Dear members,

A new eNewsletter with information about the conference in Dresden. For up-to-date information I refer you to conference web site, divided-art-conference.com. The papers will be published in a single publication and sent to SAS members.

Together with this eNewsletter we send you an invoice for your membership of the Society for Animation Studies. Please pay this bill immediately; otherwise you may forget to do so. With your contribution the SAS can support this conference, invite keynote speakers and send you special publications such as the papers for the conference in Dresden. In addition you will added to the mailing list.

In the next eNewsletter we would like to publish a list of SAS members, make sure you are on that list by paying your subscription fee (the sum remains unchanged).

Ton Crone

Call for nominations for President

As Ton Crone stated in the last eNewsletter he wants to hand over the presidency at the end of the year. Mark Langer is prepared to chair the nomination committee and to prepare the elections for a new president. The other members of the committee are Joanna Bouldin, Pierre Floquet and Richard Leskosky.

Nominations should be submitted before 30 April 2005, together with a short resume stating opinions about the Society for Animation Studies and what the candidate would like to achieve as president. Some management experience is desirable, and a good command of the English language and one other foreign language would be to the candidate’s advantage. Nominations can be sent to Mark Langer, mlsnger@ccs.carleton.ca
McLaren Lambert Scholarly book Award

The Society for Animation Studies is seeking nominations from SAS members for the Norman McLaren-Evelyn Lambert Award for the 'Best Scholarly Book on Animation'. Books should have been published in 2001, 2002, 2003 or 2004 and can be in any language. (Note: We reserve the right to disqualify a book in a language that we cannot find a willing SAS member to read and evaluate.) The award committee comprises Dr. Karin Wehn (University of Leipzig, Germany), Dr. Suzanne Buchan (Animation Research Centre, Farnham, UK) and will be chaired by Michael Frierson (University of North Carolina Greensboro, USA). Please submit the title, publisher, and ISBN # for your nomination to: Michael Frierson, Department of Broadcasting and Cinema, University of North Carolina at Greensboro, PO Box 26170, Greensboro, North Carolina, USA 27402-6170. Or via e-mail to frierson@uncg.edu This award will be sponsored by the National Film Board of Canada

The deadline for submissions is extended to 15 May 2005.

Society for Animation Studies Essay Award

During the last General Meeting we discussed the expansion of the SAS awards. In addition to the McLaren-Lambart award for scientific books on animation, we also want to establish a prize for essays on animation. This is the first year that we will be awarding this prize. The essays have to be submitted in English. We have discussed this at length because we would have preferred having them submitted in the various languages in question but that would create too many problems. We realise that in doing this we discriminate against many people who do not use English as their language of communication. Those people not writing their essays in English will encounter additional translation or correction costs. The Netherlands Institute for Animation film would like to make the sum of € 1,500 available this time to go some way towards meeting our wishes and also towards encouraging entries from non-English native speakers. We could then call the award - the Society for Animation Studies Essay Award. The five essays would be published in the SAS eNewsletter and could be downloaded on the web site(s).

Abstracts of no more than 400 words should be sent to the SAS, Netherlands Institute for Animation Film, sas@niaf.nl. Applicants should also send a bibliography with the abstracts. A jury will adjudicate these abstracts, all written in English, and select five to be elaborated further or submitted complete. Around 15 June entrants will be notified as to whether their abstracts have been accepted and that they can work on their essays. The essays will then be sent to the NIAF by 15 August. The jury will then have until 1 November to pass on the results to the NIAF. An essay may be no longer than 8,000 words. The jury can work out the criteria. A winner will be selected from these five essays. The winner will receive € 500 and the other four entrants, each €250.

The NIAf will send out a call for abstracts. Please send us the addresses of Institutions and academics around the world. The award committee comprises Dr. Karin Wehn (University of Leipzig, Germany), Dr. Suzanne Buchan (Animation Research Centre, Farnham, UK) and will be chaired by Michael Frierson (University of North Carolina Greensboro, USA). The Netherlands Institute for Animation Film will sponsor this award.

The deadline for submissions is extended to 15 May 2005.
Conference schedule
A divided art? Animation in Germany and Europe

12. April: Day of Arrival
from 17.00 on: Meeting at the hotel
19.30: Opening 17th Filmfest Dresden
22.30: Opening Party 17th Filmfest Dresden

13. April: 1st Conference day
10.00-10.30: Welcome address: Lutz Dammbeck (Art Academy Dresden), Ton Crone (SAS); Sabine Scholze (DIAF), Hedda Gehm (Ministry of Science and Art of the Land Saxony)
10.30-11.00: Opening Speech: Jeanpaul Goergen*
11.00-11.30: Coffee & Tea

SESSION 1
Chair: Karin When
11.30-12.00: Ingo Linde: The Demoscene. Programmed Animation Experiments out of the Computer Underground*
12.00-12.30: Volker Petzold: Early East German Animated Films and the Czech Film School, With Special Emphasis on the "Television Sandman" in Both German States*
12.30-13.00: Michael Wedel: Animation Theory and Historiography in Divided Germany. A Comparative Perspective*
13.00-13.30: Discussion
13.30-14.30: Lunch

SESSION 2
Chair: Daniel Kothenschulte
14.30-15.00: Sylvia Winkelmayer: In search of the Austrian Animated Film*
15.00-15.30: Gunnar Strom: Tiedemann - Gross - Fischinger - Fischerkoesen: The Norwegian Connection
15.30-16.00: Mette Peters: The Dutch Connection – Interaction Between Dutch and German Animation
16.00-16.30: Discussion
16.30-17.00: Coffee & Tea

SESSION 3
Chair: Sabine Scholze
17.00-17.30: Ralf Forster: After Bad Godesberg, Next Stop USA. West German Advertising Films' Break With the Past in 1960*
17.30-18.00: Günter Agde: Belated Avant-gardist. On the Latter Works of Hans Fischerkoesen*
18.00-18.15: Volker Petzold: DEFA Animated Film Director Herbert K. Schulz as a Maker of Advertising Films in the East and the West*

18.15-19.00: Discussion

21.30-23.00: Film programme Passagen 1, Cinema Metropolis (Cinema 5)

14. April: 2nd Conference day

**SESSION 4**

*Chair: Ralf Forster*

10.00-10.30: Sandra Naumann: Visualising music. The Abstract Transposition of Music in Earlier Avant-garde Films and Contemporary Music*

10.30-11.00: Daniel Kothenschulte: Mickeymousing Alice. Paul Dessau, Wolfgang Zeller and the Birth of Animation Scoring in 1920’s Berlin*

11.30-12.00: Ramona Stuckmann: Paradigms of Earlier Artistic Animated Films – Two Works of the Filmmaker Herbert Seggelke: *Line-Dot-Ballet* (1943) and *One Melody – Four Painters* (1955)*

12.00-12.30: Annegret Richter: Why Germans Love "The Simpsons"*

12.30-13.00: Discussion

13.00-14.00: Lunch

**SESSION 5**

*Chair: Gunnar Strøm*

14.00-14.30: Paul Wells: Bully Boys, Little Willies, and Lloyd George. British Animation During The Great War

14.30-15.00: David Richard Williams: Gaston Quiribet – The Life and Work of an Almost Unknown French Cameraman, Animator and Director

15.00-15.30: Discussion

15.30-16.00: Coffee & Tea

**SESSION 6**

*Chair: André Eckardt*

16.00-16.30: Fatemeh Hosseini-Shakib: Iranian Animation Today: New Horizons

16.30-17.00: Sarah Bowen: East West Borderlands. Landscape in the Films of Jerzy Kucia

17.00-17.30: Nadezhda Mihaylova Marinchevska: The Avant-garde Aesthetic Revolution in the Bulgarian Animation in the 70’s and 80’s

17.00-18.00: Talk with Stanislav Sokolov and Marion Rasche*

18.00-18.30: Discussion

19.30: Meeting/Dinner of the SAS Members
21.30-23.00: Film programme Passagen 2, Cinema Metropolis (Cinema 6)

15. April: 3rd Conference day

SESSION 7
Chair: Suzanne Buchan
10.00-11.00: Thomas Schneider-Trumpp: Clayart – History of a Young Animation Company*
11.00-11.30: Dirk Förster: The Dramaturgy of Architecture in Computer Generated Animations. Computer Games as Pioneers for a New Relation Between Figures and Space*
11.30-12.15: Karin Wehn: From Pong to GTA St. Andreas. Constituents of a Model for Animation in Computer Games
12.15-12.45: Discussion
12.45-13.30: Lunch

SESSION 8
Chair: Günter Agde
13.30-14.15: Jan Kindler: Reconstructing Space as a "Field of Battle". On the Development and Function of "Animated Maps" in Educational and Cultural Films*
14.15-14.45: Rainer Rother: Animating the Marshall Plan*
14.45-15.15: Discussion
15.15-15.30: Coffee & Tea

SESSION 9
Chair: Paul Wells
16.00-16.30: Suzanne Buchan: Fantastic Architectures of Finsterlin & Co. Realisation, Emulation and Adaptation in Animation Film
16.30-17.00: Marina Estela Graça: Cinematic Motion by Hand
17.00-17.30: Discussion
17.30-17.45: Coffee & Tea

17.45-19.30: Round table discussion: Archiving and Distributing Animation

21.30-23.00: Film programme Passagen 3, Cinema Metropolis (Cinema 5)

divided-art-conference.com
www.sas-in-europe.com
Conference Abstracts

Ingo Linde: The Demoscene. Programmed Animation Experiments out of the Computer Underground
When the first home computers began to enter children’s bedrooms in the early 1980s, owning e.g. a Commodore C64 not only meant the possibility of arcade gaming at home but also having a (more or less) powerful tool for creating graphics, music, games, or programmes, a fact that was very well recognized by the first generation of kids who grew up using computers. It was them who created a European underground amateur movement of young animation producers called the demoscene that has been active until today, especially in the Scandinavian countries and in (reunited) Germany. By using the computer to program visual effects, to compose digital music, to paint and design digital imagery the demosceners put together executable computer programs – so-called demos – to generate breathtaking computer animations including soundtrack in realtime. The produced works include a broad variation of visual styles ranging from abstract design-centred music videos to poetic storytelling. In this way the demoscene as a vivid but fairly underground subculture has developed its own conventions of film making that result in a unique aesthetic bridging the gap between programming, music, graphic design and animation. Although recently the demoscene has been getting more and more attention by art institutions and the media it yet awaits thorough scientific analysis. In this paper a starting point will be set by introducing the demoscene, its aims, conventions, and main concepts, as well as outstanding productions. It will be argued that for the animation researcher the demoscene and its productions can be a fruitful field of research, as they provoke a lot of interesting questions and perspectives, for instance concerning the various relations between sound, visuals, and text which will be subject of further investigation in this paper.

Ingo Linde is student of communication & media studies, cultural studies, and computer science at the University of Leipzig, Germany; His main research interests include animation in digital media, experimental animation, theory of digital media, and media theory. He is currently preparing his final thesis on the French school of thought known as médiologie.

Volker Petzold: Early East German Animated Films and the Czech Film School, With Special Emphasis on the "Television Sandman" in Both German States
Immediately following the establishment of the DEFA Studios for Animated Film, the puppet animation film directors of communist East Germany in particular looked to expand their wealth of experience in the neighbouring, "befriended" Czechoslovakia. The animated film production there, already of a longer tradition, was connected to famous names. Of apparent interest is that this relationship to the Czech school of animation settled so decidedly on the most renowned children's television figure of the East (as well as the West) – the "Sandman".

Dr. Volker Petzold, born 1951 in Halle (Saale). Studied chemistry, economic sciences and philosophy in Merseburg and Jena, academic assistant at the Academy of Engineering in Köthen, 1984 conferral of Dr. oec., followed by a position at the GDR Cultural Federation/Federal Bureau, followed by German TV broadcasting after the fall of communism. Since 1993, freelance author and journalist, has worked at numerous different film festivals (Cottbus and Chemnitz) as well as on diverse film and media history projects, amongst others about the television Sandman and animation film. Publications (a selection): "Sandman on a Trip" (Vistas-Verlag Berlin 1993); exhibition catalogue co-author and editor, "The Animation Factory" (Bertz-Verlag Berlin 2003); co-author for the ORB/RBB public broadcaster Sandman website since 2002.

Michael Wedel: Animation Theory and Historiography in Divided Germany. A Comparative Perspective
In contrast to the rising number of historical accounts and film analytical studies devoted to the post-war development of animation film in Eastern and Western Germany, investigations into the accompanying trajectories of how film animation was conceptualized and theorized as a form of cultural expression are still relatively rare. This applies even more so to comparative studies of the parallel developments of animation theory in both Germanys. Such a study would have to raise questions about how, in quite different ways, animation film was constructed as an aesthetic object; what kinds of historical traditions were adopted and continued; what kinds of social values and educational roles were ascribed to this particular genre; and, finally, which historical, technological and aesthetic
vanishing points were imagined for the future of animation? This paper will raise some these issues in an exemplary fashion and will try to relate them to certain privileged subgenres (e.g. the fairy tale film) and techniques (animated cartoons, silhouette films, puppet animation etc). Thereby, it hopes to contribute to the historical reconstruction of the theoretical horizons against which contrasting patterns of production and significant stylistic differences can be measured.

Michael Wedel teaches film history in the Department for Media Studies at the Academy of Film and Television „Konrad Wolf“ in Potsdam-Babelsberg, Germany. He completed his Ph.D. in Media Studies at the University of Amsterdam with a dissertation on the history of the German Musical Film 1914-1945. His publications as author and co-editor include The BFI Companion to German Cinema (London 1999), Kino der Kaiserzeit: Zwischen Tradition und Moderne (Munich 2002) and Die Spur durch den Spiegel: Der Film in der Kultur der Moderne (Berlin 2004).

Sylvia Winkelmayer: In Search of the Austrian Animated Film
To date, the Austrian animation film is virtually nonexistent due to a lack of material being handed down. Publications and originals are missing – and not just of early films. This problematic situation is reflective not just of Austria, but rather of the entire early film footage stores of all previous countries in the Austo-Hungarian Empire. As a result of this initial historical situation, the development of animation film within Austria was widely spread out and has only been selectively researched. In this regard the influence from other directions, especially from neighbouring German and Czech as well as from Slovakian animation film, are striking.

Sylvia Winkelmayer, born 1981 in Stmk./Austria, Graz University of Technology (Art), year long residence in China, studied journalism and communication sciences – focussing on early film sciences and art history – in Vienna until October 2004; since October 2003, Academy of Applied Arts Vienna.

Gunnar Strøm: Tiedemann - Gross - Fischinger - Fischerkösen: The Norwegian Connection
In the paper I will focus on the existing correspondance between the advertising film producer Desider Gross in Prague and the Norwegian tobacco factory owner Joh. H. Andresen in 1935-36 and discuss the Norwegian/Czech/German connection in animated cinema commercials made by Fischinger and Fischerkösen for the tobacco company Tiedemann. A special attention will be given to the abstract colour advertising film 'Blue Master - An Harmony' from 1938.

Gunnar Strøm, (born in Trondheim, Norway in 1955) Film historian and Assoc. Professor at Volda University College with animation, documentaries and music videos as main interests. Former board member, Secretary General and Vice-President of ASIFA. Has programmed for and been jury member at film festivals around the world.

Mette Peters: The Dutch Connection – Interaction Between Dutch and German Animation
The history of the Netherlands has always been closely connected to big neighbour Germany. Also in film culture their was interaction: film professionals worked in both countries, films were shown in both countries, political events have been subject for filmmakers etc. This paper will focus on the interactions between animation in Germany and the Netherlands and how it reflects historical and cultural developments. How did the relation change over the years? In the twenties and thirties there is much interaction. Participants of the Filmliga, the avant-garde movement in the Netherlands invited German artists and were greatly inspired by their work. Dutch companies like Philips commissioned commercials from German animators. In Germany working animator George Pal was invited to work in the Netherlands. During the occupation of The Netherlands in the Second World War new animation studio’s emerged, some with help of the national-socialist government. Two German animators, Hans Held and Hans Fischerkösen expanded their production activities in the Netherlands. After the war the national-socialist history lay a heavy burden on Dutch - German relationships and for Dutch artists the occupation was a topic to deal with in films. From the beginning of the fifties Germany was already the most important business partner of the Netherlands. Also for Dutch animation studio’s the German market was important: German companies gave commissions to Dutch filmmakers, German television often bought Dutch films, and Dutch television showed German series etc. With the development of short film festivals in Germany the interaction increased. Paul Driessen’s recent work at the Kunsthochschule in Kassel is and example of how interaction exists in education.
Mette Peters is researcher and curator of the collections at the Netherlands Institute for Animation Film (NIAf). The NIAf collaborates with the Netherlands Filmmuseum, and other archives, in animation film projects involving cataloging, preservation, exhibitions and publications. Her research interests particularly focus on the history of Dutch animation. She wrote for a variety of animation publications and in 2000 published (together with Egbert Barten) a book on animation in the Netherlands during the Second World War.

**Ralf Forster:** After Bad Godesberg, Next Stop USA. West German Advertising Films' Break With the Past in 1960

Between 1957 and 1960, in the midst of an era of economic and social stability, radical changes were being implemented in the advertising films of the Federal Republic of Germany. It was the most obvious break with the past that German advertising had experienced to date: The trend went from animated to live action film, from the advertising film to the commercial. After almost 40 years, an "old-timer" in the industry – Hans Fischerkoesen – threw in the towel. His career had remained virtually unbroken throughout the Second World War and the subsequent post-war hardship, and under the new democratic conditions he had not only founded a profitable firm but also experienced success anew with his old aesthetic creations. Was it his age that forced him to give up? Could he not adjust himself to the new commercial format of television? Or did the commercial character of the Federal Republic demand new structures that increasingly pushed aside the animated advertising filmmakers of the "old school" (and/or patriarchally organised businesses)?

On the basis of film examples and other contemporary sources, the talk examines the Americanisation of advertising films in the Federal Republic from the mid-1950s. This process, according to the thesis, was fostered by a combination of various factors: The popularity of the "American way of life" and the US advertising advisors; the massive presence of advertising agencies from the USA (who understood television advertising as an essential segment of modern campaigns); the formation of new marketing relationships through television commercials. In addition, the television screen format and broadcasting structure demanded something other than the long, detailed animated advertising stories. It required succinct and graphic stylisation, the products and/or advertising characters in close-up, commercial series built upon a chain of short spots with real identification carriers and/or content delivery in the style of news reporting. And since the commercial blocks constantly demanded new material, a streamlining of film production was unavoidable; complex animations disappeared as a result. Real or "mixed films" (with line-drawn or photo-animation sequences) for Procter & Gamble mirror the changing production conditions as well as a time when advertising no longer had to hide itself behind fairytale-like stories and the HB cigarette man could become the exotic of daily television.

**Ralf Forster (*1966):** Film technology historian at the Film Museum Potsdam, visiting professor at the University of Art Berlin, researcher and author of film studies articles and film programmes. Specialisation: Advertising, animation and documentary film. Cooperative work with the CineGraph Babelsberg e.V. (www.filmblatt.de), celluloid collection of amateur, private and home films; presentations in cinemas and at specialised events (www.schmalfilmkino.de), doctoral thesis: "The Advertising Film under National Socialism" (2003), publications on German savings bank advertising films and on the painter Otto Nagel.

**Günter Agde:** Belated Avant-gardist. On the Latter Works of Hans Fischerkoesen

The creator of advertising films, Hans Fischerkoesen (1896-1973), was one of the founders of German cinematic advertising films. For decades he influenced their dramaturgy and style. From the beginning of his career he developed an individual, unmistakable graphic style which infused all of his films and ensured quick recognition amongst viewers. Fischerkoesen began his career in the workshop of Julius Pinschewer, the initiator of advertising films, working together with German avant-gardists who were just as young and hungry for action as he was. Regardless of whether he knew about their film experiments, he nevertheless did not affiliate himself with them and avoided avant-garde film experimentation of his own. In his latter years however when the conditions for producing and receiving advertising films in German cinema changed radically as television marked a re-allocation of both advertising messages and media outlets, Fischerkoesen fell into a crises of style which – patriarchal as he had always been – he tried energetically and vehemently to resolve. To do so, he also fell back on the early avant-garde experiments of his former colleagues.

**Günter Agde:** Doctor of Philosophy, film historian, Berlin, Board Member of the CineGraph Babelsberg e.V., publications on film historical themes: in particular on DEFA history (Kurt Maetzig, Erwin Geschonneck, early DEFA Documentary Film 1946 to 1954), "Wiping the Slate Clean, The 11th Plenum of the Central Committee of the
Volker Petzold: DEFA Animated Film Director Herbert K. Schulz as a Maker of Advertising Films in the East and the West

After leaving the Dresden studio, two of the prominent DEFA animation film directors were especially active starting 1958 as, among other things, directors of animated films for the communist East German's internal DEWAG Advertising: Kurt Weiler und Herbert K. Schulz. While Weiler's film production in connection with DEWAG is relatively well documented since 1960, the corresponding filmographic knowledge of the prior time is scanty. Newly found image and film documents from the estate of Schulz, who defected to the West in 1960/61, reveal an enlightening organic continuation of his puppet animation production for commercial advertising on both sides of the Wall.

Dr. Volker Petzold, born 1951 in Halle (Saale). Studied chemistry, economic sciences and philosophy in Merseburg and Jena, academic assistant at the Academy of Engineering in Köthen, 1984 conferral of Dr. oec., followed by a position at the GDR Cultural Federation/Federal Bureau, followed by German TV broadcasting after the fall of communism. Since 1993, freelance author and journalist, has worked at numerous different film festivals (Cottbus and Chemnitz) as well as on diverse film and media history projects, amongst others about the television Sandman and animation film. Publications (a selection): "Sandman on a Trip" (Vistas-Verlag Berlin 1993); exhibition catalogue co-author and editor, "The Animation Factory" (Bertz-Verlag Berlin 2003); co-author for the ORB/RBB public broadcaster Sandman website since 2002.


The old idea of visualizing music, of conversing sound into images through colours, shapes and lines, seems to have found its ideal medium in the moving pictures. The history of the abstract animated film is in particular characterized by its close relationship to music. Music as the most abstract amongst the arts seems to suggest a presentation in an abstract form. In this sense the avant-garde artists of the Weimar Republic such as Viking Eggeling, Hans Richter and Oskar Fischinger belong to the first, who tried to transfer musical into visual signs by using animation techniques such as wax-waltz-technique, cell animation, double exposure, colourizing and cut-outs. They can thus be considered pioneers of the non-narrative and non-naturalistic film. With the upcoming of music videos, these concepts seem to be revived. Besides references in conventional narrative music videos, above all, abstract clips show similarities to those of the early avant-garde films. The visual language of electronic music clips particularly reminds of them. Here, abstract forms are not longer handmade, but created through computer animation. Like the sounds, shapes, colours and lines are also generated electronically. What connects both is the attempt of an extension of the sensual experience of music and of a synaesthetic impression.

Sandra Naumann, born in 1976 in Leipzig (East Germany). Student of Communication and Media Sciences at the University of Leipzig. Master thesis about visual music this year. Stay at the University of Manchester with the Sokrates Exchange Programme in 2004. Student Assistant for Prof. Dr. Steinmetz. Numerous jobs in the film business such as production assistant, location manager and casting director for feature films, as presenter for the Leipzig International Festival for Documentary and Animated Film, as Cinema Office Employee and as Guest lecturer at the Grimme Academy.

Daniel Kohenschulte: Mickeymousing Alice. Paul Dessau, Wolfgang Zeller and the Birth of Animation Scoring in 1920's Berlin

In animation, music comes first. In musicology, animation music usually comes last. Little is known about German avantgarde composer Paul Dessau's early efforts in contributing original scores for three silent Disney Alice cartoons in 1926. Along with Wolfgang Zeller's original score for the Lotte Reinigers "The Adventures of Prince Achmed” and his own efforts for Starevich’s “The Magic Clock” these works for a contemporary Berlin release offer interesting views towards realism, musical humour and raise the question of the possibilities of expanding animation towards a
total Gesamtkunstwerk. In later years fellow avantgardist Hanns Eisler would rally against illusionist “mickey mousing” in his theoretical collaboration with Adorno on film music. However he also left us an early piece of original animation music from the thirties that is yet to discover…

Daniel Kothenschulte. Born 1967. Studied art history and film in Bochum, Cologne and Bonn. He is editor of film at the German daily Frankfurter Randbrief. He teaches art history at Städelschule Frankfurt/ Main. He is the author of Nachbesserungen am Amerikanischen Traum (first published in 1998, and subsequently published again in a new expanded edition). He has also written widely on film history, music, installation art, and popular culture in magazines such as filmdienst, steadycam, texte zur kunst, der schnitt. Documentary features for WDR television. Last publication: Wo sind die Skier? (in collaboration with Andreas Slominski), Köln, 2003.


Inspired by the analogue-based technical necessity of the editor having to utilise edit marks when handling film material at the editing table, Herbert Seggelke used the high-fat coloured crayons of the master editor to draw dots and stripes directly onto blank celluloid film which, when projected, "dance" with each other. The jazz records he played and drew in synchronisation to were added to the sound track after the war; the end result was a hand-painted "dance film" set to music which was later added onto the movie "The Wonder Table". This describes the intellectual and technical production steps of Seggelke which subsequently led to his follow-up film "Line-Dot-Ballet". The film "Line-Dot-Ballet" is a paradigmatic example of successful, non-figurative animation. This tradition, characterised by such names as Norman McLaren and, especially, Viking Eggeling, Oskar Fischer, Hans Richter or Walter Ruttmann, can be traced back to the beginning of the Futurists and represents an extremely interesting variation in animation film. Like his predecessors of the Weimar Republic, Herbert Seggelke casts an artistic eye at the actual raw materials and handles them as the "basis of the work". In his second film, "One Melody – Four Painters" (1955), Seggelke invited four other artists – Cocteau, Ney, Erni and Severini – to do likewise. Both of Seggelke's filmic works serve as a starting point for an exploration of animation techniques within the visual arts. The position of non-figurative animation film within the framework of modern art and its endeavours to discover new forms of expression is explored primarily in the 1940s and 50s on the basis of a few examples. Seggelke's special position within the history of animation film is of equal consideration as his importance within the visual arts. The development of his own visual language of configurations of geometric figures which already belonged to the repertoire of painters such as Kasimir Malewitsch, Piet Mondrian, El Lissitzky and Paul Klee retained a temporal dimension due to the utilisation of film material.


Annegret Richter: Why Germans Love “The Simpsons”

When Matt Groening and James L. Brooks created the show „The Simpsons“ in 1989, they had an American audience in mind. Now the animated family is known all over the world. In Germany, the show has been part of the prime-time programming of the private television station Pro Sieben since 1994 and has a daily audience of almost 1,12 Mio. In the target group (14-49 years), the production has a market share of 13,3%, even though most of the broadcasted shows are reruns. It illustrates: animation shows are not exclusively children’s entertainment anymore. Like other shows „The Simpsons“ work with multiple coding. They use humorous situation comedy and at the same time operate with the animated characters to reveal the problems of the western industrial society and to reflect itself as media product of this system. They apply a satirical look on the society of which they are part of and wrap it in the rituals of a light comedy series. They obviously address a young audience, but by blending the content with quotations from politics and culture, the show also aims at older viewers with high general and cultural knowledge, at the same time. That these mechanisms in “The Simpsons” work for a German audience regards to the content e.g. the relation to general conflicts in society and to stylistic aspects by using references, cameo appearances or the application of political incorrect satire, as it has been employed by Harald Schmidt. The presentation will deal more thoroughly with these aspects.
Annegret Richter is a former student of the Institute for Communication and Media Studies at the University of Leipzig, for which she now works as an assistant professor at the department of Media Studies. In addition, she works as film critic for local radio stations and magazines and organises the PR department of the International Leipzig festival for Documentary and Animated Film. In her master thesis she analysed the aspects of „social and media criticism in animated US- American television shows: The Simpsons and South Park”. Social and media criticism in popular media products and the relation of animation and documentary are part of her current research at the university.

Paul Wells: Bully Boys, Little Willies, and Lloyd George. British Animation During The Great War
Animation as a form was still in its infancy as Britain sought to engage the 'cartoon' as a vehicle for First World war propaganda between 1914-1918. Consequently, the period represents not merely the use of 'animated' film in the service of promoting the cause of the Empire and ridiculing the Germans, but also as a mobilisation of the modes of British illustration, caricature, portraiture and comic strip in the development of the indigenous 'cartoon'. This paper seeks to address the evolution of the British 'aesthetic' and its core themes, looking at the ways in which both established and emerging artists adapted their work - principally through the 'lightning sketch' - to the needs and requirements of the animated propaganda film. Reference will be made to figures as diverse as Harry Furniss, Dudley Tempest, Sidney Aldridge, Lanceclot Speed, Dudley Buxton, Charles Armstrong, William Haselden and Anson Dyer as they developed their work in the war period. Crucially, in order to transcend the 'novelty' of the medium, and properly represent the seriousness of the issues in the conduct of war, the resonance of 'art' and 'culture' in the depiction of real events, and the use of satire, was an important initial defining factor. The 'freedoms' of the animated form as techniques improved and developed enabled a greater variety of comic approaches, but the core focus of ridicule remained the Kaiser, and the essence of the subject matter, a softened reportage. Such work represents some of the earliest examples of the ways animation can both dilute and amplify an issue; make an issue literal or symbolic; and engage with a serious issue while offering comic relief.

Professor Paul Wells is Director of Animation at the Animation Academy, Loughborough University, England. He has published widely in the field including 'Understanding Animation' (1998), 'Animation and America' (2002) and 'Animation : Genre and Authorship' (2002). He has just completed a three part BBC series on British Animation and a practice based undergraduate textbook, 'Fundamentals of Animation' (2005).

David Richard Williams: Gaston Quiribet – The Life and Work of an Almost Unknown French Cameraman, Animator and Director
This is a working paper attempting to investigate the life and work of an almost unknown French cameraman, animator and director. I first became aware of the trick films made by Gaston, when I was collecting artefacts for a Centenary of Cinema Exhibition. A local film collection contained two 16mm films labelled “Q-riousities by “Q””. Both were single reel comedies with stop-motion trick elements. The British Film Catalogue (Gifford) revealed that the films were part of series made by Gaston Quiribet for the Cecil Hepworth Company between 1922 and 1924., and an entry in the 1924 Kinematograph Yearbook indicated that Quiribet had been working in England since 1910. He was born in 1888 in Paris. In 1905, at the age of 17, he began work at the Pathé Studios at Joinville-le-Pont. Also working at the time in the studio was the Trick film-maker Segundo de Chomont, Pathé's answer to George Méliès. It is very possible that he was aware of the trick effects of stop-motion conducted by Chomon. By 1910, he had moved to the Hepworth Studios at Walton- as a cameraman. In his book “Came The Dawn” Cecil Hepworth refers to him as the “Clever Frenchman” but makes no reference to any particular films he was associated with or to any particular tasks. After returning to France to serve with gallantry during the 1914-18 War, he returned to England in 1920 and co-directed with Gerald Ames the live action film “Great Snakes”. This was followed by similar co-directions in the films “Once Aboard a Lugger” and “Mr Justice Raffles”. At this time also he made a series of short live action documentaries on the English Countryside. Then in 1922, the first series of “Q-riousities” appeared. Of these 4 one reel films, only one survives. “One Too Exciting Night”. The story of a supposed haunted house is enlivened with stop-motion animation. In 1924, a second series of 10 one reel films appeared. Of these two survive; “The Fugitive Futurist” ( BFI National Film Archive) and “Which Switch?” (private collection). The technique employed in creating the trick effects is similar to, though less elaborate than, the contemporaneous trick films of Charles Bowers in the U.S.A. Substitution stop motion and photographic overlays amazingly were still common at this time. The
“Magic” of stop motion illusions first expressed by George Méliès was still able to provide cinema audiences with amusement. It is the intention of this illustrated paper to compare, with examples, the techniques of the four film makers referred to above and to give this unknown Frenchman a place in the history of animated cinema.

David Williams: Retired Lecturer in Film and Television Studies at Durham University, and latterly at Teesside University. Author of two books on the history of Cinema Exhibition. “Cinema in Leicester 1896-1931” and “Cinema in a Cathedral City - Durham 1896-2003”. Contributor to many Film History Journals and books. Lecturer and student of the early films of Walt Disney. Fellow of The Royal Television Society. Film-maker and Animator.

Fatemeh Hosseini-Shakib: Iranian Animation Today: New Horizons

Iranian animation in its not-very-long history has been moving in a fluctuating and intermittent manner from the first ever made animation (Mollah-Nasreddin-2 seconds-1957) up to now. It has experienced a slow start, a short blooming time (late 60s, early 70s) accompanied later by an absolutely idle period (during and after Islamic Revolution-1979). In its re-birth after the Islamic revolution, it has been again subject to negligence and existing mostly in the form of individual/experimental films which have of course been viewed and appreciated in several international festivals, but never been an active or essential part of TV programmes for children, and in the few occasions of mass productions, suffering from a not satisfying quality. Although the question of producing quality mass-produced animation in the form of series or feature films has been for long a hot debate among animators/directors and especially producers, it has actually never come to fruit. However, it seems that a new spirit has recently started to enter into this meagre body. During the past decade, some small-scale animation studios have started their way through producing commercial animation in the forms of TV ads and also cartoons for children. The new technologies, mainly computers in their entire capabilities, have been introduced and now been practised for quite a while and are present everywhere from animation schools to production companies. IRIB (Islamic Republic of Iran Broadcasting) as the major investor in animation, has started to have a serious look on the media and commenced some major projects. There seems to be increasing concern about producing the first Iranian feature animated film among major animation studios and some are actually in the process of making such films. Teheran International Animation Festival - started in 1999, created and sponsored by the Institute for the Intellectual Development of Children and Young Adults (IIDCYA)- has developed in a more consistent way, now just celebrating its 4th biennial in March 2005. New Horizons are still to come. In this paper, I shall examine how Persian fairy tales – as a rich source in providing fantastic stories for animation – have been utilised in some Iranian animations and make a comparison between two such Iranian animated films and one silhouette animation which uses a Persian fairy tale (Ali and the Sorcerer – 1985 / DEFA animation studio / Dresden, Germany / by Manfred Henke). This comparison would be undertaken from aesthetics and stylistics points of view. Also, I shall explore how stereotypes of ‘Persian fairy tales’ in the latter work are sometimes conflated with the elements of other cultures and languages, mainly those of Arabs.

Fatemeh Hosseini-Shakib is currently a research student of animation studies on her third-year (MPhil/PhD) in The Surrey Institute of Art and Design, University College, UK. She received her MA in animation from The Art University in Teheran, Faculty of Cinema and Theatre, Animation Department in 1999. She completed BA in Graphic Design and Visual Communication from The University of Teheran, Faculty of Fine Arts in 1995. Prior to her arrival in the UK she was engaged in private practice since 1993, as Graphic Designer on some Iranian publications. She taught MA programmes (at The Art University in Teheran, 2000-02) in Animation Theory and Professional English for Animation; and has been involved in the translation of animation literature for a number of Iranian Animation Institutions, and produced experimental animation involving a variety of techniques. Her MA dissertation thesis was titled ‘…and Aardman, Investigations in the Production Process of a Creative Studio’; with a 7-minute Paper Animation (computer assisted) 6-episode film, as the practical component of the thesis. The productions employed humour and satire to criticize Iranian state TV (IRIB)’s approach to censorship. Her current research interests include the question of representation and realism in the works of Aardman studio, traditional 3D/puppet animation, national identities in multicultural societies such as GB, medium specificity regarding the interpenetrating relationship of Cinema and Animation, as well as ‘Iranian Animation’ and its growing world of events.

Sarah Bowen: East West Borderlands – Landscape in the Films of Jerzy Kucia

The terrain dividing Germany and Poland has a resonance within the whole of Europe. With its shifting borders and the resulting migrations of peoples, the historical events that have unfolded here cannot be recollected without...
reference to the land on which it occurred. Polish animator, Jerzy Kucia has continued to make films through the decades of upheaval during his country’s transition from communism - through resistance, revolt and reform - to its current status as newest member of the European Union. Elzbieta Ostrowska, has written about the use of landscape in the work of Polish feature film director, Andrzej Wajda, but there has been no specific research into the use of landscape in Kucia’s films, where it is a recurrent theme. He uses landscape to signify that which is timeless and steadfast, taking his viewer on visual and aural journeys across these territories. Synthesising socio-political approaches with Leo Charney’s Drift theory and the theories of Devotional cinema expressed by filmmaker Nathaniel Dorsky, I will reveal that Jerzy Kucia’s use of landscape in ‘Tuning Instruments’ (2000), represents both an expression of Poland’s landscape memory/national identity and also the divide between temporal and psychological states.

Sarah Bowen is a filmmaker whose work inhabits the territory between live-action and animation. Her short films have represented the UK at festivals worldwide and have been sold for broadcast in Europe and the UK. She has directed for TV and lecturers part-time. She’s currently researching the meaning of landscape in the films of Polish animator, Jerzy Kucia for a PhD thesis through the Animation Research Centre, Surrey Institute of Art & Design.

**Nadezhda Mihaylova Marinchevska: The Avant-garde Aesthetic Revolution in the Bulgarian Animation in the 70-ties and 80-ties**

The mid 70s and the early 80s are one of the most dramatic and crucial periods in the history of Bulgarian animation. The two traditionally basic models – satirical films with philosophical or social allusions and humorous miniatures – were challenged in the films of several young authors to start a new aesthetic trend in Bulgarian cinema. The most radical were Anri Koulev, Nikolai Todorov, Slav Bakalov, Roumen Petkov. Their early films were strongly influenced by the modernist styles of the beginning of the century – expressionism, cubism, surrealism, primitivism, etc. On this basis they all create their distinctive individual styles and add some experimental animation techniques. Their narrative structures are also untraditional. Koulev and Todorov for instance do not simply build up stories but, in a highly symbolic way, pile up heaps of signs, gestures and cultural quotations to look at a situation of crisis and to predict an Apocalypse. This paper will analyze that unexpected, delayed and late rise of modernist models (both in visual style and narration) in the second half of the 70s when world art was mostly swept by postmodernism. The reasons are found to be in the earlier disruption of the cycle of modern styles in Bulgaria (like as in the other socialist countries). The young authors’ films also express some distinctive but tacit changes in the social conditions and the strong aversion of the new generations to the rules of the “socialist realism”. Their films built up a film avant-garde and caused a kind of cultural shock.


**Talk With Stanislav Sokolov and Marion Rasche**

Stanislav Sokolov studied at the State Film School (VGIK) in Moscow, in the class of Prof. Ivan Ivanov-Vano from 1966 – 1972. He started as art director in 1972 at the film studio Sozuzmultfilm, and later became director. Stanislav Sokolov made 25 films and received about 15 awards at international film festivals, among them „EMMY“ (USA) in 1995. He has been Reader in animation at VGIK since 1984 and Reader in directing animation film and in digital design since 1995. He was made Professor in 2003.

Thomas Schneider-Trumpp: Clayart – History of a Young Animation Company

In 1991, immediately after the fall of the Wall, Thomas Schneider-Trumpp (born in Karl-Marx-Städt in 1969) had the once-in-a-lifetime chance of acquiring the 35mm animation film technology of the DEFA Studios on Kesselsdorfer Street just before it was to be scrapped by the Treuhandgesellschaft (German Federal Trust Company). Thus was laid the building blocks for the creation of an animation studio focusing on puppet/stop-motion animation. Since the founding of the animation studio clayart in 1993, the young team of animation filmmakers have been trying to establish the medium within a commercial environment. Among others, this is the reason that Frankfurt am Main was chosen as their base location. In today's digital era, modern equipment is now also positioned alongside the good old DEFA technology. To a large extent, the current productions for arte, s4c and ZDF public broadcasters are recorded and processed on high-resolution digital image carriers. In retrospect, the divestiture of the studios in Dresden was the initial impetus for the founding and development of clayart. In this way, perhaps a tiny piece of the soul of the East German puppet animation film has still survived…

Thomas Schneider-Trumpp (*1969, Chemnitz, former Karl-Marx-Stadt, East Germany) studied film, media and theatre studies at Johann Wolfgang Goethe University in Frankfurt am Main. Animator training at 181 productions in New York, Master Class "Producing TV Series" in Angouleme/ France (2000), Master Class "Intern. Co-producing" (2001). Founder and director of clayart animation studio, managing director and director at clayart (1994 to 1999), co-founder of scopas medien AG (1999); currently director and head of animation at scopas medien AG.

Dirk Förster: The Dramaturgy of Architecture in Computer Generated Animations – Computer Games as Pioneers for a New Relation Between Figures and Space

In classic animated cartoons the space in which all action takes place, has been painted on plain layers. In front of this layers, designed in the style of the illusionistic baroque theater backdrop paintings, which should imagine a three dimensional room, the characters are moved. The space has been laid down on a foil, clearly designed in order to unmistakably signify a city, a forest, a ship or the sky. Complex and more detailed structures are typified as well, for instance there is the ice, the jungle or the labyrinth, however, the spectator’s gaze concentrates on the actants. This is exemplified with the frequently used tracking shot, which guides the spectator's gaze from a full shot to a close-up of a single character. By constructing a mathematic space, in which the action takes place, computer generated animations introduce a totally new principle. The space is not a static setting anymore, but as a dynamic space it is newly explored and conquered by animators and the audience alike. From the 1990s pioneers of this change have experimented with three dimensional animations of computer games. By analysing these games we can trace the different stages of a new relationship between characters, space and the audience. The paper aims to describe this development with it's main tendencies and to work out it's connections to theoretical reflections of the human relationship to our culturalized environment in the fields of architecture, culture and media theory.

Dirk Förster (*1977) has got a degree in communication & media studies, cultural studies and theatre studies. His research interests include digital media, computer generated animation, theory of media and film, as well as the relationship of figures, images and space espacially in contemporary theatre.

Karin Wehn: From Pong to GTA St. Andreas: Constituents of a Model for Animation in Computer Games

The visual realization of computer games, the so-called "graphics" is regarded as a significant promotion-factor for the sale of computer games. However, in more recent games it is hard to draw separate the graphics from the other crucial category of computer games, the "game play", as the enormously increased possibilities of the graphics also influence the gameplay. Looking at the more than 40 years old history of computer games there is an impressive variety of
- extreme abstract animation which need narrative context in order to be comprehensible
- characters that are made up by just a few pixels, but which nevertheless have an appeal
- complex dynamic and non-linear 3D-worlds which change seamlessly and in real-time in accordance to the player input.

By looking at both classic and current games, it is the aim of this paper to develop a model of animation in computer games which takes into account both technical and aesthetic parameters.

Karin Wehn is a research associate of media and communication studies at the University of Leipzig, Germany and has been a guest professor at the University of Fine Arts Berlin, Germany and the Martin-Luther-University Halle-
Wittenberg, Germany. Her research fields include animation, especially animation in new media, media theory, the relationship between old and new media, fictional formats on television and dubbing as a form of cultural mediation.

Jan Kindler: Reconstructing Space as a "Field of Battle". On the Development and Function of "Animated Maps" in Educational and Cultural Films

From "patriotic" animated maps about the battle of Sedan from the time of the German empire up to present day animations about troop movements featured in television news reports: Virtually no filmic design process has moulded the presentation of military and political processes as strongly as animated map films. Whether screened publicly or only within the military as cultural or educational films, the corresponding films did not just celebrate successful military operations. As soon as the manipulation of the map's virtual environment alluded to national territories or settlement areas, they unfolded a dynamic political effect. As a result, soon after the end of the First World War animated maps became one of the most important instruments of political agitation in film. Illustrated with numerous celluloid examples, the important developmental stages of filmic cartography are placed in the context of their filmic and political history. The main area of focus is the time period from 1921 to 1945.

Jan Kindler, born 1967 in Rheda/Westf., traineeship as bookseller and publisher, studied social and economic communications with emphasis on audiovisual communication, Diploma in Communication Studies, University of Art (UdK) Berlin, as well as film and television studies Free University Berlin, 1996 to 2001 assistant lecturer at the Institute for Time-based Media at the UdK Berlin. Researching, teaching, writing, lecturing and film series on German and international film history, emphasis: War and military in film. Exhibition conception for display media; presently working on a dissertation on the production of military training films during National Socialism.

Rainer Rother: Animating the Marshall Plan


While zapping through television channels, viewers decide almost immediately to which genre each fragment belongs. Viewers are cued by genre specific elements like actors, music, editing, events, image quality, setting, etc. The research presented here focuses on the role body movements of the actors play in genre recognition. By means of a series of empirical experiments, using film fragments and 3D animations, we are trying to specify which body movements cue the viewer to a specific genre impression. An underlying, and yet empirically validated, assumption of our research is that body movements in fiction genres form a base from which fiction genres can import and transform according to their own specific requirements. The results of our research can be of use to animators because it presents specifications of genre prototypical actor movements from which each animator may, or may not, divert.

Valentijn Visch has a MA in Literature of the University of Utrecht and a MA in Theory and Video Art of the Jan van Eyck academy in Maastricht. He is currently working on his PhD theses called “Figure movement, viewer interpretation and affect in computer generated 3D film” supervised by Ed Tan, professor Media Entertainment of the University of Amsterdam. Valentijn Visch is affiliated at the Vrije Universiteit Amsterdam: Cultural Studies: Word & Image, the Technische Universiteit Delft: Industrial Design: StudioLab, and at the Netherlands Institute for Animation Film in Tilburg. website: www.stuldiolab.nl/visch
Suzanne Buchan: Fantastic Architectures of Finsterlin & Co.: Realisation, Emulation and Adaptation in Animation Film

The spaces animation presents us with often bear little relation to our own physical experience of architecture except through spatial cues, often distorted perspective and an array of aesthetic references to fine arts and other creative practice. The paper explores how a specific genre of German/European architecture is interpreted and expressed in the moving image, specifically in animation film. The impetus for this paper is German architect and Gesamtkünstler Hermann Finsterlin's Study of Form. Known for his anthropomorphic and anthropometric architecture, I will show how his utopian topologies and melding of architecture and landscape that were impossible to build are echoed and revisited in a number of animation films. Finsterlin, Max or Bruno Taut, Oscar Niemeyer and Hans Poelzig all worked before technology enabled architects to explore architectural space virtually, but their fantastic architectures inspired many contemporary animators and architects who do so. The paper also describes strategies viewers develop to comprehend and understand animation’s architectural and digital animated ‘realms’.

Suzanne Buchan is Reader in Animation Studies and Director of the Animation Research Centre at the Surrey Institute of Art & Design, University College, England. Her next publications will be Spacetricks/Trickraum (August 2005) to accompany the exhibition at the Zurich Design Museum and Metaphysical Playrooms. The Puppet Animation Films of the Quay Brothers (forthcoming, University of Minnesota Press).

Marina Estela Graça: Cinematic Motion by Hand

Within Cinema, animation always had an unclear relation with live-action recording since their very beginning. We learned – helped by ASIFA (International Animated Film Association) – that we should separate one from the other and we also realize that we (still) don’t have a general theory of cinema that embrace both. Yet, over the last years, animation and live-action footage become completely tangled in cinematic productions. Obviously, this means that each of them is just a technical strategy supported by their own specialists and as one became economically dominant the other turn into marginal. But what if we could ascertain a specific ontology for animation within technology that would explain how its marginality is rooted to its essence at least in some of its forms? In this paper I will try to demonstrate that, by overwhelming the cinematic technical standard workings with their hand, authors exposed its functional scheme to contingency, thus opening the production process to new unpredictable expressive and communicative possibilities. I will attempt to explain how this corresponds to a renewed way of comprehending technology by, simultaneously, revealing the human reality it contains and physiologically incorporating it.

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