorialization of the Cambodian Genocide. Then, it looks into the regime of visibility created in the movie by the animated sequences in interaction with archive

footage, both as a form of reenactment enabling the recovery of traumatic memories and as a means to produce witnessing and historical knowledge. Last, the paper reflects on the impact of the movie in a context shaped by the revival of Cambodian cinema and the production of documentary films in the frame of the outreach activities of the Khmer Rouge Tribunal.

VICTORIA GRACE WALDEN

'Beyond the Unrepresentable: Animation, Bodies and Holocaust Memory'

Animation might seem to some the epitome of trivialisation. Yet, there has been a growing trend in the previous decade or so for filmmakers to turn to animation in order to confront the Holocaust. Animation is often considered capable of representing the unrepresentable because of its use of abstract lines and shapes, and techniques such as morphing can express internal moods and feelings arguably better than photographic-based imagery, which depends mostly on the gestures of people to express this. However, in this paper, this is not the position I take. Rather, I move beyond questions of representation to examine how animation techniques are being used to corporeally engage spectators with Holocaust memory. My work is grounded in the phenomenological film theory of Vivian Sobchack and Jennifer M. Barker. Following Marianne Hirsch and Laura U. Marks, I consider memory to be an affective and bodily experience, but also, following much contemporary digital media theory, a dynamic one in which the spectator and film are engaged in a reciprocal, dialogical encounter with each other from which memory is produced. In this paper, I explore how techniques specific to animation, such as stop-motion, sketchiness, shimmering, rotoscoping and transmogrification—particularly nonhuman forms of expression—can encourage the spectator to feel sensations evocative of trauma, obliteration and material destruction, themes essential to Holocaust memory.

HAMISH WILLIAMS

"These Romans are Crazy": Asterix and the Contemporary Popular Imagination'

Such has been the success of the animated Asterix films (and, indeed, the original comics) over the past fifty years that the first encounter of today's youth with Ancient Rome is often through the enjoyable experience of watching Asterix and Obelix beating up Roman legionaries; this is especially marked in the decline of Latin as a compulsory school subject in many Western educational systems. Instead of reading Julius Caesar's memoirs of his conquest in Gaul, *de Bello Gallico* (one of the formative texts which young Latinists were given), today we are often led to an historical interest in Ancient Rome through a childhood acquaintance with the Asterix series. In this paper, I am interested in the effect which the series has had on our contemporary imagination of Ancient Rome – how we remember the Romans differently because of our formative acquaintance with the Asterix series. The first part of this paper will be investigative, asking how Asterix has redefined our conceptual model of the Romans. The second part will be analytical, probing what the ethical implications are of this mnemonic refashioning. For the first part, I shall draw comparisons between the Asterix series and Latin texts of the relevant historical period in Gaul; I shall also examine post-Asterix representations of Romans in popular productions. For the second, enquiries will revolve mainly around notions of imperialism and humour: whether the animated series essentializes or parodies power structures – a complicit or subversive 'text'.

FRANK MEHRING

Circulating *The Adventures of Prince Achmed*: German Silhouette Films between Weimar and Harlem

My talk maps, analyses and critically evaluates the creative crossings of artistic frontiers between film and art. When in 1926 *The New York Times* featured a two-part article about Lotte Reiniger's groundbreaking silhouette film *The Adventures of Prince Achmed* (1923-26), the impact of the animated black figures could also be read as an appraisal of American modernism with its fascination regarding primitivist

cultures. The visual aesthetics of the Harlem Renaissance and stylizations of what the African American writer and philosopher Alain Locke envisaged as '*the New Negro*' were intimately tied to the innovative use of silhouettes by German artists. In my talk, I will trace the use of silhouette bodies by artists such as the German immigrant Winold Reiss and his African-American student Aaron Douglas and compare it to the collaboration between the German silhouette film maker Lotte Reiniger and avant-garde director Walter Ruttmann. In how far did their stylized visual illustrations function as an important means to reinterpret racial identity in Germany and the United States? My intermediary comparative reading will shed new light on how silhouette films struggle with the ambivalence of stereotypes associated with slavery and primitivist modernism. Thereby, I will explore the circulation of images in transnational and intermedial contexts.

NATHAN LAURETTE FERREIRA COSTA

'Considering Materiality in Stop Motion Animation: Matter as a Storytelling Tool in *A Town Called Panic*'

Materiality performs an important role in stop motion animation, both in the technique and the storytelling. Whilst computer generated imagery (CGI) dominates the majority of animated and live action movies nowadays, stop motion animation is a hands-on technique that still remains deeply based on the matter. Aligned with the available technology, some recent stop motion animated films are highly sophisticated on its mode utilizing high-tech puppets, digital manipulation, and CGI; while others remain attached to the very primary methods of performance, which is the case of *A Town Called Panic*, the French/Belgian animation that is the subject of this presentation. The style of the animation is unrealistic, exploring the essential possibilities of stop motion animation, making the limitations visible and employing them on the visual style and the narrative. The movie presents a nonsense story performed by children's plastic toys and action figures with restricted movements, no facial expression, and odd visuals. Aligned with the animation style and the materials used, the unusual storyline follows the fluid logics of children's plays, addressing memory and leading to a nostalgic feeling. This connection with childish storytelling and imagination is a result of all the following features: the style of the animation, the toys, the plastic texture, the surreal plot. Through the analysis of this particular movie, this paper will address the role of materiality in stop motion animation, and how its traits and limitations can be explored as a narrative tool.

PORTRAITS OF AN ANIMATED GENERATION: PRACTICES AND CREATIVE PROCESSES OF ANIMATED MEMORIES

SÉBASTIEN FEVRY

'Animated Diary as Transgenerational Structure'

In the first paper of this panel, Sébastien Fevry will examine the question of autobiography in animated memories, focusing particularly on the use and the interest of the intimate diary for a young generation of authors. A number of first animated memories (see for instance *Le Dossier de Mari S.* by Olivia Molnar, 2016) take the shape of a diary, revealing both the creative process of the film and a specific relationship to the past. Besides the fact that the animated diary can be seen as an intermedial space, able to content and remediate (Bolter, Grusin, 1999) different traces of the past (drawings, photos), this 'memory' genre is also interesting to consider as a transgenerational relay, facilitating the dialogue with the previous generations. Very often, the animated diary is a way for many young authors to adopt the same enunciative posture as their parents or grandparents who already expressed themselves through such intimate writings. By focusing on this aspect, Fevry will show how the animated diaries allow the young authors to go beyond the limits of their own time to re-compose a continuity between present and past.

ALEXANDER SCHELLOW

'Memories for Life: Animation-Studies and the (Re)Construction of Autobiographical Context'

The second paper by Alexander Schellow will focus on a particular framework of artistic production: the self-positioning process of young animation artists, in the context of the final works within an individual art-school education. He will draw on his experiences and reflections with students from the department cinema d'animation (ERG, école de recherche graphique, Brussels BE). Since 2013 and together with students from Bachelor to PhD (Olivia Molnar, Nicolas Wouters and others) Schellow has initiated a space of experimentation around an expanded notion of animation, namely overlapping fields of memory and animation techniques. As philosopher Boyan Manchev (2011) has suggested, the Greek concept of *techne* understood as a process of dis-/organisation and dis-/integration today allows for a much more

complex and challenging notion of 'technique' as a term which in its reading as 'the canonically and institutionally approved "how-to"' has been so much under critique (and under deconstruction) in artistic education and practice since the 1960s. Confronting a few exemplary student processes Schellow will address questions of practices on a point of an often biographically induced interference between individual and collective memory (re)constructions.

NICOLAS WOUTERS

'Animating Memories: Quest and Legitimacy of a Post-Memorial Generation'

Thirdly and lastly, Nicolas Wouters will contextualize these approaches by inscribing them in the larger perspective of a 'reflexive and contemporary individualism' (Allard, 2013) using the memorial or post-memorial quest (Hirsch, 2012) in an identity-seeking process. First, he will expose the results obtained in 2017 by conducting semi-directive interviews with animated memories filmmakers (Stoyanov, Molnar, Faye). By doing so, the portrait of a generation of artists will softly appear, who use their memorial quest as a place of legitimation and entrance into the worlds of art (Becker, 1982), as well as the affirmation of a singular identity, both narrative (Ricoeur, 1990) and compositional. In this view, the composite factor of animation plays a crucial role, enhancing these practices while reflecting a unique both sociological and generational relationship with the past.

BIOGRAPHIES

SHIRA AVNI is an artist-filmmaker and Associate Professor of Film Animation at Concordia University in Montreal. Her films incorporate documentary, animation, and personal memoir to address questions of disability, difference, and social justice in ways that gently break down the viewer's habitual barriers, and have been screened in over 100 festivals worldwide. Avni's current research explores maternal health and post-partum trauma through a combination of animation and documentary media and collaborative, community-based animation filmmaking.

STÉPHANIE BENZAQUEN-GAUTIER is an art historian and associate researcher at the Centre for Historical Culture, Erasmus University Rotterdam, Netherlands. She received her master's degrees in art history from the Université La Sorbonne Paris I in 1997, and her PhD degree from Erasmus University Rotterdam in 2016. She also works as curator and has organized exhibitions and projects in Israel, France, Germany, Central and Eastern Europe, Russia, and Thailand. She is a recipient of a Leon Milman Memorial Fellowship at the United States Holocaust Memorial Museum in Washington DC (2012), a recipient of a fellowship at the Stone Summer Theory Institute at the School of the Art Institute in Chicago, Illinois (2010), and was a researcher in the Theory Department at Jan van Eyck Academie in the Netherlands (2005-2006).

MARC BOSWARD's research interests include the convergence of digital and analogue practices within collage and montage, the interface of live action and animation, experimental animation, animation and history and memory and experimental non-fiction film. He is a second year part-time PhD candidate under the supervision of Professor Paul Ward at Arts University Bournemouth.

DIRK DE BRUYN is Associate Professor of Screen and Design at Deakin University, Melbourne, Australia. He has made numerous animations, performance and installation work over the last 45 years. *The Performance of Trauma in Moving Image Art* was published in 2014. The 2013 Film: Philosophy Conference in Amsterdam featured a panel on his practice: Trauma/Memory/Expanded Cinema: The Films of Dirk de Bruyn. The time-lapse animation *Telescope* (75 minutes, 2012) screened at ACMI in 2013. Retrospectives of his animations were screened at Melbourne International Animation Festival and Punto Y Raya in 2016.

LAURA CECHANOWICZ is a designer, researcher, and collector. She works across mediums, including animation, film and VR, production design, and sound design. Thematically and formally she explores embodiment and memory through identity and neuroscience, spatial design, and worldbuilding. She is a member of the USC World Building Institute while pursuing her PhD. Laura received her MFA in Animation from the Univeristy of Southern California; her MA in Film Studies from the University of Iowa; her BA with honors from the University of Michigan majoring in Film & Video, Psychology and German; and she began her iMAP PhD at USC in 2013.

VINCENT CHEN is currently a Ph.D. student in the Institute of Social Research and Cultural Studies, National Chiao Tung University, Taiwan. He graduated from the Institute of Taiwanese Literature, National Tsing Hua University, with the M.A. thesis 'Twisted Mirror Image: the Representation of Modern in the Manchurian writer Guding's works'. His research interest mainly focuses on the colonial visual culture of the Japanese Empire, including Taiwan, Manchukuo and Korea. His current project is to try to investigate how visual culture such as films, anime and manga represent the history of Japanese colonialism, its aftermath and its dialog with East Asia. Chen has presented several papers around this topic in conferences such as 'Representing Colonial Architecture: An Archeology in Animation and Manga' (2016), 'The Empire's Desirable Body' (2016), 'Integration of Sexual Representation and Warfare: Animation as Wish Fulfilling Dreams' (2016), 'In to the Gate of Fantasy: Revising Modern East Asia' (2015) and 'Colonial Memory as Postcolonial Fantasy: *Cape No.7* and *Seddiq Bale*' (2015).

AI-TING CHUNG graduated from the Department of Foreign Languages and Literatures at National Chiao Tung University, Taiwan. She is highly interested in the formation and transformation of subjectivity, its memory and/or trauma, especially in the contemporary society, in which people form new hybridized identities in virtual world. Recently, she has been working on the papers of Satoshi Kon's anime. Last year, she presented the paper 'From Dreamwork to Cyberspace: A Playground of Satoshi Kon' at the annual conference of the Society for Animation Studies. Chung would like to build her inter-discipline on literary theories, visual culture and cultural studies to seek the cultural reflection within the anime fantasy.

EWA CISZEWSKA is assistant professor at the School of Media and Audiovisual Culture, University of Lodz. Co-editor of edited volumes: *Kino najnowsze: dialog ze współczesnością* (Contemporary Cinema: A Dialogue with Modernity, Kraków 2007), *Hrabal i inni. Adaptacje czeskiej literatury* (Hrabal and others. Adaptations of Czech Literature, Łódź 2013), *Kultura filmowa współczesnej Łodzi* (Film Culture of Contemporary Łódź, Łódź 2015) and *Od edukacji filmowej do edukacji audiowizualnej: teorie i praktyki* (From Film Education to Audiovisual Education: Theories and Practices, Łódź 2016). Her main scientific interests are Central- European cinemas, film culture of Łódź and film education.

NATHAN L. F. COSTA is an MA student currently enrolled in the Creative Industries master program at Radboud University, Nijmegen, the Netherlands. During his bachelor degree in Communication Studies - Marketing and Advertising at UFES (Federal University of Espírito Santo), Vitória, Brazil, he focused on cinema studies, performing a research about documentary films and completing the bachelor thesis

on the same theme. In between the bachelor and the master, he worked with advertising and design, as a copywriter and social media manager. Now he is developing his master thesis approaching activist documentaries.

PIERRE CRAS is an historian. He has just received his Ph.D. in American History and Civilization from Université Paris III – Sorbonne Nouvelle. His doctoral thesis – *Black Archetypes, Caricatures and Stereotypes in XXth Century American Animated Films* (1907--1975) – explores the complex interactions between iconography, cultural history and cinema. Pierre Cras has taught as a lecturer during a year at the University of Southern California (USC) and attended various critical studies courses ('History of Animation' or 'African American Cinema'). He is currently teaching postcolonial cinema to undergraduate students at Paris III.

ALEXANDRA D'ONOFRIO is a documentary filmmaker and PhD candidate in AMP (Anthropology Media and Performance) at the University of Manchester. She completed her MA in Visual Anthropology in 2008, with the award winning thesis and photographic audio-documentary *Caught in Between Darkness and Light*, on the journey of a group of refugees to Calais. In 2012 she produced the trilogy *La Vita che non CIE*, on experiences in detention centres in Italy. Her practice-based PhD (submission March 2017) investigated into the memories and the imaginative lifeworlds of three Egyptian migrant men combining different research methods such as theatre, storytelling, photography, animation and documentary filmmaking.

HANNAH EBBEN is a PhD student at the Autism Centre at Sheffield Hallam University. She graduated in the field of Cultural Studies at Radboud University in Nijmegen, the Netherlands. Her work is grounded in the burgeoning interdisciplinary fields of Disability Studies and Critical Autism Studies and is concerned with the power relations behind everyday contemporary uses of autism as a discourse. Her PhD thesis challenges positivist clinical approaches towards the notion of autism through analyses of film, documentary, and YouTube. Outside of academia, she has been active in Autistic activism.

SÉBASTIEN FEVRY is a Professor at the School of Communication at the Catholic University of Louvain (UCL, Belgium) and coordinator of the GIRCAM research group. He works in the field of Memory Studies, focusing notably on intermedial practices such as animated memories. Fevry has recently co-edited a collection of articles on the images of the Apocalypse in cinema (2012). His latest book, *La*

comédie cinématographique à l'épreuve de l'Histoire, has been published by L'Harmattan (2013). He is also the author of numerous articles in journals such as *Image & Narrative, Espacestemps.net, Cinergie, Revista de Estudios Globales y Arte Contemporáneo, Cahiers Mémoire et Politique, Studies in French Cinema*.

MAARTEN VAN GAGELDONK defended his dissertation *Transatlantic Cultural Mediators: Grove Press*, Evergreen Review and the Postwar European Avant-garde at Radboud University Nijmegen in the Netherlands in January 2016. He teaches courses on American literature at Leiden University, the HAN Applied University, as well as literary and cultural history at the ArtEZ art institute in Arnhem.

ANA-MARIA GAVRILĂ is PhD Candidate at Centre of Excellence in Image Studies (University of Bucharest, Romania), studying textual and visual narratives in *Autobiographical Snapshots: Rethinking Identity through Image and Text*, and a member of the research project 'Intergenerational Dynamics of Vulnerability in American Trauma Narratives'. Her main areas of investigation are: Theory, Philosophy and Aesthetics; Literature and Film; Image Studies. She published works focusing mainly on the relationship between history, memory, and fiction in contemporary literature and visual arts.

MIRIAM HARRIS is a Senior Lecturer in Digital Design at the Auckland University of Technology (AUT), New Zealand. Drawing on a background in fine arts, literature, creative writing and film studies, together with postgraduate study in digital animation and visual effects at Sheridan College, Canada, she is an award-winning animator. She has had work screened at a variety of international festivals, curated animation and moving image exhibitions, and had chapters published in the books *Animated Worlds* (2007), edited by Suzanne Buchan, and *The Jewish Graphic Novel: Critical Approaches*, (2009), edited by Ranen Omer-Sherman and Samantha Baskind.

HOSSEIN HEIDARI is a PhD candidate at the University of Basel, Switzerland, where he is studying media studies. He received his B.S from Tabriz University and M.A. from Sooreh Art University in Iran. He has practical and theoretical background in screen and playwriting, teaching film analysis and script writing. He has published several critiques in Iranian magazines about cinema and theater. In addition, he is the writer of several short films and animations (short films and a 30 episode serial) and radio and stage dramas. Hossein Heidari has been selected as a jury member, film critic chairman, and executive committee member for more than ten festivals.

JULIE HIGASHI is professor of International Education at Kyoto University of Foreign Studies in Japan. Higashi is also a Professor Emerita at Ritsumeikan University in Kyoto and publishes both in Japanese and English. She received her Ph.D. from New York University. Her book chapters in English include, 'Hello Kitty: The Reception of Anne Frank's Diaries in Japan' in *Critical Insights: The Diary of a Young Girl Anne Frank*, ed. Ruth Amir (Salem Press, 2017 in print); *Museums and Migration: History, Memory and Politics*, ed. Laurence Gourievidis (Routledge, 2014); *Cities into Battlefields: Metropolitan Scenarios, Experiences and Commemorations of Total War*, eds. Stefan Goebel and Derek Keene (Ashgate Publishing, 2011).

FAIYAZ JAFRI was born and raised in rural Holland of Dutch and Pakistani descent. He studied at the Technical University of Delft (MSc) and is self-taught as an animation artist and music composer. His work has been exhibited in the form of print, paintings, video installations, animations and life-size sculptures all over the world. Jafri's award-winning films have screened at prestigious festivals and museums. He has worked for commercial clients including, IBM, Coca-Cola, and Ford. Jafri's art explores Jungian archetypes in the modern world, distilling the pop references of mass media and global popular culture into a visual shorthand of *neo-archetypes*. Realizing early on that a computer could draw a straighter line than he ever could, Jafri started using computers as soon as the technology became more readily available. In 1987 he began making his first illustrations on an Apple computer using basic vector imaging software. Cumbersome and limited as these programs may seem now, they were perfect for Jafri's already pictographic style. As the technology evolved, his work developed from flat line art into a stripped-down 3D computer graphics style he calls *hyper-unrealism*. Despite the endless possibilities offered by computers today, he stays close to his subject, leaving out unnecessary frills and extras until he's left with an image that is unambiguous and almost obscene in its blunt power. In 2016 Jafri co-founded the Third Culture Film Festival, the first truly independent film festival in Hong Kong. He is also the curator and creative director of the festival.

AMY LEE KETCHUM is an artist and animator based between Los Angeles and Philadelphia. Her work has been shown internationally at film festivals in Mexico, the United States, and Brazil. She teaches animation at the University of Pennsylvania and is currently working on an experimental stop-animation. She holds a double Bachelors in Architecture and Art from the University of California, Berkeley and a Masters of Fine Arts in Animation from the University of Southern California. In addition to filmmaking she is engaged in writing about visual culture, architecture, and the avant-garde.

MYKOLA MAKHORTYKH is a PhD candidate at the University of Amsterdam. His PhD project focuses on Second World War memory in Ukraine and how it is affected by the processes of de-Sovietisation, nationalisation and digitisation that the country is currently undergoing. In his recent research, Mykola also explored the use of social media in the context of the Ukraine crisis and the role of cultural memory in securitisation of the conflict in Eastern Ukraine.

VINCENZO MASELLI graduated in Design and Visual Communication at Sapienza University of Rome in March 2014 with a thesis concerning the ability of plasticine to communicate narrative meanings in clay animation cinema. Starting from this he produced a short movie in claymation entitled *Feeling Factory*. In November 2014 he started a PhD programme in design at Sapienza University of Rome. His research stems from the same theoretical thought developed during his master's degree thesis and aims to demonstrate how materials and puppets' building techniques can communicate narrative meanings in stop-motion animation cinema. In October 2016 he moved in London, and there he is continuing his research as visiting student at Middlesex University.

JOEL MCKIM is Lecturer in Media and Cultural Studies at Birkbeck, University of London and the Director of the Vasari Research Centre for Art and Technology. He has recently been co-organizing, with Esther Leslie, a series of events at Birkbeck exploring critical animation in the digital age (including a symposium, a screening series and a special issue of the journal *animation*). His book *Architecture, Media and Memory: Facing Complexity in a Post-9/11 New York* is forthcoming from Bloomsbury.

CLAIRE MEAD is an art historian and independent curator. Her undergraduate research at Oxford University focused on Alexandre Alexeïeff's pinscreen animation. Combining this research interest with museum studies allowed her to complete her MA Curating the Art Museum dissertation at the Courtauld Institute, 'Avant-garde movements: curating experimental animation within the modern art museum'. Claire has recently presented her research on experimental animation's contributions to museum interpretation, within the seminar 'Edges: An Animation Seminar' on the 9th of December 2016, part of the Edge of Frame Weekend organised by Edwin Rostron from Edge of Frame and Gary Thomas from Animate Projects.

FRANK MEHRING is professor of American studies at Radboud University, Nijmegen. He teaches twentieth- and twenty-first-century visual culture and music, theories of popular culture, transnational modernism, and processes of cultural translation between European and

American contexts. His publications include *Sphere Melodies* (2003) on Charles Ives and John Cage, *Soundtrack van de Bevrijding* (2015) and *The Mexico Diary: Winold Reiss Between Vogue Mexico and the Harlem Renaissance* (2016). In 2012, he received from the European Association for American Studies the biennial Rob Kroes Award, which recognizes the best book-length manuscript in Europe in American studies, for his monograph *The Democratic Gap* (2014). He organized the first international symposium on Winold Reiss in Berlin (2011) and co-curated exhibitions on Winold Reiss (2012), the Marshall Plan (2013), and Liberation Songs (2014) in New York, Nijmegen and The Hague.

NICHOLAS ANDREW MILLER is Associate Professor of English and Director of Film Studies at Loyola University Maryland. His areas of teaching and scholarly interest include film animation, early cinema, the intersections between modernist print and visual cultures, and twentieth-century Irish and British literature. He is currently at work on an interdisciplinary study of metamorphosis in modernist visual culture. He is the author of *Modernism, Ireland, and the Erotics of Memory* (Cambridge, 2002).

LÁSZLÓ MUNTEÁN has been Assistant Professor of Cultural Studies and American Studies at Radboud University Nijmegen since September 2012. His teaching includes courses on visual culture, city culture, American popular culture, and cultural theory. Prior to coming to RU he had been working for eight years at the English Department of Pázmány Péter Catholic University in Hungary, teaching courses on American literature, art, and architecture. He had received an MA degree in English at the same university. He also earned an MA in American Studies at Budapest's Eötvös Loránd University, where he also completed his doctoral studies in 2011 with a dissertation entitled *Topographies of Trauma: Constellations of the Corporeal and the Architectural in Representations of 9/11*. Drawing on diverse theoretical apparatuses, his publications have focused on the memorialization of 9/11 in literature and the visual arts, American cities and architecture, as well as the architectural history of Budapest. In a broader sense, his scholarly work revolves around the juncture of literature, visual culture, and cultural memory in American and Eastern European contexts. Currently, he is working on a book project based on his dissertation.

MAKIKO NAGAO joined Studio Lotus, the independent animation studio of Renzo and Sayoko Kinoshita, in 1985, just before graduating from Keio University in Archeology and Ethnology. Since then, as secretary to Sayoko Kinoshita, she has been working for production management, diffusion, program curation and screening, especially of animation shorts, and also continues to be involved in the organization of the Hiroshima International Animation Festival. She has been serving as General Secretary of ASIFA-Japan since 1997. While at work, Makiko intended to study animation art theoretically, and received MFA from Joshibi University of Art and Design in 2016. She is currently attending her PhD program.

NIKOLAY NENOV is a Professor of Museology and Ethnology, Director of the Rousse Regional Museum of History, Bulgaria. His research interests are in the field of Heritage and Museums, everyday life in Socialism, problems of Urban Ethnology. Author in concepts for museums and exhibitions, supervisor of educational and research projects to study indigenous communities in Bulgaria. Lecturer at the University of Rousse, author of nine books. Organizer of the Museum Exhibition Fair since 2009. Co-founder of the Association 'Bulgarian museums' in 2012, Deputy Chairman of the Board. Member of the National Council for Intangible Cultural Heritage at the Ministry of Culture.

BELINDA OLDFORD is an independent Canadian animation filmmaker and visual artist living in Montréal, Québec. Belinda holds a B.F.A. in Visual Arts and an M.A. In Media Studies from Concordia University. Her academic research interests center on auteur animation and non-linear narrative structures as a documentary genre. She has worked commercially in animation studios and, latterly, as an Animation Director at the National Film Board of Canada where she produced *Come Again In Spring*. Her recent production work has been in interactive new media and explores social issues.

SALLY PEARCE acquired a BA in Philosophy from Cambridge University and then nursed for several years before taking a Fine Art Degree at Sheffield Hallam University, followed by an MA in Animation Direction at the National Film and TV School, from which she graduated in 2008. Her live action, mixed media and animated films have screened at festivals worldwide and won many awards and distinctions. Since leaving the NFTS Sally has been researching for her animated documentary film project Chernobyl Journey, making several trips to film in the Chernobyl Exclusion Zone. This project has been developed into a PhD by project titled 'Chernobyl Journey, Memory in Animated Documentary'. Sally has been offered university places to start her PhD in October 2017.

EKIN PINAR received her Ph.D. from the History of Art department at the University of Pennsylvania. Following her undergraduate studies in Architecture at the Middle East Technical University, she completed two M.A.'s at University of Pennsylvania in History of Art and at Middle East Technical University in History of Art and Architecture, respectively. Her areas of interest include modern and contemporary art, cinema studies, history and theory of animation, history of experimental film and visual culture, expanded cinema, documentary and non-fiction modes, and gender and sexuality studies. Her articles on futurist sculpture; experimental ethnographic film; and animality in French New Wave have been published in essay collections and visual culture journals. She served as a Zigrosser Fellow and a Film Intern at the Philadelphia Museum of Art, as an Andrew W. Mellon Graduate Research Fellow in Penn Humanities Forum, and as a Sachs Fellow

of Contemporary Art at the University of Pennsylvania. She has taught several courses on history and theory of film, animation, and contemporary art at the University of Pennsylvania as well as the Theatre, Dance, and Film department at the Franklin and Marshall College. She is currently a lecturer at the History of Art and Architecture Program at METU (Ankara, Turkey) and is working on a book project on Canyon Collective, an experimental film group active in the San Francisco Bay Area in the sixties and seventies.

CÉCILE RENAUD is a Senior Lecturer in French at the University of Roehampton. Her research on French cinema focuses on different forms of translations and adaptations, whether they are cultural with a doctoral thesis on the distribution and exhibition of French films in Britain in the 21st century for instance, or inter-lingual with work on the dubbing and subtitling of Persepolis for Anglophone audiences.

RUTH RICHARDS is a third year PhD candidate in the School of Media and Communication at RMIT University. After completing her Honours thesis on animation, metamorphosis and the uncanny, her current research seeks to understand the ways in which feminist theory of the body and materiality can work through animation. Her research interests include women in film and animation, and the complexities of the relationship between 'cinema' and 'animation'.

JONATHAN ROZENKRANTZ is a PhD student at the Department of Media Studies at Stockholm University. His research interests include the epistemological questions raised by documentary animation in constellation with indexical images. A shortened version of his MA thesis 'Colourful Claims: Towards a Theory of Animated Documentary' was published in *Film International* in 2011. More recent publications include 'Expanded Epistemologies: Animation Meets Live Action in Contemporary Swedish Documentary Film' (2016), also the topic of the 2015 paper 'Re-negotiating the Real: Documentary Animation and its Indexical Other(s)', presented at The XVI Film and Media Studies Conference in Transylvania, Cluj-Napoca, Romania.

OLIVER SCHEID was born in 1987 in Lingen, Germany. He holds a Double Major Bachelor's Degree in Social and Cultural Anthropology and Musicology from the University of Münster, Germany. For his Master's Degree, Oliver relocated to the University of Düsseldorf, Germany, where he obtained his Master of Arts in Media Culture Analysis. Both his thesis 'Apocalypse, Amnesia, and Acknowledgement – Trauma and Memory in Animated Movies' and his degree achieved outstanding recognition. Oliver specializes in psycho-traumatology, traumatic disorders, and animated movies. Oliver will begin his PhD in 2017 at the University of Hamburg, Germany, where he will continue to specialize in this interdisciplinary field.

ALEXANDER SCHELLOW is a Professor at the department cinema d'animation at ERG Brussels. Since 1999, he has been working on reconstruction processes from memory, based on an ongoing daily drawing and animation practice. Various formats are generated which often evolve over a long period of time. They build series of drawings, animations/films, archives, installations, lectures, performances and texts. Latest exhibitions include the current Taipei-Biennale (2016/17) or S.M.U.R. at MAXXI Rome (2015). In research collaborations Schellow confronts his practice within different scholarly contexts, and other projects with Klaus von Heusinger ('Memory and meaning' within 'language sciences and cognition' of the University of Stuttgart), or 'Animation' with Catherine Perret (at Zukunftskolleg of Constance University and Centre de recherche sur l'art, philoso- phie, esthétique (CRéART - PHI) at Paris X).

RANJODH SINGH DHALIWAL did his undergraduate degree in Computer Science and Engineering at the Indian Institute of Technology Indore, India where he worked on using neural networks for Natural Language Processing. He then studied English at The University of Chicago as a Graduate Student. He is now pursuing his PhD in English Language and Literature at the University of California, Davis, USA. His current research interests revolve around the contemporary global artistic practices, science and technology studies, new media studies and videogame studies. He often ruminates over the awkwardness of writing one's own third-person bio.

MARYNA SYDOROVA is a data analyst and ICT specialist, who is currently working as an independent social media expert and a communication scholar. In the recent years she was involved as an ICT consultant in several research projects which were dealing with digital trauma in the post-socialist context. Her major area of expertise is audience/interest metrics and her current research deals with patterns of digital representation of war and conflict in post-socialist states.

VICTORIA GRACE WALDEN is currently a full-time teaching fellow at the University of Sussex. She has a PhD from Queen Mary, University of London. Her thesis 'Beyond the Unrepresentable: Haptic Encounters with Holocaust Memory in Contemporary Cinema' offers a phenomenological approach to appropriation films, animations and digital projects related to the Holocaust. Victoria has published several peer-review articles about Holocaust animation and is planning to develop a monograph about the subject in the coming years. Her article 'Holocaust Animation: The Materiality of Memory' has been selected to feature in a forthcoming Bloomsbury compendium about animation.

HAMISH WILLIAMS is a PhD candidate in Classics at the University of Cape Town and currently based at Leiden University as a guest researcher. His doctoral dissertation, on Homer's Odyssey, was submitted for examination at the start of December last year. He has presented several papers and written both a chapter and an article, which focus on Classical reception in modern fantasy. He is also presenting a paper at a research group at Bar Ilan University later this year, which looks at Hemingway's depiction of gender in terms of classical reception.

NICOLAS WOUTERS is a PhD researcher in Arts and Art Sciences at the School of Communication at the Catholic University of Louvain (UCL) and at the School of Graphical Research (ERG). He is currently working on a practice-based research about the discursive use of memories during the production stage of intermedial and animated short films. Aside from that, his artistic practice leads him to work as freelance illustrator and as comic-books scenarist. His first books, *Les pieds dans le béton, L'orange amère and Totem*, have been published respectively at Sarbacane and Futuropolis editions between 2014 and 2016.

SUSAN YOUNG is a BAFTA-nominated animation director based in London. *Carnival*, her 1985 graduation film, features the painterly line that defined her early work. Commissioned films include *The Doomsday Clock*, a film about disarmament for the United Nations, *Beleza Tropical*, for musician David Byrne, and *Jimi Hendrix: Fire*, for producer Alan Douglas. In 1997 Susan sustained an overwork-related injury that curtailed her commercial career. She is currently based at the Royal College of Art, researching animation's capacity as a medium for processing psychological trauma by using autobiographical material and new animation techniques to create a trilogy of film experiments.

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ADDRESSES AND DIRECTIONS

FROM STATION TO UNIVERSITY

- Take bus 10, 11, 12 or 300 in the direction of University.
- Get off at the 'Spinozagebouw/Tandheelkunde' bus stop.
- From there you can easily find 'Grotiusgebouw' if you follow the signs on campus.

To be able to get to the places that are in the city center from the university, you should take the same buses in the opposite direction and get off at Nijmegen Central Station.
From the station you can walk to the places by following these directions:
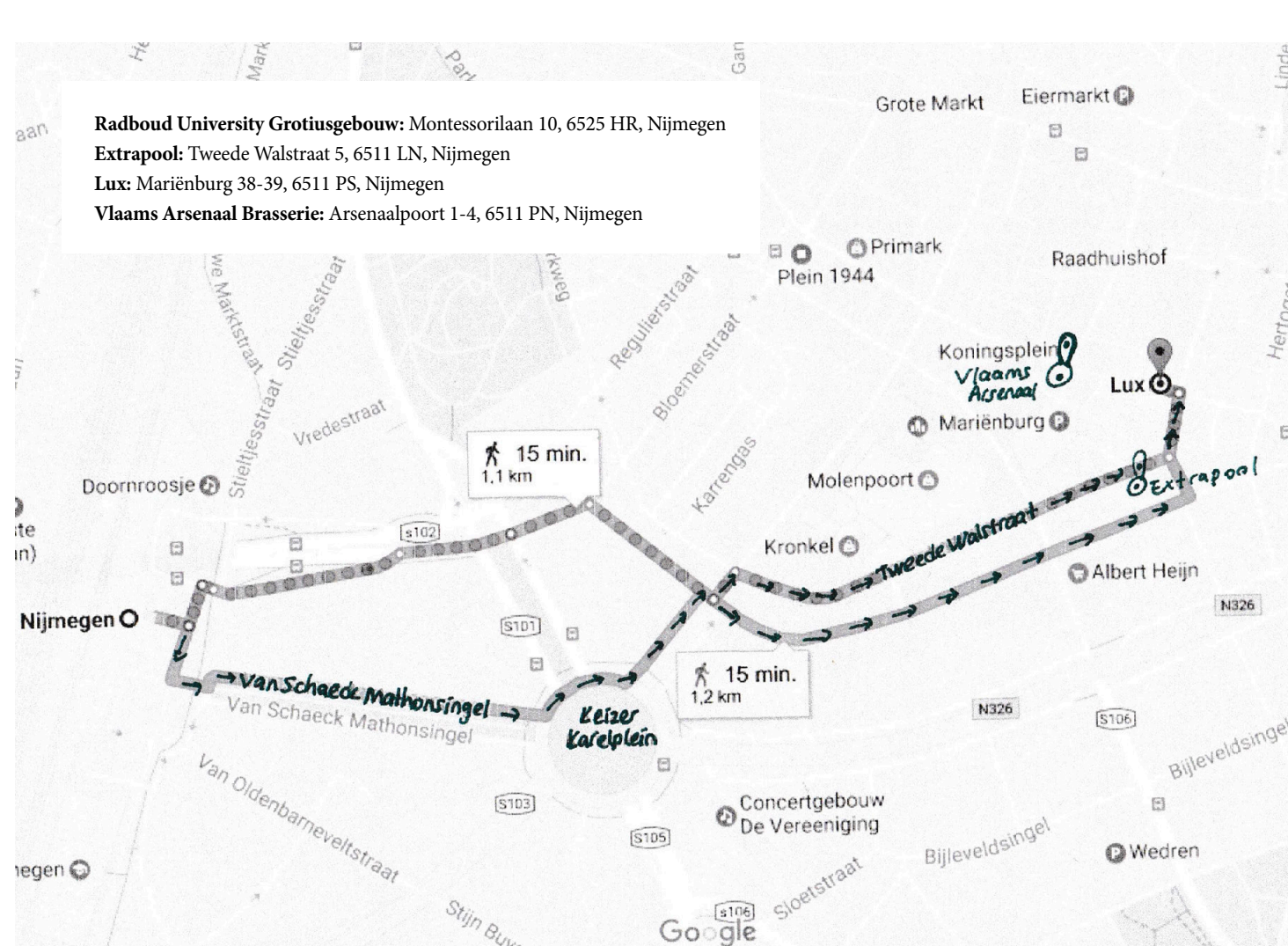
FROM STATION TO EXTRAPOOL

- With your back to the main entrance of the Nijmegen Central Station, follow the 'Van Schaeck Mathonsingel' until the roundabout called 'Keizer Karelplein'.
- After the roundabout turn to 'Bisschop Hamerstraat'.
- After the 'Bisschop Hamerstraat' get into the 'Molenstraat'.
- From 'Molenstraat' turn right to the 'Tweede Walstraat'.
- Extrapool is at the end of the 'Tweede Walstraat', number 5.

FROM STATION TO VLAAMS ARSENAAL BRASSERIE

- With your back to the main entrance of the Nijmegen Central Station, follow the 'Van Schaeck Mathonsingel' until the roundabout called 'Keizer Karelplein'.
- After the roundabout turn into the 'Bisschop Hamerstraat'.
- After the 'Bisschop Hamerstraat' get into the 'Molenstraat'.
- From 'Molenstraat' turn right into the 'Tweede Walstraat'.
- From the second intersection on the 'Tweede Walstraat' turn left to the 'Ziekerstraat' (you will see a shop called 'VakantieXperts' at the corner of that intersection).
- From the first intersection on the 'Ziekerstraat' turn right to the 'Moenenstraat'.
- At the end of that street you will see Vlaams Arsenaal Brasserie.

FROM STATION TO LUX

- Follow the same route that you used for Extrapool.
- When you pass Extrapool, at the end of the road take a left to the 'Marienburg'.
- LUX is on that street number 38-39.

Radboud University Grotiusgebouw: Montessorilaan 10, 6525 HR, Nijmegen
Extrapool: Tweede Walstraat 5, 6511 LN, Nijmegen
Lux: Mariënburg 38-39, 6511 PS, Nijmegen
Vlaams Arsenaal Brasserie: Arsenaalpoort 1-4, 6511 PN, Nijmegen

KLOOSTERKINO

EXTRAPOOL

Radboud University

LUX
CULTUUR & MEDIA

ANIMATION
AND MEMORY

INTERNATIONAL CONFERENCE