· **DECORADO (a Life on a Stage)**, by Alberto Vázquez·

**Key words**
Decorado, short film, animation, theatre, stage, representation.

**Biography**
Adriana Navarro is a Ph.D. Candidate from the UPV. Her work was nominated for the Goya Awards, and it was part of the cycle From Doodles to Pixels and the anthology 100 Hundred years of Spanish Animation. Additionally, Adriana collaborated in production and distribution tasks in HollyShorts Film Festival and CulturArts IVAC. She has also published and lectured in France, Portugal, Argentina, Cyprus and Spain. Nowadays, she collaborates in the French magazine Format Court, and she works at the association: Coordinadora del Cortometraje Español. She had a research stay at the Sorbonne and currently she continues her studies in The Animation Workshop.

· **D.O.T. Animation for Theatre Shows**·

**Key words**
Dance, Motion Graphics, animation, Maduixa Teatre.

**Biography**
Beatriz Herráiz Zornoza (Valencia, 1975), PhD in Fine Arts, lectures Communication Studies Degree and Faculty of Fine Arts in Valencia. Member of the Animation Research Group: Art and Industry, she has worked as Motion Designer at RTVV and UPVRTV. She has delivered papers at Congreso de Tipografía, at CONFIA and at the SAS International An- cular Conferences. She has coordinated the in- ternational project Historias para compartir, at Conservatorio Balla Kouyate Fasseke Bamako (Mali). She has produced audiovisual design for theatrical plays such as Bonnie and Clyde (Galo Teatro Real), Conosantos, Doi (Feten and MAX Award. Maduixa Theatre) and Harket Protocole (PanicMap). She has curated the exhibition The Lost Worlds of Jiri Barta (2014, Valencia).

· **Kathy Rose and Miwa Matreyek: Animated Dance and Performance**·

**Key words**
Performance, animation, silhouettes, body, dance, Matreyek, Rose.

**Biography**
Lynn Tomlinson is an artist, professor, curator, and award-winning animator who explores the intersection of animation with painting, sculpture, puppetry, and live performance. Recent projects include The Ballad of Holland Island House, a clay-painted animation about the last house on a sinking island; Medusa: The Immortal Jellyfish, a multimedia performance art piece; Breath & Air, abstracted projections on aerial dancers; and Kendra’s Bay, an animated digital puppet. She created a segment of the collaborative animation Fired Up! (2017) based on a story by Barack Obama. She is an Assistant Professor in the Electronic Media and Film Department at Towson University, outside Baltimore, Maryland.

· **About How Did William Kentridge Arrived to the Moon. Journey to the Moon**·

**Key words**
William Kentridge, Georges Méliès, Journey to the Moon, Voyage dans la Lune.

**Biography**
Tania de León (Mexico, 1974) is a visual artist and Tenure Professor at the Facultad de Artes y Diseño, Universidad Nacional Autónoma de México. Her research-production work is focused on experimental animation, drawing and engraving; and it has been exhibited in different cultural spaces of Mexico, Spain, Taiwan, and Germany among other countries. In 2013 she received one of the most important academic awards in this country: RDUNJA UNAM.

· **Barry Purves, the scene animator**·

**Key words**
Animation, Stop motion, Barry Purves, puppets, theater.

**Biography**
Marta Gil Soriano (Orihuela, 1993), graduated in Fine Arts from the Universidad Politécnica de Valencia (2015) and currently studying the Master in Artistic Production (2015-2017). Co-founder of the animation studio PTERODACTIVE, a service start-up being the 2D animation and Marketing director. She has worked in the production of the stop-motion series Clay Kids (Javier Tostado, 2015), and her project Apolo 21 (co-directed with Julia Cruz) was selected in various festivals such as NonStop 3D Animation or Wire 3D. She also collaborates with the vice deanship of Fine Arts at UPV and with the Department of Design.

· **Four Editions of Prime the Animation!**·

**Key words**
Prime the Animation!, festival, student short films, projects, portfolios, professionals.

**Biography**
Sara Álvarez inició su carrera en las produc- toras de animación Tirannosaurus Producciones and Truca Films. Poco después realizó una estancia colaborando con el magazine AWN (Los Ángeles, EEUU). Ha participado en fes- tivales, congresos y publicado en medios es- pecializados. En 2012 comisarió la exposición Surviving Life: Collages de la película de Jan Švankmajer. En 2014 realizó una estancia de investigación en el Holland Animation Film Festival (Utrecht, Holanda). En 2015 recibió la beca de creación artística Ramón Acín, por La casa Ena. Actualmente dirige el grupo de inves- tigación Animación: Arte e Industria, coordinando el Máster en Animación UPV y la muestra Prime the Animation!
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Key words
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Key words
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Biography
Beatriz Herráiz Zornoza (Valencia, 1975), PHD in Fine Arts, lectures Communication Studies Degree and Faculty of Fine Arts in Valencia. Member of the Animation Research Group: Art and Industry, she has worked as Motion Designer at RTVV and UPVRTV. She has delivered papers at Congreso de Tipografía, at CONFIA and at the SAS International An- nual Conferences. She has coordinated the research project Historias para compartir, at Conservatorio Bulla Kouyate Fasseke Bamako (Mali). She has produced audiovisual design for theatrical plays such as Bonnie and Clyde (Galo Teatro Real), Cononantas, Doi (Feten and MAX Award, Maduixa Theatre) and Hartek Protoco(lo (PanicMap). She has curated the exhibition The Last Worlds of Jiri Barto (2014, Valencia).

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· The Neverending Wall. A Short Film Production’s Notebook ·

Key words
2D Animation, Grafiti, Berlin, Wall, Mural Painting, East Side Gallery, Short film.

Biographies
Graduated in Art History, Silvia Carpizo studied the Master of Animation of the UPV, where she made her first animated short film, Alienation (2013), winner of several awards and selected in more than 90 national and international festivals and with which she discovered the animation as a discipline that encompasses her two great vocations since she was a child: cinematicalgraphic language and drawing. She has experimented with different techniques of animation, but the one that has made her own is the mural animation, where she combines experimental 2D animation with existing graffiti, with a conceptual theme and great social impact in her story. She has also participated in the short film The Cat Dances with its Shadow (María Lorenzo, 2012), and her short film Without Breath (Un respiro, 2015) selected by the Cátedra Internacional Arte y Enfermedades de la UPV for exhibition in numerous European exhibitions of contemporary art. She currently directs The Neverending Wall (2016), beginning her career as a filmmaker and producer with institutional and cinematographic cultural support.

Jose Moo (Valencia, 1986). While he was studying Technical Engineering at the Universitat Politècnica de València he shows a great interest in cinema, so he decided to continue his studies at the Master in Digital Postproduction of the UPV. He begins to work in advertising and shoot live-action short films until he discovers the animated world through the Master of Animation of the UPV. During his training period, he collaborates on several short film projects as a post-producer. He currently works as an assistant director and post-producer in the short film The Neverending Wall.

· Experiemental Animation in the Field of Affections·

Key words
Experimental animation, affection, materiality, rhythm, sensation, nonlinear storytelling.

Biography
Cecilia Traslavina González works as animation teacher in the Faculty of Arts at Pontificia Universidad Javeriana in Bogotá, Colombia. She became interested in animation from a very young age. After several failed experiments with a Super 8 mm camera, she finally finished her first short thanks to digital technology. She has participated with her works and as jury and curator in different festivals and events around the world. She co-directed with Mauricio Durán the documentary Perpetuum Mobile (2014), divided in three chapters (I. Time and Space. II. Creative Processes. III. Technology and Creation), in which they reflect on the relationship between Animation and Arts. She is currently working on her first stop motion technique short film; the film is based on the sensations she experienced during the reading of the book Estancia y domestic by the Chilean poet Mariela Malhue (2010). Furthermore, she is a member of Moebius Animation, whose interest is focused on the dissemination of experimental Latin American animation.

· Sculpting the Frame. The Elaboration of Models in the Process of Production of Animated Feature Films·

Key words
Scale model, sculpture, design, preproduction.

Biography
Adrián Encinas Salamanca (Madrid, 1986) is passionate about stop-motion animation cinema. Away from plasticine, metals, plastics and latex, this engineer concentrates on the work of observing, reviewing, showing and therefore spreading the art of this century-old technique. In 2008 he began his career with Puppets & Clay, the first Spanish blog focused exclusively on stop-motion and one of the most exhaustive until today. In addition, since 2010 he runs an anarchic fanzine in periodicity under the same name as his blog, and in the past 2016 he published the book ¡Bien hecho, Gromit! Cuarenta Años de Aardman Animations (Diálogo Ediciones). Encinas has not only put his pro to the service of his interests, but also collaborates in fanzines of cult (Data, Amazing Monsters), digital magazines in English (Stop Motion Magazine), collective books (The Spanish short film in 100 Names, 2016) and even catalogs of major exhibitions (Stop Motion Don’t Stop, 2013).

· The New Ways of Staging Opera. A Case Study. The Magic Flute by 1927 and Kosky: 2D Animation, New Digital Technologies and a Vintage Style·

Key words
Digital set design, video projection mapping, opera, animation, visual culture.

Biography
Vincenzo Sansone was born in Termini Imerese in Italy in 1987. Master’s degree in Digital Performance at Sapienza University of Rome, he is PhD student in European Cultural Studies at the University of Palermo and Visiting Scholar at Pompeu Fabra University Barcelona and University Politécnica de València with a research about video projection mapping and its relationship with performing arts. The focus of his research concerns these areas: theatre, dance, new media, animation, AR technologies, software culture, urban design. He is actor and digital set designer. He took part to some international conferences: Bodies on Stage (Paris, 2015), Presenting the Theatrical Past (IFTR-Stockholm, 2016), Open Field (RIXC-Riga, 2016).

· Three-Dimensional Films Postproduction with Blender. Approaching Workflows with Free Software in Animation Sequences·

Key words
Workflow, movie, Computer graphics integrated, animation, 3D, Blender.

Biography
Miguel Angel Roque is professor and researcher at the University of Castilla-La Mancha where he developed his teaching activities mainly in the area of design and audiovisual. Joined to IDECA research group for ten years, specialized in the research and development of audiovisual contents. His current research focuses on the three-dimensional graphics.
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· **Adagio. The Material as a Narrative and Symbolic Element**

**Key words**
Stop motion animation, Animation Aesthetics, Connotation, Origami.

**Biography**
Eliane Gordeeff is a graphic designer (UFRJ / Brazil, 1994), an independent animator and master in Art and Image (UFRJ / Brasil 2011). Today is a Ph.D. fellow student (CNPq / Brazil) in Fine Arts / Specialization in Multimedia at the Faculty of Fine Arts, University of Lisbon. Associated with ASIFA, she works with animation since 2000, and realized 16 productions with more than 30 awards that have been exhibited at festivals such as Anima Mundi (Brazil), Cinanima (Portugal), Latinoamericano of Havana (Cuba) and Encounters (England). In her productions there is always a concern with relation message-image. As a researcher her interest is the animated image, in all its aspects, but especially symbolic. In researching her master, she studied how the material can influence the narrative, and in her current Ph.D., examines how the animated image can represent imaginary elements of the characters.

· **The Scale of Animation. From the Scene of Karel Zeman to the Meeting with Josef Svoboda**

**Key words**
Karel Zeman, Josef Svoboda, matte painting, stage, stop-motion.

**Biography**
Blanca Machuca Casares, PhD in Fine Arts, is a stage designer and she works like graphic designer and museographer for the study of architecture Luis Machuca y Asociados Sl, and she is a teacher in the Faculty of Fine Arts of the University of Malaga. Her PhD thesis relates of dramatic art techniques to the process of artist and the contemporary spectator using the game as a linking element.

· **The Cartoon Studio CIFESA and the films of Rigalt-Reyes**

**Key words**
Guatemala, Carlos Rigalt, scenography, decorative arts, golden age of the Spanish animation, animation pioneer.

**Biography**
Raúl González-Monaj teaches Audiovisual Communication and he also leads the Animation Master in the Polytechnic University of Valencia. Expert in television pre-production, he has worked as a professional in about twenty animated cartoon series, several feature-length animated films as well as in different advertising spots. He is the author of the book *Manual para la realización de storyboards* (2007) and he has published in specialized magazines like Secuencias, revista de historia del cine, Con A de animación or CuCo, cuadernos de cómic.