THE SOCIETY FOR ANIMATION STUDIES
Presents 29th ANNUAL CONFERENCE

JULY 3-7, 2017
PALAZZO BO
BOTANICAL GARDEN
Via VIII Febbraio, 2, 35122 - Padova
Via Orto Botanico, 15, 35123 - Padova

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

In 2017, more than 380 years later, those words will come back to title the 29th Annual Conference of the SAS-Society for Animation Studies, held at the same institution where Galileo taught: one of the most ancient universities in Italy and in the whole world, founded in 1222.
The Department of Cultural Heritage of the University of Padova is one of the very few academic centers in Italy where History of Animation is taught. In 2014, it hosted the first Italian academic conference on animation, “Il cinema d’animazione e l’Italia” (Italy and the Animated Film), endorsed by the SAS. A mere 40 km (25 miles) from Venice, the Department of Cultural Heritage is a place where the Italian traditions of the arts and humanities meet the newest researches and expressive forms. Animation is primarily engaged in this interchange, which benefits also from the collaboration with institutions like the International School of Comics.
As Director of the Dipartimento dei Beni Culturali (Department of Cultural Heritage) of the University of Padova, it is my pleasure to extend a warm welcome to all the delegates of the 29th SAS Annual Conference, “... And Yet It Moves!”.

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

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

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

Prof. Jacopo Bonetto
Director, Department of Cultural Heritage
Benvenuto!
Welcome to the 2017 Society for Animation Studies Conference.

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

The program this year is absolutely packed and reflects even more than ever our growing and diverse membership as well as the development of animation studies as a discipline. With numerous notable keynotes and a wide range of topics, it will be a struggle to choose what to attend! It is great to see so many new members on the delegate list and I hope that they, along with our established members, will continue to support the SAS through the coming years.

Special thanks of course go to chair Marco Bellano and his conference team, who has worked hard to put together a fantastic looking program in a stunning and rather humbling historic setting. I am looking forward to experiencing the location almost as much as the papers!

I wish you all a wonderful conference.
Best wishes,

Dr Nichola Dobson
University of Edinburgh, UK
President of the Society for Animation Studies
CONFERENCE CHAIR’S WELCOME

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

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

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

We worked to make SAS 2017 an engaging experience even outside the conference rooms. That is why the SAS delegates will find an exhibition on Italian Animation at Palazzo Angeli, curated by Paola Bristot; they will also be offered a special screening of experimental animations at the MPX cinema, endorsed by the Cinit-Cineforum Italiano.
It is not just out of pride that I earlier mentioned the old age of the University. It was instead to imply how exciting it is, to find a home to ancient academic traditions full of interest and passion towards one of the liveliest research fields of today - Animation Studies. It is an occasion to be treasured.

Enjoy SAS 2017!

Dr. Marco Bellano
University of Padova, Italy
Chair

- Marco Bellano
  Università degli Studi di Padova

Conference curators

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

Scientific Committee

- Marco Bellano
- Nichola Dobson
  Edinburgh College of Art – SAS President
- Chris Pallant
  Canterbury Christ Church University
- Paul Ward
  Arts University Bournemouth
THE SOCIETY FOR ANIMATION STUDIES PRESENTS

ANNUAL CONFERENCE 29TH
Ron Barbagallo

Ron Barbagallo runs an Art Conservation practice devoted to the ethical repair and scientific preservation of classic animation art. Founded in 1988, Barbagallo’s repairs and conservation practice is distinguished by his nearly 30 year collaboration with Conservation Scientist Michele Derrick. In 2015, Barbagallo gathered additional colleagues with Disney and Warner Bros. experience and formed The Research Library at Animation Art Conservation. Barbagallo’s League of Extraordinary Gentlemen plus one Woman sort, inventory and digitize collections of Animation Art, and Motion Picture Artifacts. The maiden ‘lost and FOUND’ lecture from The Research Library at Animation Art Conservation was held at Chapman University on December 1, 2015. This lecture unveiled an Anamatic that represents the full version of Salvador Dalí’s Destino. Media coverage of: ‘Salvador Dalí’s Destino: Lost, Found and RESTORED to Dalí’s original intent’ went viral globally in print publications and all over the Internet.

Gian Piero Brunetta

As a film historian, Gian Piero Brunetta dedicated himself to a vast research work, centered around the Italian production, but also focusing on the audience and on the cultural and symbolic value of this art form. He graduated from the University of Padova in 1966, where he studied under Gianfranco Fo-
Leonardo Carrano was born in Rome in 1958. He trained as a painter; in 1980, he won the Lubiam prize, awarded by Renato Guttuso. Since 1992 he has been making experimental animated films, combining various techniques and languages, both traditional and digital. His animations have been broadcasted several times by various RAI programs as “Blob”, “Blob cose mai viste”. In 1994 he created the virtual sets for a Fininvest program, “L’Angelo”. His films have been selected by the most important national and international festivals including: Venice Film Festival, the Locarno Festival, Rome Film Festival. He worked with important composers of contemporary music like Sylvano Bussotti, Giorgio Battistelli, Ennio and Andrea Morricone. His most recent works include Aeterna (2013), a collection of short films set to Wolfgang Amadeus Mozart’s Requiem KV 626; and Jazz for a Massacre (2014). He is currently working on a new short film based on music by Ennio Morricone.
Héctor Cristiani

Héctor Cristiani is the grandson of Quirino Cristiani; he was born in the same day and month of his grandfather, July the 2nd. He participated in his achievements and experiences for forty years, and he collected a rich number of stories about the way of life and thinking of an outstanding pioneer of animation. Photographer, musician and speaker for a radio program on local art forms, Héctor Cristiani worked also for a team of sport, music, theater and cinema journalists. In 2014 he published his book Mi Abuelo el Primero, a biography of Quirino Cristiani. He participated in two documentaries about the life and work of his grandfather: El Misterio del Primer Film Animado (Gabriel Zucchelli, 2008) and Sin Dejar Rastros (Diego Kartaszewicz, 2015). He took part in many events and exhibitions about animation. He is currently with the team of Radio FM La Tribu, who has been organizing the “Carton” International Festival of Animation for seven years. They also sent a petition to the House of Representatives of Argentina to make November 9 (the release date of El Apóstol) the National Cartoon Day. Half of the House has already approved of it. He preserves the material and intellectual legacy of Quirino Cristiani.

Janeann Dill

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

Laura Minici Zotti

After she saw a magic lantern show by Janet Tamblin, Laura Minici Zotti began her career as a lanternist. Since 1975, she had been spreading the knowledge of precinema throughout the world, by giving magic lantern shows. She used a bi-unial magic lantern by J.H. Steward (1880), with 19th Century glass slides (8 x 8cm), animated by small mechanisms. She established in Padova in 1998 the Museum of PRECINEMA, a unique ‘Museum of Wonders’ that combines public and private interest. It is based in the Palazzo Angeli, a 15th century building. It displays the optical instruments and hand-painted magic lantern slides, which date back to the 18th and 19th centuries, that constitute the Minici Zotti Collection. In 2008 she received the Jean Mitry award at the Silent Film Festival of Pordenone. In
2010 the President of the Italian Republic, Giorgio Napolitano, awarded her the Vittorio De Sica Prize for Culture. On November 7, 2010, during the Pordenone Silent Film Festival, she gave her farewell performance; the lantern’s lamp was turned off to a standing ovation.

Tony Tarantini

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

His current research focuses on the relationships between animation theory, practice, and pedagogy. Professor Tarantini is an active member of the Society for Animation Studies, the Lead of the Society’s Industry Committee and the Chair of the 26th Society for Animation Studies Conference which was hosted by Sheridan College.
Do you need help?
For instant support, join the Facebook group SAS 2017 - Help Desk
www.facebook.com/groups/670772103047536
and post your question there.
Monday 3 July – Palazzo del Bo

12:30
Registration
Main Entrance

13:00
Welcome
Aula Magna

13:45
Harvey Deneroff Keynote: Gian Piero Brunetta
Aula Magna

14:30
Coffee Break

15:30
Keynote: Laura Minidi Zotti
Aula Magna

16:00
Free Time

17:00
Optional Guided Tour of the Palazzo del Bo

Opening Cocktail

Monday 4 July – Orto Botanico

8:30
Registration
Main Entrance

8:45
Welcome Notices

9:00
Welcome Address
Auditorium

10:00
Keynote: Tony Tarantini
Auditorium

10:20
Coffee Break

12:00
Poster Session
Welcome/Notices
Auditorium

13:00
Keynote: Tony Tarantini
Auditorium

14:40
Coffee Break

15:00
Lunch

16:40
Comfort Break

17:00
Panel A1
Auditorium

17:30
Panel A2
Sala delle Colonne 1

17:40
Panel A3
Sala delle Colonne 2

18:00
Panel A4
Sala Emiciclo

19:00
Panel B1
Auditorium

19:10
Panel B2
Sala delle Colonne 1

19:20
Panel B3
Sala delle Colonne 2

19:40
Panel B4
Sala Emiciclo

20:00
Panel C1
Auditorium

20:10
Panel C2
Sala delle Colonne 1

20:20
Panel C3
Sala delle Colonne 2

20:40
Panel C4
Sala Emiciclo

21:00
Keynote-Event: Janeann Dill
Cinema MPX
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To access the full abstracts and bios of the presenters, please use this QR code! You will redirected to a web page listing all the conference session: each name is linked to a PDF file with full information.
Tuesday 4 July - Orto Botanico

8:30 **Registration**
Main Entrance

8:30-18:00 **Poster session**
Sean McComber-Eric Farrar; Cheryl Briggs; Vincenzo Maselli; Molinia Anne T. Velasco
Presenters are invited to stand by their posters during breaks and lunches, to interact with the other participants

8:45 **Welcome/Notices**
Auditorium

9:00 **Keynote**
Tony Tarantini
Auditorium

10:00 **Coffee Break**

10:20 **Round Table**
Auditorium
**From Student to Professional-Preparing the Practitioner**
Moderator: Robert Musburger
Linda Simensky, Mihaela Mihailova, Tony Tarantini, Cristina Formenti, Maureen Furniss

12:00 **Lunch**

13:00 **Panel A1**
Auditorium
**Education and Animation I**
Chair: Amy Davis

- Jan Caspers, Gary Rosborough
  **From Material Transformation to Media Sovereignty**
- Raquel Coelho, Rex Grignon
  **A Collaboration Platform for Successful Student Projects**
- Matt Gidney
  **“Herding Cats” – An animation studio pipeline for university students**
Panel A2
Sala delle Colonne 1
Women in Animation: The Contemporary International Context
Chair: Bella Honess Roe

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

Panel A3
Sala delle Colonne 2
Art and Technology in Digital Animation
Chair: Tony Tarantini

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

Panel A4
Sala Emiciclo
National Experiences in Animation I: the Far East
Chair: Hannes Rall

- Shaopeng Chen
  Industrial Transformation and Aesthetic Exploration: China's New Generation Cinema Animation
• Zhijun Peng
  From Political Animation Features to Animation Features’ Politics: the Change of Chinese Animation Features
• Love Asis Cabrera
  Marking of the Past: Surmount Unsuccessful Full Length Animated Film in the Philippines

14:40  Coffee Break

15:00  Panel B1
Auditorium
Education and Animation II
Chair: Tony Tarantini

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

Panel B2
Sala delle Colonne 1
Researching the History of Women in Animation
Chair: Bella Honess Roe

• Bella Honess Roe
  A Gendered Past? The History of Historical Research into Women in Animation
• Caroline Ruddell
  The Crafty Animator: ‘Handmade’ Animation and Cultural Value
• Malcolm Cook
  ‘Distributor As a Woman Proves Surprise’: Margaret Winkler and the Transformation of Early Animation History
• Pascal Lefevre & Roel Vande Winkel

**Panel B3**
Sala delle Colonne 2

**Animation and the 3D Digital World**
Chair: Pierre Floquet

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

**Panel B4**
Sala Emiciclo

**National Experiences in Animation II**
Chair: Giannalberto Bendazzi

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

16:40  *Comfort Break*
Panel C1
Auditorium
Education and Animation III
Chair: Timothy Jones

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

Panel C2
Sala delle Colonne 1
More Perspectives on Women and Animation
Chair: Alison Loader

- Ruth Richards
  Animating Feminist Theory - The Body and Becoming
- Birgitta Hosea
  The Digital Écriture Féminine: Cyberfeminism in Experimental Computer Animation
- Gabriela Sá
  Female representation on mainstream animation film of the past 25 years
- Paola Bristot
  Vox lunae. Inner Dynamics of Animation by Italian Female Artists
Panel C3
Sala delle Colonne 2
Expanded Practices: from the Night Club to the Street – Animating Public Space
Chair: Pierre Floquet

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

Panel C4
Sala Emiciclo
Early Animation
Chair: Tom Klein

- Christine Veras
  Rediscovering the Zoetropic Editing
- Donald Crafton
  “Watch Me Move”. Winsor McCay’s Animated Vaudeville
- Giannalberto Bendazzi
  Émile Cohl as a Pioneer of Abstract Animation
Wednesday 5 July - Orto Botanico

8:30  **Registration**  
Main Entrance

8:30-18:00  **Poster session**  
Sean McComber-Eric Farrar; Cheryl Briggs; Vincenzo Maselli; Molinia Anne T. Velasco  
Presenters are invited to stand by their posters during breaks and lunches, to interact with the other participants.

8:45  **Welcome/Notices**  
Auditorium

9:00  **Keynote**  
**Leonardo Carrano**  
Auditorium

10:00  **Coffee Break**

10:20  **Panel D1**  
Auditorium  
**Experimental Animation: Forms and Contexts**  
Chair: Paul Ward

- Miriam Harris  
  *Let’s Get Digital: The presence of “affect” in experimental animated music videos, films, and games*
- Lilly Husbands  
  *One Dimensional Animation: MTV Animation and The “Quasi-Artistic Venture”*
- Paul Taberham  
  *First Steps into the Avant-Garde*
- Paul Ward  
  *Experimental animation on television in Britain*
Panel D2
Sala delle Colonne 1

Theoretical perspectives on the animated documentary
Chair: Cristina Formenti

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

Panel D3
Sala delle Colonne 2

Animation and Movement: Exchange between Media
Chair: Erwin Feyersinger

- Holger Lang
  Animated Memes: Rebellious Underrated Crossmedia Hybrids
- Juergen Hagler
  Deviations and Anomalies at the Intersection of Animation, Media Art, and Technology
- Franziska Bruckner
  Oberhausen Revisited: Animated and Hybrid Tendencies in the “New German Cinema”
- Frank Gessner
  LEARNING FROM PADUA*ATELIER BERLIN MANIFESTO
  Pictorial Arts/Visual Arts/Bildkunst as a Meta-Language of the Art of Animation
Panel D4
Sala Emiciclo
**Objects, Bodies, Gestures**
Chair: Amy Davis

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

12:00  Lunch

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

14:30  Coffee Break

Panel E1
Auditorium
**Making Animated Films**
Chair: Hannes Rall

- Adriana Navarro Álvarez
  *Kijé. The Long Path towards a Co-produced Animated Short Film*
- Hannes Rall
  *Die Nibelungen-Adapting Germany’s National Epic for Digital Animation*
- Damian Gascoigne
  *“Some of it I sampled, the rest of it I stole”*
- Amy Lee Ketchum
  *Art at the Speed of Production: a conceptual animation performance*
Panel E2  
Sala delle Colonne 1  
**At the Boundaries of Abstract Art and Animation**  
Chair: Nichola Dobson

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

Panel E3  
Sala delle Colonne 2  
**Animation and “Reality”**  
Chair: Cristina Formenti

- Jana Rogoff  
  *Fedor Khitruk’s Story of a Crime (1962): The Early Call for Sound Environmentalism*
- Alex Widdowson  
  *Contrasting the ethical responsibilities of an animated documentary director in three instances; when the subject of the film is identifiable, when the subject is anonymous and when the director themselves is the subject*
- Carla MacKinnon  
  *Production challenges in animated documentary*
- Henry Melki  
  *Beauty and The Beast: A Dynamic Relationship Between 3D Animation and the Adaption to Change*
Panel E4
Sala Emiciclo
**Animation: Beyond Movement**
Chair: Chris Pallant

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

16:40  *Comfort Break*

17:00  **Keynote**
**Ron Barbagallo**
Auditorium

18:00  **Post Graduate Event**
20:30  **Conference Dinner**
Ristorante Lo Zairo
Thursday 6 July - Orto Botanico

8:30  Registration
     Main Entrance

8:30-18:00  Poster session
     Sean McComber-Eric Farrar; Cheryl Briggs; Vincenzo Maselli; Molinia Anne T. Velasco
     Presenters are invited to stand by their posters during breaks and lunches, to interact with the other participants.

8:45  Welcome/Notices
     Auditorium

9:00  Panel F1
     Auditorium
     Microtalks
     Chair: Chris Pallant

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

Panel F2
     Sala delle Colonne 1
     Animation and Memory: Forms, Methods, Contexts, Practices
     Chair: Nicholas Miller
     Respondent: Timothy Jones

• Samantha Moore
  Colliding Realities: Animating Memories of Feet and Faces

• Caroline Edasis
  Reframing Dementia: New Narrative Therapeutic Approaches to Aging and Elder Care

• Melanie Hani
  Animation and Therapy: An Animated Therapeutic Intervention for People Who Have Developed a Restricted or Absent Autobiographical Memory When Suffering with Grief
• Nicholas Miller
  Remains to Be Seen’: Animation and the Matter of Memory in Chris Sullivan’s Consuming Spirits

**Panel F3**
Sala delle Colonne 2

*Animation, Time and Identity*
Chair: Giannalberto Bendazzi

• Dan Torre
  *Revolving and Evolving: Cycles, Persistence and Time in Animation*

• Carmen Hannibal
  *Metamorphic Identity Over Time in Pritt Pärn’s Some Exercises in Preparation for Independent Life (1980)*

• Fanny Bratahalim
  *Animation, Adaptation, and Diaspora’: the study of the Intermedial Movement of Animation in the Area of Adaptation from a Diasporic Perspective, and the Exploration of Diaspora through the Medium of Animation*

• Sarah Bowen
  *Animated Movement through Cinematic Landscape - the Transitional Space Trope*

10:40  **Coffee Break**

11:00  **Panel G1**
Auditorium

*Death, Life, and (Re)Animation*
Chair: Jason Kennedy

• Lisa Bode
  *(Un)Dead Poets Society: Jim Clark’s Animated Photography and Poetic Animism*

• Mihaela Mihailova
  *Computer Anima(tion) and the “Soul-Glow” of Digital Visual Effects*

• Jason Kennedy
  *The Protean Double: Critiquing the Screen Presence of Synthespian Counterparts*
• Gregory Bennett  
  **From animatronic to animation: the digital resurrection of historical figures**

**Panel G2**  
Sala delle Colonne 1  
**Narration and Voice in Animation**  
Chair: Nichola Dobson

• Richard Leskosky  
  **The Portmanteau Film – An Animated Genre**

• Jorgelina Orfila  
  **Yes, It Moves ...and It Talks: An Analysis of Voice in Anomalisa (2015)**

• Nichola Dobson  
  **“Trans”formers Rescue Bots, representation in disguise**

**Panel G3**  
Sala delle Colonne 2  
**Animation Archives**  
Chair: James Walker

• Mette Peters  
  **Animation art: materials and meanings**

• Rebekah Taylor  
  **Materiality of Animation: Archival and Museum Standards**

• James Walker  
  **Great!!: Fragmented animation archives and forgotten collections**

12:40  
**Lunch**

13:40  
**Panel H1**  
Auditorium  
**Animation, the Double and the Uncanny**  
Chair: Marco Bellano

• Steve Weymouth  
  **Good Robot, Bad Robot: Animation and Anthropomorphism in Human-Robot Interaction**
Hongyan Sun
*Skin Flicks And Yet It Moves! —Haptic Image in Animation*

Amy Davis
*Rotoscoping Uncanny Bodies: Animation Technology, Animation Aesthetics*

Marco Bellano
*Animation and the “Uncanny Valley”: Estrangements and Returns*

**Panel H2**
Sala delle Colonne 1

**Science and Animation I**
Chair: Cristina Formenti

- Sophie Mobb
  *Soothing Pain through Animation: the Opportunities for the Animator’s Art to Treat Pain through the Medium of Virtual Reality Simulations*
- Alys Scott-Hawkins
  *Hysteria – An Examination*
- Cátia Peres
  *Out of Gravity – The significance of physics in Animation*

**Panel H3**
Sala delle Colonne 2

**Discourses on Animation Authors**
Chair: Susan Ohmer

- Trixy Wattenbarger
  *Helen Hill, Handmade Animation from the Heart*
- Dirk de Bruyn
  *Compositing One Complete Revolution*
- Ai-Ting Chung
  *Consuming Reality in Kon Satoshi’s Paranoia Agent*
- Susan Ohmer
  *Walt Disney in Vogue: Celebrity, Animation, and Modernity*

15:20
*Coffee Break*
Panel I1
Auditorium
Cartoons and Beyond
Chair: Maureen Furniss

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

Panel I2
Sala delle Colonne 1
Science and Animation II
Chair: Paul Ward

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

Panel I3
Sala delle Colonne 2
Sound, Music and Animation
Chair: Marco Bellano

- María Lorenzo Hernandez
  *Impromptu and the Illusion of Movement. The Making of a Music Film*
- Signe Kjær Jensen
  *Sound as Animation*
• Gonzalo Parrilla Gallego  
  **Music and animation path through The Legend of Zelda saga**

• Luigi Allemano  
  **Towards a Pedagogy of Animated Visual Music Composition**

17:20  
  *Comfort Break*

17:30  
  **Keynote**  
  **Héctor Cristiani**  
  Followed by: Special Award Ceremony - 100 years of full-length animated features - Massimo Rossi, 949 Creative Studio  
  Auditorium

18:30  
  **Closing Remarks**  
  Auditorium

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

**Friday 7 July - Optional Venice Tour**
PLACES

To access the full interactive map, please use this QR code!
You will redirected to a Google Maps web page.
The Conference will have two main venues:

**Palazzo Bo**
The opening events and talks, on July 3, will take place at Palazzo Bo, the historical main building of the University of Padova.
**Palazzo del Bo (Via VIII Febbraio, 2 - 35122 Padova)**
www.unipd.it

**Botanical Garden**
The Botanical Garden will host the parallel sessions of the Conference, from July 4 to 6. It is the oldest university botanical garden in the world; the state-of-the-art buildings of the Biodiversity Garden have been recently inaugurated, and are ready to welcome the SAS 2017 delegates.
**Orto Botanico di Padova (Via Orto Botanico, 15, 35123 Padova)**
www.ortobotanicopd.it

**OTHER PLACES**

**Palazzo Angeli**
Exhibition: animazioni italiane
Free visit to the Museo del Precinema
**Palazzo Angeli (Prato della Valle, 12 - 35123 Padova)**
www.miniczotti.it

**MPX Cinema**
Keynote-Event at the MPX Cinema
“Philosophy of Experimental Animation: Drawing the Art Historical Line” by Janeann Dill
**MPX Cinema (Via Antonio Francesco Bonporti, 22 - 35141 - Padova)**
multisalampx.it
Exhibition: animazioni italiane

Padova – Palazzo Angeli
Fotogramma per Fotogramma
Frame by Frame

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

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

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

The country’s polycentric landscape results in a diverse, interesting and unique environment. This very Italian characteristic is highlighted by a route where you can browse what is happening in this very particular area of auteur animated film. And so, we start with the classic technique of drawn animation and, therefore, at the Urbino School of
the Book, Roberto Catani, Gianluigi Toccafondo, Magda Guidi, Virginia Mori, Marco Capellacci. We then move to places such as Bologna, Florence and Rome, but also Parma and Pesaro, where we track down productions by authors using pictures, puppets and mixed media, Stefano Ricci, Alvise Renzini, Virgilio Villoresi, Francesco Vecchi, Beatrice Pucci, to conclude in the digital sector where the landscape includes the Experimental Centre of Cinematography of Turin and extends to Milan, Modena and Venice Michele Bernardi, Igor imhoff, Martina Scarpelli, Mauro Carraro, Rino Stefano Tagliafierro. These divisions should not be interpreted rigidly, but they can be useful in defining such a widespread and diversified panorama not only along technical lines, but in a subtler aesthetic and thematic manner, seeing as most productions presented are authorial in character.

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

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

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

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

See you at the Museo del PRECINEMA!

Palazzo Angeli
Prato della Valle 1/A
35123 - Padova
Open every day from 10.00am to 4.00pm (except Tuesday)
For more information: +39 0498763838
www.miniczotti.it
...AND
YET IT
MOVES!
Keynote-Event at the MPX Cinema

Philosophy of Experimental Animation: Drawing the Art Historical Line
Janeann Dill

Cinema MPX - July 3, h. 21:00

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

Entitled Philosophy of Experimental Animation: Drawing the Art Historical Line, the focus of her address is to expand the critical thinking and importance of experimentalism for the nomenclature and language of experimental animation. Pointing to the “what is?” question often debated among animation scholars and artists for some time now, Dill will offer some workable distinctions for critical thought in cartoon, auteur animation, and experimental animation. These distinctions double in meaning: research rooted in art historical thought, and, at once, conceptual analysis rooted in critical thought. Screenings of films will center on experimental animation and film, auteur animation, and time-based painting in America. By whom, you may ask? Can you guess?

:: The animators won a 1973 Oscar for animated short film from the Academy.
:: She received a Radcliffe Fellowship for Harvard’s Film Study Center to create her film.
He received the Wexner Center for the Arts Residency Award, a Guggenheim Fellowship and a Creative Capital Grant after selected to be in the Whitney Museum’s Biennial in New York.

He was a Fellow at the MacDowell Colony and leads The Revolutionary Snake Ensemble, an experimental and improvisational brass band. And she had Fellowships from the American Film Institute (AFI), the MacDowell Colony, and was Director as well as Animator for 22 segments of “Sesame Street.”

He was the Producer of an Academy Award Nomination for a short animation scripted by Ray Bradbury, and received three Lifetime Achievement awards.

This event is supported by

Cinit - Cineforum Italiano Cinema

MPX Cinema
Via Antonio Francesco Bonporti, 22
35141 - Padova
OPTIONAL EVENTS & EXCURSIONS

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

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

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

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

Tour fee is € 60 per person and it includes:

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

General Info

Official Conference Language – English
Internet / WiFi – WiFi connection is available at the Conference Venue, Botanic Gardens. All participants will be given a password to access. Padova free WIFI is available in the city centre. No registration is required. Please select the net “PadovaWEB” and follow the instructions.
Badges – Badges must be visibly worn at all times, also during coffee breaks and lunches.
Coffee Breaks and Lunches – Coffee breaks and lunches will be served to registered participants wearing their badges. Please note that vegetarian dishes will be on the daily menu; for other special needs, we aim to provide a variety of foods including alternatives in case of special diet restriction.

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

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

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

Contact Us

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

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

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