

PROGRAM SCHEDULE

“ADAPTATION: ANIMATION, COMICS AND LITERATURE”

THURSDAY APRIL 24, 09:30-18:30, LITERATURHAUS STUTTGART

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|---------------------------------|-------------|---|
| INTRODUCTION AND WELCOME | 09.30-09.50 | Welcome addresses by Susanne Marschall and Hannes Rall |
| KEYNOTE-SPEAKER | 09.50-10.10 | Key Note - Paul Wells <i>Comfort in Caricature; Adapting British Comics into Cartoons</i> |
| SESSION 1 | 10.10-11.30 | Phil Parker <i>From Comic Incidents to Dramatic Narrative - finding the dramatic spine.</i> Isaac Kerlow <i>Adapting Villager Tales to Mainstream Contemporary Storytelling</i> Hannes Rall <i>Adapting Shakespeare's "As You Like It" as an animated short film</i> |
| SHORT COFFEE BREAK | 11.30-11.45 | |
| SESSION 2 | 11.45-13.00 | Rada Bieberstein <i>Animated Adaptations of Fairy Tales and the Arts</i> Maria Katsaridou <i>Transmedia Sherlock Holmes: Recent adaptations of Sir Arthur Conan Doyle's writings to video games.</i> Alexander Matzkeit <i>The Operational Aesthetic of Marvel's Cinematic Universe</i> |
| LUNCH BREAK | 13.00-14.00 | |
| SESSION 3 | 14.00-16.00 | Martina Bramkamp <i>Random House Live Projects</i> Francois Chalet <i>Caspar-An innovative Book Project</i> Bernd Zywiets <i>"De-animating movies" - Modes, regulations and limitation of adapting feature films into movie comics</i> Nils Oskamp <i>"The Story of Three Stones"</i> |
| COFFEE BREAK | 16.00-16.30 | |
| SESSION 4 | 16.30-18.30 | Catherine Munroe <i>Hotes Distorted Memories: Akino Kondoh's Artistic Journey through Illustration, Painting, Manga, and Animation</i> Raz Greenberg <i>The Roots of Hayao Miyazaki's "My Neighbor Totoro" in Animated Adaptations of Classic Children's Literature</i> Ajay Kumar Tiwari <i>Automatic Animation and Poetry of Forms</i> Kristen Palana <i>Mother of Dragons: Using Animation and Comics as Tools to Document the Multiple Realities of Early Parenthood</i> |
| CLOSING ADDRESS | 18.30-18.45 | |

ABOUT THE SPEAKERS

PAUL WELLS

Professor Paul Wells is Director of the Animation Academy, Loughborough University, UK. He has published widely in Animation Studies, including 'Understanding Animation', 'Re-Imagining Animation' and the forthcoming 'Animation, Sport and Culture'. He is also an established writer and director in film, TV, radio and theatre, and conducts consultancies and workshops worldwide based on his book, 'Scriptwriting'. His most recent documentary is 'Mackinnon & Saunders: A Model Studio', featuring Tim Burton. He is also Chair of the Association of British Animation Collections.

Comfort in Caricature; Adapting British Comics into Cartoons

Where America and Japan have seen a clear relationship between their comics tradition and animation, Britain has had a more reticent and uneasy connection between the two forms. Specific adaptations have been surprisingly few and far between, animation studios largely preferring to work with other visual sources, mainly related to the political cartoon, and broader traditions in children's illustrated literature and social satire. Even so, there is still clear evidence of the influence and affect of British comics on British animation, from the appearance of Pip, Squeak and Wilfred to Nick Park's 'soccumatic' to the vulgarity of Viz and Modern Toss. This discussion will look at the adaptation of British comics into cartoons, looking at the methods of adaptation, and the evolution of the British sense of humour. Rather than a spectacle of American or Japanese speed, slapstick, savagery and surrealism, this is a story of wit, whimsy and wishful thinking. As Wallace would have it, 'all the goals, none of the fuss!'.

PHIL PARKER

Phil Parker, director of NyAC, a multiplatform production company, is one of Europe's leading development consultants - productions include 'Wallace and Gromit - Curse of the Were Rabbit' & 'Terry Prachett's - Hogfather'. He founded the UK's most successful screenwriting course, whose graduates went on to win several BAFTA's, the Palme D'Or and be Oscar nominated.

Phil is currently working with Human Ark on the adaptation of 'Diplodocus' from Polish comic book series, and 'Netobi' an animated TV series based upon the human immune system.

Phil is also the author of the 'Art and Science of Screenwriting'(intellect), and 'Introduction to Screenwriting' (UK Film Council).

From Comic Incidents to Dramatic Narrative - finding the dramatic spine

Why adapting comic incidents, both in prose and comic books, proves so difficult.

Using a classic Polish comic book, and a major English writer's dramatic world this presentation will seek to provide a clear set of reasons as to why this type of work often fails in translation in animated form. It will also seek to show how to review a comic book's characters, their stories, and the incidents with a view to creating a dramatic spine.

The aim of the talk is to illustrate the differences between the dramatic structural needs of the two different formats, and how animated TV series vary from animated feature films in their differing narrative needs.

ISAAC KERLOW

Isaac Kerlow is an artist and filmmaker whose work deals with change, interdisciplinary explorations, and the human condition. He is considered one of the pioneers of digital art, and continues to create with both digital technology and traditional techniques.

Currently Isaac is Artist-in-Residence and Principal Investigator at the Earth Observatory of Singapore. He is also Founding Dean and Professor at the School of Art, Design and Media (ADM), the Nanyang Technological University (NTU).

Between 1995-2004 Isaac worked at Disney, in Los Angeles, experimenting with new media in entertainment, moviemaking, animation and games. In his early academic career Isaac was the Founding Chairman of the Department of Computer Graphics and Interactive Media at Pratt Institute in New York City, and the youngest full professor ever tenured at that institution.

Some of his recent projects include Earth Girl 2: Preparing for the Tsunami; Earth Girl: The Natural Disaster Fighter, the EOS Knowledge Capsules, Sudden Nature, and Mayon: The Volcano Princess.

Isaac is also the author of several best-selling books, including the successful 4th edition of *The Art of 3D Computer Animation and Effects* published by Wiley and translated to Chinese, Japanese and Russian.

Isaac is an active participant in international seminars and festivals. He was Festival Director for the SIGGRAPH!2010 Computer Animation Festival, on the Advisory Board of FMX, and the technology committee of the American Society of Cinematographers. During 2009 Isaac was Artist-in-Residence at Microsoft Research Asia in Beijing, China.

www.kerlow.com

Adapting Villager Tales to Mainstream Contemporary Storytelling

Human life in small villages has been the source of many world legends and popular folklore. Today stories born in remote underdeveloped areas continue

to catalyze the human experience even as human migration to large cities is a worldwide trend. The apparent simplicity and the subtle complexity of village

life brews characters and plotlines with archetypal attributes. Villager tales can easily travel between continents and across cultures.

This presentation examines some of the challenges faced by contemporary storytellers in adapting small village tales to mainstream contemporary storytelling. The adaptation challenges range from structural issues to the requirements of new storytelling spaces such as interactive media and interactive games. A few case studies are used to illustrate the concepts discussed.

HANNES RALL AKA HANS-MARTIN RALL

Associate Professor (tenured) at the School of Art, Design and Media (ADM) at Nanyang Technological University (NTU), Singapore.

He is currently Area Coordinator of the Digital Animation Program at ADM.

Hannes Rall has shown his award-winning animated short films in over 150 film-festivals worldwide. He has been an invited speaker for workshops and conferences in more than 20 countries. His 2013 film „The Cold Heart“, adapted from the novel by the famous German writer Wilhelm Hauff, has screened in 44 festivals (March 2014) and won several awards.

All of his adaptations of classic literature as animation have been awarded the “Seal of Approval: Highly Recommended“ (FBW-Praedikat: besonders wertvoll).

Hannes will be keynote-speaker at the RENDER-conference at Melbourne International Animation Festival in June 2014.

Adapting Shakespeare’s “As You Like It” as an Animated Short Film

This paper will examine the challenges and possibilities encountered in adapting one of Shakespeare’s most famous plays for animation in a trans-cultural context:

“Wayang Kulit As You Like It”: An adaptation of the famous Shakespeare play as an animated short-film inspired by the style of the Southeast Asian shadow puppet play “Wayang Kulit”. This is a highly interdisciplinary research project carried in collaboration with Prof. Michael Dobson, Director of the Shakespeare Institute, Stratford upon Avon. It explores the rich opportunities created by re-inventing the visual narrative of the play in an innovative fusion of styles.

RADA BIEBERSTEIN

Dr Rada Bieberstein is a lecturer in Media Studies at Tübingen University. Her present research interest lies in the field of visual aesthetics. She has co-authored the documentary on silhouette animation pioneer Lotte Reiniger (Lotte Reiniger – Dance of the Shadows 2012, d: Marschall, Bieberstein, Schneider, p: University of Tübingen, Eikon Südwest, Arte).

Contact: rada.bieberstein@uni-tuebingen.de

Animated Adaptations of Fairy Tales and the Arts

The prominence of fairy tales in the history of animated adaptations manifests itself in production numbers and a great variety of techniques and styles ranging from drawing (Disney) and stop-motion (DEFA) to computer animation (Dream Works Animation). This paper looks at particular aesthetic features of animated fairy tale adaptations embedding them in critical observations that explore the visual codes of the language of animation.

Fairy tales offer narratives through which children can negotiate and rehearse conscious and unconscious emotional and psychological conditions (Bettelheim 1969). This paper links Bettelheim's psychological observations and Paul Wells' concept of "subjective correlative" (2007:203-204), particularly the point about animation's potential to express emotional and psychological conditions, to the aesthetics of animated adaptations of fairy tales. It argues that in animated adaptations, especially silhouette animations, the employment of aesthetic forms from the fine arts projects the text's psychological dimension on a visual level.

Characteristic features of silhouette animation such as two dimensional space and black surface (Jouvanceau 2004) trigger the spectator's imagination and power to project himself into the animation. Selected fairy tale adaptations combine these features with aesthetic codes established in the fine arts (e.g. Art Nouveau or Op-Art) indicating for example metamorphoses, movement, dreams or vertigo. It is suggested here that these codes are employed to give a visualization of the psychological space of the fairy tale that adds to the silhouette's projection space.

Silhouette animated fairy tale adaptations are therefore used in this paper to bring together considerations about the language of animation and the aesthetic representation of the psychological dimensions of the fairy tale text.

MARIA KATSARIDOU

Maria Katsaridou is a Ph.D. candidate at Aristotle University of Thessaloniki. She is currently working on her dissertation which focuses on animation theory. She has studied European literature and civilization. Since 1998, she has been working as an animator in film and TV production.

Recent publications: Silent Hill: Adapting a Video Game, Literature/Film Quarterly Volume 41:4, Salisbury University, Maryland, U.S.A., (15/11/2013)

Transmedia Sherlock Holmes: Recent adaptations of Sir Arthur Conan Doyle's writings to video games

Sherlock Holmes is definitely a very well-known and popular hero and since 1887, when he first appeared in Sir Arthur Conan Doyle's writings, hundreds of adaptations to films, TV series, animated series, comic books and video games have been produced, based on his character and his original stories.

This paper focuses on the original literature texts adaptations to video games, taking as a case study the six games of the Adventures of Sherlock Holmes (Frogwares) video game series. Through canonical texts which discuss games and digital media (Aarseth 1997, Jenkins 2008, Ryan 2004, Tavinor 2007, Brown & Krzywinska 2009), contemporary film adaptation theory (Leitch 2009, Stam & Raengo 2005) and semiotic methodology (Greimas), this paper analyses and examines the narrative outcomes in the Sherlock Holmes' literature texts adaptations to video games and also it aims to address the issue of the adaptation of literature texts to interactive narratives, such as video games.

- studied Film Studies, Media Studies and British Studies in Mainz and Edinburgh - graduated from Johannes Gutenberg-Universität Mainz in 2007 - news and features editor for media journal "epd medien" (Frankfurt) (Jan 2009 - Feb 2010) - film programmer and online editor for TV station 3sat (Mainz), where he co-curated the annual animation film season "TrickReich" (Aug 2011 - Dec 2013) - currently head of PR for Deutscher Evangelischer Kirchentag in Stuttgart - blogs about digital aesthetics, franchised narratives, animation and more at "Real Virtuality" (<http://www.realvirtuality.info>) - working on a book about continuity in serial narratives.

The Operational Aesthetic of Marvel's Cinematic Universe

When Guardians of the Galaxy hits movie theatres this August, it will probably be yet another box office success for Marvel Studios. It will also be another piece in the astounding puzzle that Marvel Studios is building, producing a series of big budget films that share a universe and a sort of supra-narrative, but not a linear story. And while people will come for the action and the talking raccoon, they might stay for the experience of watching a plan come together.

Jason Mittell, writing about complex contemporary TV shows, calls this fascination with narrative consonance the "Operational Aesthetic", a term he borrowed from Neil Harris, who used it to describe the success of 19th century showman P. T. Barnum.

The "narrative special effect" (Mittell) that is at work here, fits perfectly for a cinematic continuity adapted from comic books, because it has long been established there. American superhero comics have gone to great lengths to keep their interweaving, decade-old narratives aligned in the same universe, even staging cataclysmic events across all series to retroactively explain continuity errors and escape narrative cul-de-sacs. The paper will highlight both the narrative and economic intricacies of Marvel Studio's cinematic universe plan, link it to the concept of the operational aesthetic and trace back its origins to their comic book counterparts. It will show where the "shared universe" concept of the Marvel comic books finds both limitations and new opportunities in the adaptation process and how the operational aesthetic differs in each medium.

Martina studied Visual Communication Design with emphasis on illustration and animation in Germany before graduating from the Royal College of Art with an MA in Animation. She lives in London and works in commercial film making as freelance animator, illustrator, storyboard artist and lomographer. Her animations have been presented worldwide at International festivals and her illustration work, moving image installations, photography and sculptures were exhibited in Britain and Germany. Martina teaches as a Senior Lecturer on the BA Illustration/Animation Course at Kingston University in London. In 2010 she was appointed Professor for Animation in the Visual Communication Design department at the Kunsthochschule Kassel in Germany.

Random House Live Projects

Imagine you are required to create a 30 second animation to promote online the launch of the book of an established author selected by one of Britain's key publishing houses, Random House. Set up as an exclusive collaboration this professional pitch competition is part of the curriculum 3rd year animation students have faced every year since its launch in 2010 while studying for their degree on the BA Illustration/Animation course at Kingston University in London. This paper will reflect on their journeys by highlighting requirements, challenges and opportunities encountered in the process of production.

Set up as live-projects students were introduced to the books of world leading authors including Salman Rushdie, Misha Glenny, the 'World of Wonders' series and novelist Karl Ove Knausgaard. Whilst such projects create opportunities for them to work in a 'real' professional context by meeting and presenting to 'the client', they also provide a framework of flexibility and innovation, which challenges and facilitates a variety of different interpretations.

This is their chance to take the reader on an amazing journey by pushing boundaries both in their approach to technology and storytelling. They are encouraged to dissect and reassemble given story lines while having their own voices heard. Each project featured in this paper, has challenged ways of adaptations by co-operatively validating, analysing and negotiating moving image in the context of written words.

The aim of this exercise is not the literal interpretation of the text as we encourage the students to explore and test the unexpected.

FRANCOIS CHALET

François Chalet is working as a visual artist since 1997 in Zurich, Switzerland. He is acting in the fields of illustration, animation, installation, performance and multiplatform projects. He works for national and international clients like Fantoche, Ebay, Philippe Starck, Nuit Blanche Paris, Centre George Pompidou, the dance company Thomas Duchatelet, and many more.

Between 2008 and 2014 he was professor for motion design in Berlin at the University of Applied Sciences BTK, taught animation at cast at the Zurich University of the Arts and was head of programs for the bachelor animation at the Lucerne University of Arts & Design where he is teaching expanded animation.

Caspar-Innovative ways of Publishing

Francois Chalet's project "Caspar" features 3 years of daily Facebook-illustrations and he plans to also turn it into a short animated cartoon in 2014/15 financed through crowdfunding. The book "Caspar" is being published by the "Echtzeit-Verlag" in March 2014, a sophisticated literary publishing house and the book doesn't even feature a single text!

BERND ZYWIETZ M.A.

Born 1975 in Worms

Recent position: lecturer in Film Studies; Institute for Film, Theatre and Empirical Cultural Studies, Johannes Gutenberg-University Mainz (since 2011)

- studied Film Studies and Mass Media Studies at Johannes Gutenberg-University Mainz (2002-2007)

- PhD student in Mainz and at the Institute of Media Studies at Eberhard Karls University Tuebingen (2008-2014); topic: "Terrorism in feature films" (submitted)

- further academic research focuses: media convergence, transmedia narratology, popular culture and society, contemporary German cinema

- works as journalist, author and editor

"De-animating movies" - Modes, regulations and limitation of adapting feature films into movie comics

Before the days of comic books ruling movies, movies ruled comic books. Adaptations of films for comics together with the almost forgotten "interstage", the fotonovela (or more specific in Germany: the "Film-Foto-Roman") as "tactile representations of the movie with which they correlated" (Carrillo / Thomas, 1983), not only were a lucrative article of merchandising alongside novelizations, accompanying the main product's theatrical release. Movie comics were (and are), even if underrated, an art form in itself, able to give insight into unexplored aspects of the cinematographic story and its representation and alter or even enhance the movie's own aesthetic style - thus expanding and deepening the audience's (or reader's) experience.

Yet again the de-animation of moving pictures in(to) movie comics come along with significant questions and challenges: How balance individual drawing style and translational "truthfulness" to the photographic image? How to cope with the visual and narrative abundance, including affects and information offered by animations, motions and dynamics of (and inside) the cinematographic frames?

In my presentation, illustrated, i.a., by the James Bond film Licence to kill and the accompanying (German) fotonovela and the (international) movie comic, I would highlight some of the mayor artistic possibilities and aesthetical and practical problems in adapting feature films' moving pictures in static comic panels. Based on that, I would outline a basic methodological model for describing, analyzing, comparing and evaluating movie-comic-translations and its implicit time-based, thus transitory character.

NILS OSKAMP

Nils Oskamp, born 1969, is a German comic artist, animator and illustrator, living in Hamburg. He is currently working on his first graphic novel, "The Story of Three Stones".

He is also developing a script of this story for an animated movie. He started to develop the story at Atelier du Marquis in Angoulême and several times at the Comicseminar Erlangen. The french Editor Casterman has interest in this Story.

He is also working on a 2nd project, an animated documentation (with live action scenes) of the maritime live of Jack London, connected to the Graphic Novel "The Seewolf" from the french comic Artist Riff Reb's.

The Story of Three Stones

Nils Oskamp will deliver a talk about his work on the development and creation of his first graphic novel "The Story of Three Stones". He is also developing a script of this story for an animated movie. He started to develop the story at Atelier du Marquis in Angoulême and several times at the Comicseminar Erlangen. The French Editor Casterman has interest in this Story.

CATHERINE MUNROE HOTES

Catherine Munroe Hotes is an independent scholar and author of the blog Nishikata Film Review and the wikis Japanese Women Behind the Scenes and the Japanese Animation Filmography Project. She is a specialist in independent animation, anime, women directors, and in the relationship between poetry and cinema. Current research projects include a book on the history of Japanese independent animation and an ecocritical study of anime. She has a PhD in Film and Visual Culture from the University of Exeter, UK. She has taught film and literature in Canada, Japan, England, and Germany. In recent years, she has lectured in Animation History and North American Language and Literature at Philipps-Universität Marburg and curated events at Nippon Connection Film Festival in Frankfurt.

Distorted Memories: Akino Kondoh's Artistic Journey through Illustration, Painting, Manga, and Animation

*The avant-garde animated shorts of New York-based Japanese artist Akino Kondoh are not adaptations but rather act as a natural creative extension of the themes and motifs that she explores in her illustrations, paintings and manga. She plumbs the depths of her childhood memories to find the inspiration for the dark, nightmarish world she creates with her art. Animation's affinity with the expression of time and memory have allowed Kondoh to expand her storytelling art by experimenting with movement, sound (particularly the onomatopoeia), and music in her hand drawn and painted films *The Evening Traveling* (2001-1), *Ladybirds' Requiem* (2005-6) and *Kiya Kiya* (2010-11). This paper contextualizes Kondoh's art in the traditions of alternative manga and independent animation, examining in particular the influence of the late Prof. Masahiro Katayama in opening up the possibilities of animation to Kondoh and her graphic design peers (Mirai Mizue, Oscar-winner Kunio Kat , et al.) at Tama Art University in the early 2000s.*

Raz Greenberg is a PhD candidate at the Hebrew University, researching animation as text. Articles based on his research have been published at The Journal of Film and Video, Literature Film Quarterly, and another article by him is set to appear at the first issue of the new Innovative Research in Japanese Studies Journal. He also wrote entries devoted to the works of Japanese manga artist Osamu Tezuka to the manga volume of Salem Press' Graphic Novel Companion, and curated two exhibitions devoted to comics and animation at the Yehiel Nahari Museum of Far-Eastern art in Ramat-Gan, Israel.

The Roots of Hayao Miyazaki's "My Neighbor Totoro" in Animated Adaptations of Classic Children's Literature

Submitted by: Raz Greenberg, The Hebrew University, razgrn@yahoo.com

Hayao Miyazaki's 1988 feature "My Neighbor Totoro" is arguably the film that gained Miyazaki his international acclaim as Japan's and one of the world's leading directors of animated features, attracting the attention of such figures as acclaimed Japanese director Akira Kurosawa and influential film critic Roger Ebert. This critical attention demonstrates Miyazaki's ability to appeal to both the audience in his native Japan and all over the world, and as the proposed presentation intends to show, part of this appeal can be attributed to the influence of western literature on the film.

Though "Totoro" is Miyazaki's first feature to take place in Japan and can in a sense be called his first truly Japanese film, as opposed to the cosmopolitan (pseudo-European or futuristic-post-apocalyptic) scenery of his previous films, classic works of western children's literature were an equally strong influence on the film. These works gained popularity with the Japanese audience during the 1970s through animated television adaptations that Miyazaki was involved with - notably "Heidi, Girl of the Alps" (1974), and "Anne of the Green Gables" (1979) and "Panda, Go Panda!" (the title of two short films, released 1972 and 1973, that were unofficial adaptations of the Pippi Longstocking novels) "My Neighbor Totoro" is strongly influenced in both narrative and visuals, by Miyazaki's work on these adaptations: from the struggle with orphanhood (or the fear of it), through the connection between childhood and nature to the celebration of childhood as an ideal period that nonetheless must come to an end.

Ajay Kumar Tiwari is a practicing Animator and Design Educator. He is currently teaching at National Institute of Design (NID), Ahmedabad in India. He has taught courses and guided students' projects in multiple design disciplines including Animation, New Media, Film, Graphics, Digital Experience Design and Toy & Game Design. His areas of expertise include Screenwriting, Experimental Animation, Sequential Graphic Narrative and Production Process. Ajay studied Microbiology and Botany before exploring his career in Animation and Storytelling and has special interest in cross-disciplinary Animation Practice and Research, especially in the areas of Education and Healthcare.

Ajay has done an internship with World Health Organization (WHO), Regional Office for Europe, Copenhagen in Denmark and was a Resident Artist at University of Ideas (UNIDEE), Cittadellarte, Fondazione Pistoletto, Italy. He has presented his paper on Experimental Animation in 2nd International Conference on Illustration and Animation (CONFIA) in Portugal and has participated in International Workshops and Conferences including First International Digital Media Meeting (PRIMN) in France, Les e-magicians - the European meeting of young digital creation in Valenciennes, France and was recently invited as a Guest Artist in 2014 Reykjavik Visual Music - Punto y Raya Festival held at Reykjavik, Iceland.

He writes occasionally (fiction and poetry) and likes reading and traveling when he is not animating or teaching.

Automatic Animation and Poetry of Forms

This paper reflects on the creative output and emergence of Animation as a Poetry of Forms during a participatory Automatic Animation workshop that I co-conducted at Listasafn Reykjavíkur (Reykjavik Art Museum), Iceland during Reykjavik Visual Music - Punto y Raya Festival 2014. The participants actively engaged in a collaborative-subconscious-creative-expression exercise through spontaneous responses to each other's drawings in a series of short duration, time bound, cyclical modules that offered avenues of playful experience of the creative process, very much like the surrealist exquisite corpse games. The resulting creative expressions on paper i.e. the drawings, scribbles and color explorations, represented individual units in a frame-by-frame transformation over time. This led to emergence of an animation that was more of a collective poetic expression than an author-centric-character-driven visual narrative, was primarily process bound than product oriented and brought forth visual associations and meanings that were discontinuous, unconventional, humorous and sometimes bizarre. It posed a challenge to the

conventional way of creating, experiencing and understanding the art of animation and stimulated a critical discussion about the significance of subconscious, irrational and chance occurrences in the creative process. At the same time it also initiated a critical dialogue about the predominantly practiced and taught industrial-production-pipeline method of animation production and auteur animation-making while exploring experimental approaches of creating animation within a Participatory Art milieu.

Kristen Palana is an American/Portuguese multimedia artist based in Rome, Italy. She has taught digital media, art, and communication courses in the United States and Italy for over thirteen years, as well as offered art and multimedia courses in North America, Europe, Asia, and Africa at sold-out international conferences as well as in dirt floor schoolhouses in remote villages. Kristen currently is a tenured Associate Professor of Digital Media and the Director of the Film and Digital Media Program at The American University of Rome.

Her fine art/multimedia animations routinely screen in international film and animation festivals and have won a number of awards. They have also been featured in DVD compilations, traveling international tours, and in online campaigns. Kristen also works on video, graphic design, illustration, web, and interactive projects independently, as well as for clients and non-profit organizations.

The vast majority of her work promotes positive social change. Kristen's number one interest is helping people in developing countries overcome poverty and lack of opportunities. She uses multimedia projects and tools to help raise awareness and continuously attempts to foster a sense of social responsibility in her students by having them partake in real-world multimedia projects for non-profit organizations in Rome and beyond whenever possible. Please feel free to visit her online portfolio at

<http://kpalana.com>.

Mother of Dragons: Using Animation and Comics as Tools to Document the Multiple Realities of Early Parenthood

Few artistic mediums have the potential to explore thoughts, abstract concepts, memories, and mindsets like animation and comics. The animator or comic artist (like the writer or painter) is free to recreate, invent, explore, and interpret ephemeral emotions and remembered events in a way that is not limited just to video footage, witness interviews, or literal dramatizations found in typical filmed documentaries.

*In this presentation, I will discuss how animation and comics can be used as tools to document real life events as well as specifically present two works in progress that I am working on simultaneously during my sabbatical from The American University of Rome. Both projects aim to convey the dizzying highs and lows of life as a new parent as well as document my experiences as an expat mother birthing and raising young children in a foreign land. This *Too Shall Pass* is a fine art 2D animation with rotoscoped elements over home movies that takes an honest look at the euphoria, isolation, and depression of a new mother. It is being adapted from a poem originally written in a sleep deprived state back in 2011. *Grave Dancer* is my personal account in comic form of pregnancy, fear, and giving birth in Rome, Italy. Its first incarnation is as a text-only essay/script which will next be adapted into a twelve page comic chapter in a forthcoming graphic anthology entitled, "A Broad Abroad: Women Traveling Alone," to be published in 2015 in the USA.*