

ENGLISH INFORMATION

• **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.

• **DOT. 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 Annual Conferences. She has coordinated the international project *Historias para compartir*, at Conservatoire Balla Kouyate Fasseke Bamako

(Mali). She has produced audiovisual design for theatrical plays such as *Bonnie and Clyde* (Galo Teatro Real), *Consonants, Dot* (Feten and MAX Award. Maduixa Theatre) and *Harket Protocolo* (PanicMap). She has curated the exhibition *The Lost Worlds of Jiří 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 deanery of Fine Arts at UPV and with the Department of Design.

· **César Díaz Meléndez: Commissioned Animator by Day, Independent Animator at Night** ·

Key words

Stop-motion, commissioned animation, characters, feature film, sand, improvisation.

Biography

María Lorenzo Hernández, PhD in Fine Arts, is a Senior Lecturer in Animation at Universitat Politècnica de València, Spain. She has delivered papers regularly at the Society for Animation Studies annual conferences, and she was keynote speaker at CONFIA 2015 – The International Conference in Illustration & Animation (Portugal). She recently contributed to the book *Animated Landscapes* (Bloomsbury, 2015), edited by Chris Pallant; and she has published essays in peer-reviewed journals such as *Animation Journal*, *Animation Studies and Animation: An Interdisciplinary Journal*, among others. Since 2011 she edits *Con A de animación*. She is also an animation filmmaker, nominated to the Goya Awards 2016 for her short film *The Night Ocean* (2015).

· **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 productoras de animación Tirannosaurus Producciones y Truca Films. Poco después realizó una estancia colaborando con el magazine AWN (Los Ángeles, EEUU). Ha participado en festivales, congresos y publicado en medios especializados. 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 investigación *Animación: Arte e Industria*, coordina el Máster en Animación UPV y la muestra *Prime the Animation!*

· *The Neverending Wall*. A Short Film Production's Notebook ·

Key words

2D Animation, Graffiti, 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: cinematographic 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*.

· **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* (Diábolo Ediciones). Encinas has not only put his prose 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).

· **Experimental Animation in the Field of Affections** ·

Key words

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

Biography

Cecilia Traslaviña 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 doméstica* 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.

· **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 of Barcelona and Universitat Politècnica 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).

· **Teatro Cinema: Animation, Graphic Narrative and Mise-en-Scène in the Play *Historia de Amor*** ·

Key words

Expanded Animation, visual theatre, mise-en-scène, graphic narrative, animated space.

Biographies

Juan Alberto Conde Aldana has a degree in communication studies, and a MA in philosophy from Javeriana University in Bogota, and is a doctoral candidate in Semiotics at the Limoges University in France. He is assistant professor in the master program in Semiotics of the Jorge Tadeo Lozano University in Bogota, Colombia.

Juan Manuel Cristancho Hernández has a Degree in performing arts and a Post-Graduate Degree in pedagogy from the Pedagogica Nacional University in Bogota, Colombia. He holds a Master degree in Semiotics at Jorge Tadeo Lozano University in Bogota, Colombia. He teaches Drama in the Bogota's District Office for Education, and is co-director, physical trainer and playwright in the youth art collective Territorio *Teatral – Okima Danza*.

· **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.

· **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 research 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*.