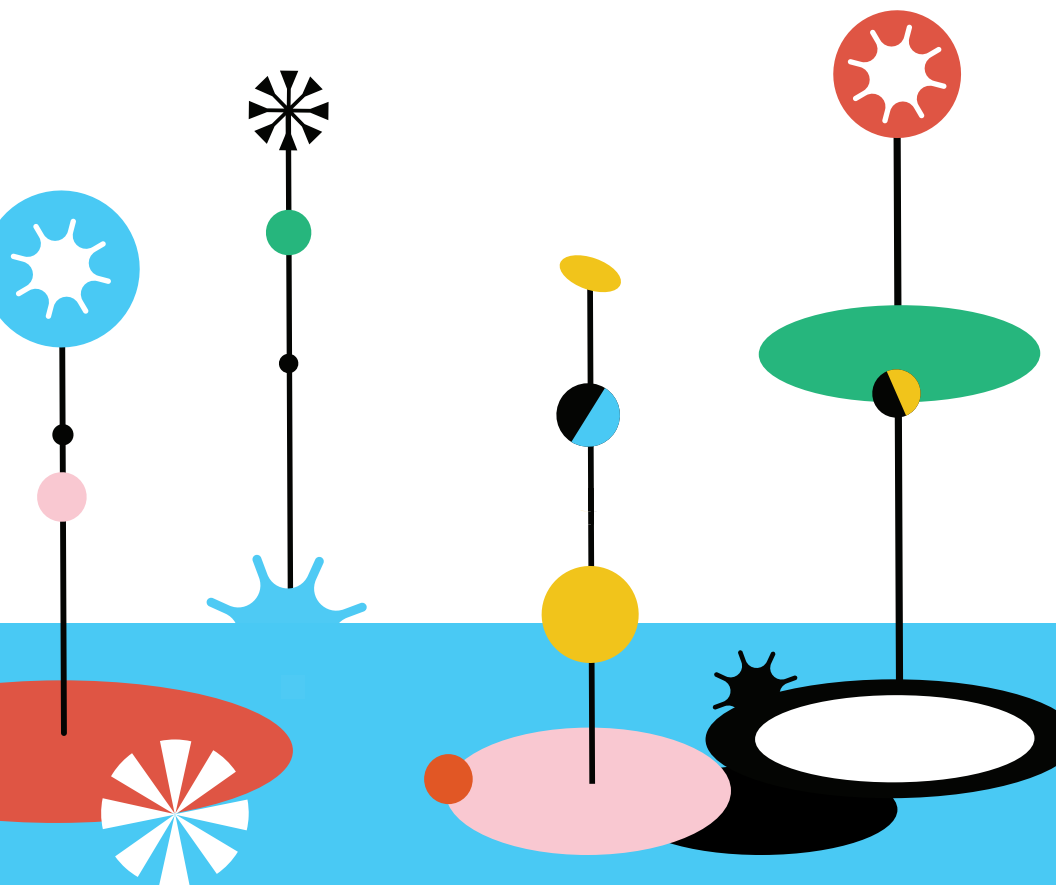


SCHEDULE

JUNE, 15 - 18, 2026

Pittsburgh PA

Brought to you by S.A.S & PA-XAA



WELCOME

The 37th society for animation studies will take place in the city of Pittsburgh (USA) from June 15 to 18, 2026. It will be hosted by the Pennsylvania Expanded Animation Alliance (PA XAA), in concert with the Children's Museum of Pittsburgh and Point Park University.

For this year's conference, we welcomed proposals engaging with the theme of "The Animate Experience." While this theme presents many productive interpretations, this conference will attempt to raise questions about animation as a way of processing extreme experiences that lead to such psychological states as affect and trauma. Over the four days, we hope to explore the potential and limitations of animation as a means of coping with experiences for animation makers and animation audiences and as a vehicle for social emotional learning.



The Pennsylvania Expanded Animation Alliance (PA-XAA) is an educational non-profit corporation dedicated to cultivating a proactive, resilient, and mutually supportive animation ecosystem in our region. We champion workforce development rooted in interdisciplinary collaboration; Science, Technology, Engineering, Arts and Math (STEAM) education; as well as expanded animation practices that go beyond conventional screen-based formats to explore immersive, performative, and pragmatic experiences across diverse aspects of life.

As part of a broader creative movement across Pennsylvania, PA XAA positions the state as a welcoming environment to connect, experiment, and together take the risks that will sustain our creative communities. We offer a civic and community hub for open conversation and artistic expression, amplifying the region's strengths as an affordable, idea-rich landscape—supporting innovation that redefines creativity, fuels entrepreneurial growth, and embraces evolving possibilities of animation in cultural, educational, and economic domains.

SCHEDULE



JUNE 15

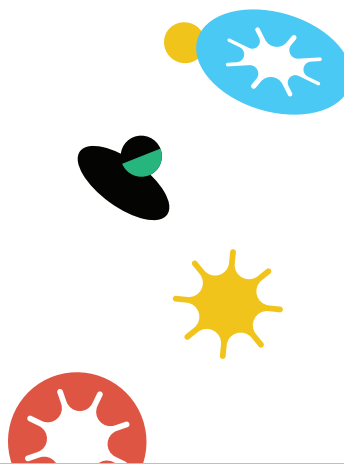
09:00 - 15:00	Emerging Researcher Seminar · Museum Lab · Gathering Space	
15:00 - 15:45	Registration · Museum Lab · Lobby	
15:45 - 16:00	Welcome · Museum Lab · Assembly Hall	page 16
16:00 - 17:00	Opening Plenary · Museum Lab · Assembly Hall <i>Welcome, Neighbors: Animating Care and Understanding</i>	page 16
17:00 - 19:00	Exhibition Opening Reception · Museum Lab · Galleries	

JUNE 16

08:30 - 09:15	Registration & Breakfast · Point Park · University Center <i>414 Wood St, Pittsburgh, PA 15222</i>	
09:15 - 09:30	Welcome & Announcements · Point Park · GRW Theater	
09:30 - 10:45	Keynote · Tanine Allison · GRW Theater <i>Legacies of Inequality in Motion Capture and Digital Imagemaking</i>	page 18
10:45 - 11:15	Break	
11:15 - 13:00	Panel 1A · GRW Theater <i>Sustaining Animation: One Year Later</i> Chair – Cristina Formenti	page 19
	Panel 1B · UC 212 <i>Situated Materialities</i> Chair – Alison Patterson	page 20
	Panel 1C · PLH Rehearsal Studio 1 <i>Technology 1: The Experience of Animation</i> Chair – Andrew Ames	page 20
	Screening 1 · PLH Rehearsal Studio 3	page 20

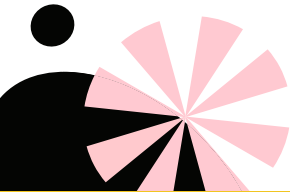
13:00 - 14:00	Lunch and Special Interest Group (SIG) Meetings · Lawrence Hall <i>212 Wood St, Pittsburgh, PA 15222</i>	page 21
14:00 - 15:45	Panel 2A · GRW Theater <i>Animating Asia as a Method</i> Co-Chairs – Chris Taylor and Edo Ernest dit Alban	page 21
	Panel 2B · UC 212 <i>Empathy Animated</i> Chair – David McGowan	page 21
	Panel 2C · Rehearsal Studio 1 <i>Mapping the Labyrinth of Practice-as-Research</i> Co-chairs – Sam Moore & Katerina Athanasopoulou	page 22
	Panel 2D · Rehearsal Studio 3 <i>Experience: Presence, Interactivity and Haptics</i> Chair – Chaz Evans	page 23
15:45 - 16:00	Break	
16:00 - 17:45	Panel 3A · GRW Theater <i>Small Wonders: Teaching Animated Short Films in the College Classroom</i> Co-chairs – Lynn Tomlinson and Nicholas Miller	page 23

16:00 - 17:45	Panel 3B · UC 212 <i>Animation in Anthropocene</i> Chair – Tim Jones	page 24
	Panel 3C · Rehearsal Studio 1 <i>Animating Technologies: Then and Now</i> Chair – Alison Patterson	page 24
	Panel 3D · Rehearsal Studio 3 <i>From Coping to Therapeutics</i> Chair – Boukary Sawadogo	page 25
19:00 - 21:00	Special Event · Harris Theater <i>809 Liberty Ave, Pittsburgh, PA</i> <i>Resilient Reels: Ukrainian Animation on Screen and in Conversation</i> Presented with Razom for Ukraine	page 25



JUNE 17

08:30 - 09:00	Registration and Breakfast · University Center	
09:00 - 10:45	Panel 4A · GRW Theater <i>Pedagogy 2: Inclusive Teaching</i> Chair – Pamela Turner	page 27
	Panel 4B · UC 212 <i>US Animation Histories 1</i> Chair – Colleen Montgomery	page 28
	Panel 4C · Rehearsal Studio 1 Affect and Trauma 1: Documentary Chair – Olga Blackledge	page 28
	Screening 2 · Rehearsal Studio 3 <i>Q&A with: Mo Mahler: The Art of Weightlessness</i>	page 29
10:45 - 11:00	Break	
11:00 - 12:45	Panel 5A · GRW Theater <i>Animating Deep Time</i> Chair – Colin Williamson	page 29
	Panel 5B · UC 212 <i>US Animation History 2</i> Chair – Rob Ribera	page 29



11:00 - 12:45	Panel 5C · Rehearsal Studio 1 <i>Sound, Voice, Vision</i> Chair – Lisa Scoggin	page 30
	Panel 5D · Rehearsal Studio 3 <i>The Art of Practice: In Progress Workshop</i> Chair – Vanessa Sweet and Andrew Sonntag	page 30
12:45 - 13:45	Lunch and SIG Meetings · Lawrence Hall	page 31
13:45 - 15:00	Keynote · Brendan Burch & Wendy Willis GRW Theater <i>From Screen to Community: Animation and Its Role in the Public Dialogue</i>	page 31
15:00 - 15:15	Break	
15:15 - 16:15	Annual General Meeting (AGM) · GRW Theater	
16:15 - 18:00	Panel 6A · GRW Theater <i>Testimony and Conflict</i> Chair – Valorie Jones	page 33
	Panel 6B · UC 212 <i>The 'Al'nimate Experience</i> Chair – Mihaela Mihailova	page 34

16:15 - 18:00

Panel 6C · Rehearsal Studio 1

page 34

Global Contexts 1

Chair – Anna Blagrove

Panel 6D · Rehearsal Studio 3

page 35

Fun and Grotesque in the Cartoon Classroom

Chair - Michael J. Meindl

The Notorious SAS Pub Quiz

page 35

Southern Tier Brewery PGH

316 North Shore Drive, Pittsburgh, PA 15212



JUNE 18

08:30 - 09:00	Registration and Breakfast · University Center	
09:00 - 10:45	Panel 7A · GRW Theater <i>Expanded Anime</i> Chair – JS Wu	page 36
	Panel 7B · UC 212 <i>Contemporary Hollywood</i> Chair – Barbara Burgess-Lefebvre	page 37
	Panel 7C · Rehearsal Studio 1 <i>Fragmented Materialities</i> Chair – Kristian Lauth Schaeffer	page 37
	Panel 7D · Rehearsal Studio 3 <i>Animating Memory</i> Chair - Malcolm Cook	page 38
10:45 - 11:00	Break	
11:00 - 12:45	Panel 8A · GRW Theater <i>Microtalks</i> Chair – Brendan Burch	page 38
	Panel 8B · UC 212 <i>Live Performance</i> Chair –TBD	page 39

11:00 - 12:45	Panel 8C · Rehearsal Studio 1 <i>Affect and Trauma 2: The Posthuman</i> Chair – Becky James	page 39
	Screening 3 · Rehearsal Studio 3 <i>Q&A with: Hong Huo, Zahra Salarnia, Noam Di Giulio & Kristen Lauth Shaeffer</i>	page 39
12:45 - 13:45	Lunch and SIG Meetings · Lawrence Hall	page 40
13:45 - 15:00	Panel 9A · GRW Theater <i>Science and Medicine</i> Chair – Tom Klein	page 40
	Panel 9B · UC 212 <i>Animation Philosophy, Cognition and Community</i> Chair - Philippe Vaucher	page 40
	Panel 9C · Rehearsal Studio 1 <i>Immersive Animation Workshop</i> Chair – Jack McGrath	page 41
	Tour · Hillman Library Room 340 <i>University of Pittsburgh Archives & Special Collections</i> <i>University of Pittsburgh</i> 3960 Forbes Ave, Pittsburgh, PA 15260	page 41
15:00 - 15:15	Break	



15:15 - 17:00	Panel 10A · GRW Theater <i>Aesthetics and Ideology</i> Chair – Andy Buchanan	page 42
	Panel 10B · UC 212 <i>Feminist Aesthetics and Practices</i> Chair - TBD	page 42
	Panel 10C · Rehearsal Studio 1 <i>Global Contexts 2: Europe</i> Chair – Cristina Formenti	page 43
	Panel 10D · Rehearsal Studio 3 <i>Lines of Flight</i> Chair – Johannes DeYoung	page 43
17:00 - 17:15	Break	
17:15 - 18:30	Keynote · GRW Theater Marge Dean	page 44
18:30 - 18:45	Closing and Acknowledgements	
19:30 - 21:30	Closing Night Event WQED Fred Rogers Studio <i>Fissures</i> 4802 5th Ave, Pittsburgh, PA, 15213	page 45



JUNE 19

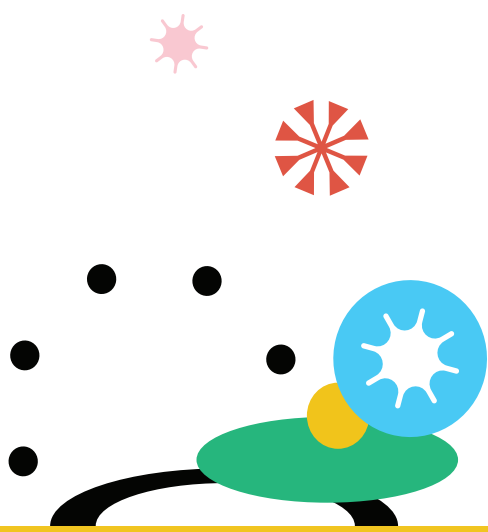
09:00 - 17:00	Excursion Frank Lloyd Wright's Fallingwater and Ohiopyle State Park <i>Advance Ticket Required</i> Plan to meet your assigned vehicle at the Omni William Penn Hotel at 8:45am. We will depart at 9am to meet our 11am reservation at Fallingwater.	page 46
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JUNE 20

10:00 - 17:00	Informal "Day 6" Excursions Members are looking for gallery buddies to experience three of the Steel City's best collections. Groups will form during the conference. 59th Carnegie International · Carnegie Museum of Art Open 10:00-20:00 Mattress Factory Open 11:00 - 18:00 Andy Warhol Museum Open 10:00-17:00	page 46
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ONGOING

June 15 - June 18	Animation Reading Corner Hillman Ground Floor	page 47
June 15 - Sept 5	The Animate Experiance Museum Lab In partnership with The Children’s Museum	page 47



JUNE 15

14:00 - 15:45

WELCOME

Museum Lab - Assembly Hall

- Society for Animation Studies Co-presidents - Cristina Formenti & Mihaela Mihailova
- Pennsylvania Expanded Animation Alliance President - Johannes DeYoung

16:00 - 17:00

OPENING PLENARY

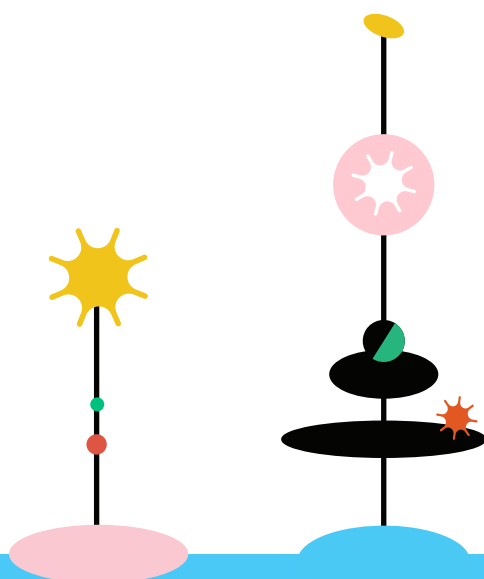
Museum Lab - Assembly Hall

Welcome, Neighbors: Animating Care and Understanding

- Danielle Linzer - Senior Director of Education, Learning, & Research at Children's Museum of Pittsburgh/MuseumLab
- Arielle Reed Radack - Producer, Daniel Tiger's Neighborhood, Fred Rogers Productions)
- Melanie Harke - Director of Interactive, Fred Rogers Productions
- Dr. Tim Jones - Vice President of PA-XAA; Associate Professor and Director of the Academic Media Center at Robert Morris University.

This plenary panel convenes leaders from children's animation, education and experience design to explore how animated storytelling and interactive media help audiences navigate complex emotional and developmental experiences. Representing the Children's Museum of Pittsburgh, Fred Rogers Productions and the Pennsylvania Expanded Animation Alliance, the panel will reflect on their organizations and missions, highlighting the unique capabilities of animation to represent difficult realities with care, clarity, and creative empathy. This discussion examines how animated series, exhibitions, and interactive experiences can foster emotional learning, resilience, and meaningful connection for children and families.

The conversation will examine the relationship between linear series and immersive media and the social value of co-viewing and co-play in an algorithm-driven landscape. Panelists will discuss collaboration with child-development experts, approaches to presenting difficult topics in age-appropriate ways, and how their work fosters intergenerational connection. Additional themes include career pathways, professional growth, and the role of research across academic and production contexts. The session concludes by reaffirming shared values and responsibilities, identifying overlooked priorities, and dedicating time for open discussion to launch these questions and continue exploring them throughout the conference.



09:30 - 10:45

KEYNOTE : TANINE ALLISON

GRW Theater

LEGACIES OF INEQUALITY IN MOTION CAPTURE AND DIGITAL IMAGEMAKING

Scholars and journalists have established that digital and AI-based technologies have built-in biases, particularly around gender and race. This presentation illuminates the ways that similar biases shape computer animation and digital performance technologies, including motion capture and digital de-aging. Scholar and former Pixar scientist Theodore Kim has asserted that whiteness shapes computer graphics research on a fundamental level. I show how the implementation of digital imagemaking technologies into the film industry demonstrates bias as well.

Through the conceptualization, design, and casting (through motion capture) of computer-generated characters, the film industry exposes its fascination with the possibility of racial transformation through animation. This phenomenon goes all the way back to early animation and stop-motion techniques, such as Melies' race-switching films (*Off to the Bloomingdale Asylum*, *In the Barber Shop*). My talk will focus mostly on the integration of motion-capture technology into live-action films in the late 1990s and early 2000s. Prominent figures like actor Andy Serkis and directors Peter Jackson and James Cameron claim that motion capture has a special ability to end the practice of typecasting and let any person play any role, regardless of whether their gender, race, disability, or other aspect of identity matches the part. Serkis even imagined himself playing Martin Luther King Jr. and a Black actor playing Abraham Lincoln. However, a look at cases ranging from Jar Jar Binks in *Star Wars: The Phantom Menace* to the most recent *Avatar* films shows how typecasting continues to play a role in how these parts are cast, designed, and promoted publicly. Discourses of equality and colorblindness





ultimately cover over a much shadier history that has resulted in the dominance of White men in digital performance roles. Moreover, as I will address in my talk, these legacies of inequity also find their way into more recent technologies, such as deepfakes, virtual reality, and generative-AI.

Dr. Tanine Allison is a regular contributor to the Society for Animation Studies and serves as Associate Professor and Arthur Blank NEH Chair in the Humanities and Humanistic Social Sciences in the Department of Film and Media at Emory University in Atlanta, Georgia, USA.

Her research and teaching focus on CGI, visual effects, and animation, with particular attention to digital performance technologies such as motion and performance capture, digital de-aging, AI and deepfakes, and morphing.

She is the author of *Destructive Sublime: World War II in American Film and Media* (Rutgers University Press, 2018), which examines how on-screen combat can be both aesthetically and politically radical. Her current research explores how conceptions of race and gender shape the casting and design of computer-generated characters, investigating the racial formations underlying many of Hollywood's most prolific and celebrated figures—from Gollum to Avatar to Black Panther. Find more details on Dr. Allison at: www.tanineallison.com

11:15 - 13:00

PANEL 1A

GRW Theater

SUSTAINING ANIMATION: ONE YEAR LATER

Chair – Cristina Formenti

- "In Search of Sustainable Animation: Digital Animated Aesthetics and Their Different Materialities" Cristina Formenti, University of Groningen, Groningen, Netherlands
- "Erasing Icons: Animation as a Lens on Species Loss" Sara Gevurtz, Auburn University, Auburn, United States
- "Algorithmic Ecological Animation from Citizen Science Observations" Stephanie Andrews, RMIT, Melbourne, Australia
- "From brush to digital pencil: technical hybridization in design and artistic animation inspired in the nature of Spanish Wetlands" EVA M^a MOCHOLI, EASD Valencia, Valencia, Spain & CARMEN CHOFRE EASD Jerez, Jerez, Spain

11:15 - 13:00

PANEL 1B

UC 212

SITUATED MATERIALITIES

Chair – Alison Patterson

- “Change as Performance in Animation: Affect and Abstraction in Teclópolis” Alejandro R. González, Universidad Nacional de Córdoba, Córdoba, Argentina. Universidad Nacional de Villa María, Villa María, Argentina. Universidad Provincial de Córdoba, Córdoba, Argentina
- “Reframing Indexicality in Stop-Motion Animation: A Semiotic Analysis of Coupling Relationship (2025)” Jesse Hu, Brunel University of London, London, United Kingdom
- “Do Bones Dream of Dancing: Found Object Usage in Stop Motion Filmmaking” Vivian Kong California Institute of the Arts, Valencia, United States
- “Drawn Inside: Hidden Lives Illuminated and the Animation of Carceral Experience” Eli Boonin-Vail, University At Albany, Albany, United States

11:15 - 13:00

PANEL 1C

PLH Rehearsal Studio 1

TECHNOLOGY 1: THE EXPERIENCE OF ANIMATION TECHNOLOGIES

Chair – Andrew Ames

- “Breaking the Loop: Tangible Zoetropes and Embodied Affect in MR/VR Environments” Yoriko Murakami, Yui Takagi, Hisashi Sato, Kanagawa Institute of Technology, Atsugi, Japan
- “The Wireframe at Day’s End: Hidden Meaning inside the CG Model” Chaz Evans, University of South Carolina, Columbia, SC, United States
- “Animating Uncertainty: Cultural Responses to Generative AI Adoption” Mihaela Mihailova, San Francisco State University, San Francisco, United StatesExperience”

11:15 - 13:00

SCREENING 1

PLH Rehearsal Studio 3

Q&A with:

- María Lorenzo Hernández: Microcosmos. A Cabinet of Curiosities
- Corrie Francis Parks: SKRFF
- Meghan Cook: Patch
- Abbey Paccia: Spiral

13:00 - 14:00

LUNCH & SPECIAL INTEREST

Lawrence Hall

GROUP (SIG) MEETINGS

212 Wood St, Pittsburgh, PA 15222

- AI in Animation - Convener: Andy Buchanan RMIT University, Melbourne, Australia
- Figurative Metamorphosis and Meaning - Convener: Carmen Hannibal, Royal College of Art, London, United Kingdom

14:00 - 15:45

PANEL 2A

GRW Theater

ANIMATING ASIA AS A METHOD

Co-Chairs – Chris Taylor and Edo Ernest dit Alban

- "Wanna do it? Experiencing or Visualizing Anime's Queerness" Edo Ernest dit Alban, Tulane, New Orleans, United States.
- "Anime as Difference" Jaqueline Ristola, University of Bristol, Bristol, United Kingdom.
- "Animating with(out) Korea" Grace Han, Stanford University, Stanford, United States
- "(Inter)animating Asia at the Expo: 1928, 1970, 2025" Chris Taylor, Johns Hopkins University

14:00 - 15:45

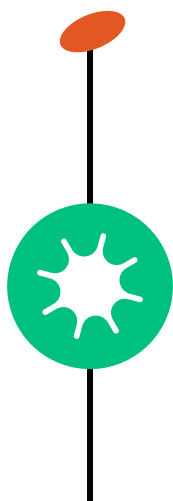
PANEL 2B

UC 212

EMPATHY ANIMATED

Chair – David McGowan

- "Animating Empathy in Translation: How Indian (Hindi)Dubs of Japanese Anime Reframe Bullying, Loneliness, and Mental Health" Khushboo Bansal, University of Delhi, Delhi, India
- "Mapping the Red Flag: Animation, Late Capitalism, and the "Animate Experience" of London Dating." Izzy Barszcz, University of The Arts London, London, United Kingdom
- "Mediated empathy: Creating safe distance or bringing closer to the event / Meta-Animation and Mediated Empathy in the Age of Image Saturation" François Giard, ulaval, Québec, Canada"
- "Inevitably Eerie: An Empathic Process-Philosophy for Animating the Artificially Intelligent." Ann Upton, Institute of Art, Design and Technology (IADT) Dun Laoghaire, Dublin, Ireland



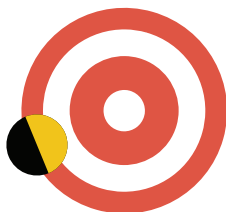
PANEL 2C***MAPPING THE LABYRINTH OF
PRACTICE-AS-RESEARCH***

Co-chairs – Sam Moore & Katerina Athanasopoulou

This online panel explores the methodological journeys of Animation practitioner-researchers, with Sam Moore as panel chair, and five more panel participants: Meghana Bisineer, Çağıl Harmandar, O. Haruna, Will Bishop-Stephens, and Katerina Athanasopoulou. The session begins with brief, recorded introductions by each panelist, followed by discussion instigated by Sam Moore. Practice and methods are discussed in a rigorous yet playful and engaging manner, followed up by conversation with the SAS members attending online, who will be posing questions and sharing their own approaches in terms of Practice as Research (PaR).

By mapping the labyrinth of practice, we invite a look into the personal journeys that the researchers take within the landscape of their research; the maps they draw and dance and share along; the dead ends, and the happy accidents. The panel consists of both established and emerging practitioner researchers, allowing a free-range discussion of the pleasures and pitfalls of practice-research within academia.

- Meghana Bisineer, California College of the Arts, San Francisco, United States
- Çağıl Harmandar, Tokyo University of the Arts, Japan
- O. Haruna, Loughborough University, Loughborough, United Kingdom
- Will Bishop-Stephens, University of the Creative Arts, Farnham, United Kingdom



14:00 - 15:45

PANEL 2D

Rehearsal Studio 3

EXPERIENCE: PRESENCE, INTERACTIVITY AND HAPTICS

Chair – Chaz Evans

- “Animating Presence in Experimental and Expanded Animation: Materiality, Performance, and Artistic Agency” Ahmad Khoshniat, The University of Texas at Dallas, Richardson, United States
- “From the Emotional Zone to the Disguised Gymnasium: Rotoscoping the Gamer in Jordan Mechner’s “Karateka” (1984) and “Prince of Persia” (1989)” Raz Greenberg, Tel Aviv University, Tel Aviv, Israel
- “Interactive Animation: Affective Involvement at the Intersection of Games and Animation” Jenna Caravello, UCLA, Los Angeles, United States

16:00 - 17:45

PANEL 3A

GRW Theater

SMALL WONDERS: TEACHING ANIMATED SHORT FILMS IN THE COLLEGE CLASSROOM

Co-chairs – Lynn Tomlinson and Nicholas Miller

- “Show of Hands: Teaching Animated Short Films Analysis” Lynn Tomlinson, Towson University, Towson, United States.
- “Making and Breaking Cinematic Structures” Amy Lee Ketchum, Philadelphia Animation Festival and Rowan University, Philadelphia, United States.
- “Foregoing The Formulaic: Experimentation In 2D Character-Based Short Animations” Miriam Harris Auckland University of Technology, Auckland, New Zealand.
- Animating the Literary Imagination: Short-form Animation in the Literature Classroom. Nicholas Miller, Loyola University Maryland, Baltimore, United States

ANIMATION AND THE ANTHROPOCENE

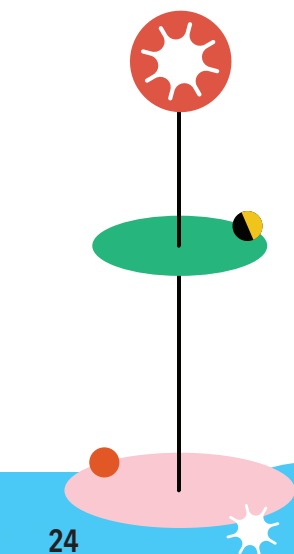
Chair – Tim Jones

- “Going Underground: Delving into the Subterranean Wasteland of Takahide Hori’s *Junk Head* (2017)” Robbie McAllister, Leeds Trinity University, Leeds, United Kingdom
- “Animating Kin: Oceanic Others and the Rejection of Pet-Making in Miyazaki’s *Ponyo*” Sanny Schulte, Eberhard Karls Universität, Tübingen, Germany
- “The Metaphor of Contamination in Eco-Dystopian Anime” Sylvie Bissonnette, Independent, Montreal, Canada
- “Animation Is Schizophrenia Itself: In the Context of Late Capitalism, How Do We Confront the Mental Illness That Pierces into Fiction?” Weijia Zeng, Peking University, Beijing, China

ANIMATING TECHNOLOGIES: THEN AND NOW

Chair – Alison Patterson

- “Or maybe a UFO beams a ray into the ocean . . .”: Computational Art Versus Wonder in the Information Age at Disney Alison Patterson, University of Pittsburgh, Pittsburgh, United States
- “Nanny” Lynn Ochberg: From VHS Tapes to YouTube Fame - How Social Media Revealed an Animation Pioneer” Sam Gurry, USC, Los Angeles, United States
- “Tram Tram, activating museum artefacts through miniatures and motion.” Andrew Howells & Jack McGrath, The University of Newcastle, Newcastle, Australia
- “The Life and Death of Bipack Glow: The Arcane Animation Technique” Jeremy Speed-Schwartz, Kennesaw State University, Kennesaw, United States



16:00 - 17:45

PANEL 3D

Rehearsal Studio 3

FROM COPING TO THERAPEUTICS

Chair – Boukary Sawadogo

- “African Animation: animating trauma and violence in \$75000, Allah is Not Obligated, and Nayola.” Boukary Sawadogo, City College - City University of New York, New York, United States
- “Animated Testimonies: Documentary Animation as a Tool for Addressing Violence Against Women” Marie-Josée Saint-Pierre, University Laval, Quebec, Canada
- “Animating Broken Time: Wounds of Lived Experience and the Animated Trace” Jack Parry, Swinburne University of Technology, Hawthorn, Australia
- “Documenting the Undocumentable: Capturing the Art Therapy Process Through Documentary Animation” Sara Khalili, Emily Carr University of Art + Design, VANCOUVER, Canada

19:00 - 21:00

SPECIAL EVENT

Harris Theater

RESILIENT REELS: UKRAINIAN ANIMATION ON SCREEN AND IN CONVERSATION

809 Liberty Ave, Pittsburgh, PA

Presented with Razom for Ukraine, the event features:

- A screening showcasing animation produced in Ukraine and by Ukrainian artists
- A conversation and Q&A with three prominent Ukrainian animation directors and artists: Sashko Danylenko and Daryna Fes (joining in person), and Sasha Ruban (joining online)

SASHKO DANYLENKO is a Ukrainian filmmaker, visual storyteller, illustrator, and multimedia artist. He directed many animated music videos, including those for DakhaBrakha, TNMK, Kwoon, Kalush, Alyona Alyona and others. Sashko combines folk and contemporary styles, merging scientific and artistic approaches in his works. Based in the US, Sashko works on animated documentary projects for TED Talks, The School of Life, TOPIC, Ukrainian Institute of America, The First Lady of Ukraine, Atlantic Council and many more. Many films by Sashko Danylenko went viral on the web; a lot of them were part of international film festivals. Sashko's illustration works are part of international exhibitions and events, they help to raise funds for humanitarian aid for Ukraine.

DARYNA FES is an artist and developer originally from Kyiv, currently living and working in Ivano-Frankivsk. She studied mathematics and programming at Kyiv Polytechnic Institute and holds a master's degree in Augmented Reality Systems in Media Art. Her work has been exhibited both in Ukraine and internationally, including at digital art festivals and group exhibitions (Pixxelpoint, Novembre Numérique, Experiencing Extended Realities). She has also participated in residencies as an attendee and lecturer (FRA FRA FRA School, LINOLEUM Contemporary Animation and Media Art Festival, Transcarpathia: Inside and Outside, Lyrical Gravity, American Arts Incubator, New Art School: SCIENCE ART.KHARKIV). Daryna's practice spans virtual reality, interactive art, and digital media. She explores the intersection of physical and digital space – examining transitions between the two worlds, concepts of infiniteness and limits, embodiment, and memory. Using game engines, she builds environments that respond to the viewer's presence. Her recent works address wartime experience, aiming to create therapeutic impact and foster dialogue across the divide between civilian and military life.

OLEXANDRA (SASHA) RUBAN is a Ukrainian director, screenwriter, and creative producer specializing in animation. With a diverse background that includes classical music (violin and chamber orchestra conducting) and practical psychology, she holds a degree in Television Directing from the Karpenko-Karyi Kyiv National University of Theater, Cinema and Television (Ukraine). Sasha began her career in radio and television before transitioning to animation, where she has worked as a screenwriter, voice director, and director. Her credits include co-directing the internationally acclaimed feature film *Mavka. The Forest Song* (2023) and contributing to projects such as the animated series *Eskimo Girl* (2012). She is also the creator and writer of the hit animated series *Patron the Dog* (2023) and the creator and director of the series *At the Edge of the Worlds* (2024). Driven by a belief that animation is a powerful art form capable of tackling complex themes with imagination and emotion, Sasha focuses on crafting compelling stories for children and families.

JUNE 17



09:00 - 10:45

PANEL 4A

GRW Theater

PEDAGOGY 2: INCLUSIVE TEACHING

Chair – Pamela Turner

- "Teaching animation and talking about power" Caitlin Craggs & Becky James, Pratt Institute, Brooklyn, United States. Columbia University, New York, United States
- "THE ANIMATION CURRICULUM: ACCEPTABILITY, FEASIBILITY AND ENGAGEMENT OF A SPECIFICALLY DESIGNED FASD EDUCATIONAL INTERVENTION IN TWO MAINSTREAM CLASSROOM SETTINGS" Jessica Rutherford, University of Salford, Salford, United Kingdom
- "Media Literacy, Problem-Solving, and Personal Expressions of Resiliency: Implementation of a Multimodal Project-Based Learning Strategy Combining Haptic Animation Process, Transmedia Storytelling, and Technical Art Process" Metaphor Brown, Eastern Michigan University, Ypsilanti, United States
- "Content and Meaning in the Animation Classroom: modeling practice as research at the undergraduate level" Pamela Turner, Virginia Commonwealth University, Richmond, United States

US ANIMATION HISTORIES 1

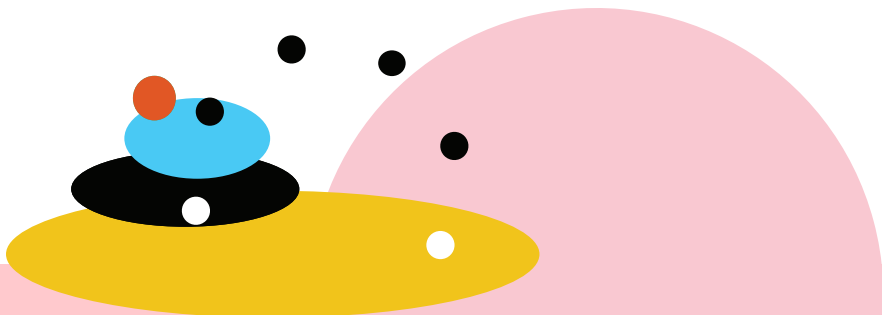
Chair – Colleen Montgomery

- “Some of Us are Built to Last”: Cartoon Characters and Images of Failure During the Animation ‘Renaissance’ David McGowan, University of the Arts London, London, United Kingdom
- “Voices, Lawsuits, and Videotape: Lady and the Tramp’s Legal Melodrama” Colleen Montgomery, Rowan University, Glassboro, United States
- “Walt Disney, Indie Filmmaker: The Universal Camera Model A” Tom Klein, Loyola Marymount University, Los Angeles, United States

AFFECT AND TRAUMA 1: DOCUMENTARY

Chair – Olga Blackledge

- “Affective Translation in Animation: A Cognitive Framework for Visualizing Internal Experience” Shamim Shoomali, Georgia Institute of Technology, Atlanta, United States
- “The Paradox of Collective Authorship: Designing Processes for Collaborative and Participatory Non-Fiction Animation” Paula Callus & Reza Yousefzadeh, Bournemouth University, Bournemouth, United Kingdom
- “Inside the News: Documenting the Metaphysics of Experiencing a Long-term War through Animation” Ahmad Saleh, Nanyang Technological University, Singapore.



11:00 - 12:45

SCREENING 2

Rehearsal Studio 3

Q&A with: Mo Mahler: The Art of Weightlessness

- Student work from:
- Carnegie Mellon University
- Chatham University
- Robert Morris University
- Point Park University
- University of Pittsburgh

11:00 - 12:45

PANEL 5A

GRW Theater

ANIMATING DEEP TIME

Chair – Colin Williamson

- "As Old as the Hills: Useful Animation, Petroleum, and Palaeontology" Malcolm Cook, University of Southampton, Southampton, United Kingdom
- "Deep Time and Nostalgia in the Animated Landscape of Cars (2006)" Hannah Goodwin, Mount Holyoke College, South Hadley, United States.
- "Motion Hidden: Eric Dyer's Animation of Geologic Time" Colin Williamson, University of Oregon, Eugene, United States

11:00 - 12:45

PANEL 5B

UC 212

US ANIMATION HISTORY 2

Chair – Rob Ribera

- "Death Pauses For Mickey Mouse: Disney and The Popular Press During World War II" Rob Ribera, Reed College, Portland, United States
- "There's a Trace of Him Here: Considering Cab Calloway in Fleischer's Minnie the Moocher" Eric A Pitz, University of California, Los Angeles, Los Angeles, United States
- "The Launch of the Animation History Bibliography Second Edition - Patterns, Publications and Potential" Orrin Scott, Kalamazoo College, Kalamazoo, United States

11:00 - 12:45

PANEL 5C

Rehearsal Studio 1

SOUND, VOICE, VISION

Chair – Lisa Scoggin

- “Adaptation and Antiauthoritarianism in Karadi Tales’ Goopi Gawaiyaa Bagha Bajaiyaa” Lisa Scoggin, Independent Scholar, San Diego, United States
- “Animating the Audiovisual Biwa: Sound and the Performance of Narrative in Naoko Yamada’s Adaptation of Heike Monogatari (2021)” Nick Anderson, Eastman School of Music, Rochester, United States
- “When the Image is the Sound: Optical Synthesis and Visual Music in O/S and Norm” Max Hattler, City University of Hong Kong, Hong Kong.

11:00 - 12:45

PANEL 5D

Rehearsal Studio 3

THE ART OF PRACTICE: IN PROGRESS WORKSHOP

Chair – Vanessa Sweet and Andrew Sonntag

This workshop invites scholar-practitioners to share their animated works-in-progress in a supportive “table read” environment designed to emphasize dialogue, reflection, and collective insight. Interested participants may submit excerpts of scripts, storyboards or animatics, pre-visualizations, early edits with sound mixes, or other developmental materials for review. The provided work chosen is to be screened with the explicit aim of presenting in-progress work and eliciting thoughtful feedback from the SAS community. This workshop is held in the intentionality of acting upon the community mindset of collaboration; through the sharing of unfinished work there is both a demystification of the creative process, as well as a humanization due to the need to find creative solutions to roadblocks frequently occurring in filmic development. By sharing unfinished work, contributors invite generous critique and collaborative thinking, reinforcing animation as a communal process of meaning-making, learning, and care.

- Abbey Paccia, SUNY Fredonia, New York, United States
- Çağıl Harmandar, Tokyo University of the Arts, Japan
- Carrie Hawks, Parsons The New School, New York, United States
- Danielle Heitmuller, Santa Clara University, California, United States

12:45 - 13:45

LUNCH AND SIG MEETINGS

Lawrence Hall

Chair – Lisa Scoggin

- Immersive Animation - Conveners: Tom Edgar, Cardiff Metropolitan University, United Kingdom & Jack McGrath, University of Newcastle, Newcastle, Australia
- Sound and Music in Animation - Convener: Colleen Montgomery, Rowan University, Glassboro, United States
- Practice as Research - Conveners: Sam Moore & Katerina Athanasopoulou. Royal College of Art, London, United Kingdom

13:45 - 15:00

KEYNOTE

GRW Theater

FROM SCREEN TO COMMUNITY: ANIMATION AND ITS ROLE IN THE PUBLIC DIALOGUE

Wendy Willis & Brendan Burch

Millions of Americans sat out the 2024 election. Not because they didn't care, but because no one was speaking their language.

Brendan Burch and Wendy Willis believe animation can change that. In this keynote, they share the work of Now What?, a Pittsburgh-based nonprofit creating a new visual language for democracy. New characters, new symbols, and new stories designed to meet audiences exactly where they are. Like a modern day Schoolhouse Rock, but for adults. Nonpartisan by design and built to travel further than the algorithms want it to.

Burch and Willis make the case that animation is uniquely suited to this moment. For storytellers and animators, this is a conversation about what the medium can do when the stakes are democracy itself.





Wendy Willis



Brendan Burch

WENDY WILLIS

Wendy Willis is a creative producer who has worked in features, television and digital media for over two decades, developing both comedies and dramas alike. Most recently, Wendy was the Executive Producer on the animated series, *OMG Yes: A Series of Extremely Relatable Circumstances* for Adult Swim and the animated short, *Yoppaman* (in development as an animated special), created by Zack Fox and produced in conjunction with GILGA. She served as the Head of Development for the animation studio, Six Point Harness, from 2016-2024 and helped oversee projects such as the Oscar-winning short, *Hair Love*, and Adult Swim's *Apollo Gauntlet*, among others. Prior to Six Point, she was a development executive at Mosaic where she oversaw a slate of projects under their first-look deal at HBO and also spearheaded the company's first theater project with

Crescendo Productions. Earlier in her career, Wendy worked for Lorne Michaels at *Saturday Night Live* and at Mopo Productions where she helped produce the Oscar-winning short documentary, *The Twin Towers*. Wendy serves on the board of *Now What?! Animation*, a nonprofit which aims to demystify policy and politics for young voters through animation. Presently, Wendy works as the Assistant Director for the Master of Fine Arts Program at Carnegie Mellon University in Pittsburgh, PA where she lives with her dog and husband. She's finishing her first book, working on several animated projects and continues to perfect her focaccia recipe.

BRENDAN BURCH

Brendan Burch is an Academy Award-winning, Emmy-nominated producer, animation executive, and nonprofit founder whose work spans television, film, and digital media. He is the founder and CEO of Six Point Harness, an animation studio he launched in 2003 that has produced acclaimed projects for Nickelodeon, Comedy Central, MTV, Disney, Fox, Amazon, and Adult Swim. Over the past two decades, Six Point Harness has been behind series and films including *Cosmos: A Spacetime Odyssey*, *Guava Island*, *Atlanta*, *Apollo Gauntlet*, *The Boys*, and the Academy Award-winning short *Hair Love*, which won Best Animated Short Film in 2019.

Brendan has long championed creator-driven animation. He helped launch the breakout series *Dick Figures*, which has amassed over

1 billion views and expanded into a successful feature film funded through Kickstarter, helping define an early model for the creator economy in animation.

In 2023, Brendan founded *Now What!?*, a nonpartisan 501(c)(3) animation nonprofit dedicated to demystifying politics, policy, and civic participation through short-form animated storytelling. Created in response to rising polarization and civic disengagement, *Now What!?* uses humor, clarity, and culture-forward animation to make complex issues accessible to modern audiences across social platforms.

Brendan currently lives in Pittsburgh and is a graduate of CalArts' Character Animation program.

16:15 - 18:00

PANEL 6A

GRW Theater

TESTIMONY AND CONFLICT

Chair – Valorie Jones

- “Animating Memory: Retelling the Kindertransport” Christine Veras & Katrina Rushing The University of Texas at Dallas, Richardson, United States
- “Tell Me, Inge: Animated Witnessing and AI Dialogue in Immersive Holocaust History” Valorie Jones, Authentic Interactions, Los Angeles, United States
- “Social Testimony and Personal Landscapes in the Animation of Kimuak and Isabel Herguera” Maitane Junguitu Dronda, University of the Basque Country, Leioa, Spain
- “Witnessing the Unwitnessable: Animating the “undocumentable” in immersive anti-war poetry” Amanda Tasse (Occidental College, Los Angeles, United States. Last Whispers non-profit, Los Angeles, United States.

16:15 - 18:00

PANEL 6B

UC 212

THE 'AI'NIMATE EXPERIENCE

Chair – Mihaela Mihailova

- “GenAI as an artistic tool for diversified Shakespeare adaptation” Hannes Rall, Nanyang Technological University, Singapore
- “The Future is Virtual: using AI filmmaking tools to create an animated film that explores disembodied subjectivity” Michael Mackenzie, Xi’an Jiatong-Liverpool University, Suzhou, China
- “The Mechanical Touch: How AI is Shaping Emotionless Animation and Sacrificing Artistic Soul” Peter Chanthanakone, Zayed University, Dubai, United Arab Emirates

16:15 - 18:00

PANEL 6C

Rehearsal Studio 1

GLOBAL CONTEXTS 1

Chair – Anna Blagrove

- “Paper Crafted Utopia: Yu Zheguang’s Animation and Children’s Handicraft Education in Modern China” Yiting Zhong, Johns Hopkins University, Baltimore, United States
- “Candy-Coloured Splatter Fest: An Exploration of the Audience Reception of Unicorn Wars (2022, Alberto Vázquez)” Anna Blagrove, Norwich University of the Arts, Norwich, United Kingdom
- “Water, Naturalness, and Myriad Beings in Gints Zilbalodis’ Flow (2024): An Exploration of Daoism and Animation Studies” Bin Yee Ang, Xiamen University Malaysia, Sepang, Malaysia
- “Cross-Media Reconfiguration and Mythic Adaptation of the Legend of the White Snake—A Comparative Study of Green Snake (1993) and White Snake: Afloat (2024)” Li Chen, Bournemouth University, Bournemouth, United Kingdom



16:15 - 18:00

PANEL 6D

Rehearsal Studio 3

FUN AND GROTESQUE IN THE CARTOON **CLASSROOM**

Chair - Michael Meindl

- "This is a kids show?: How 1990s Nickelodeon cartoons got grotesque" Eva Grandoni, UMBC, Baltimore, United States
- "Magic School Bus Pedagogy: Bridging Passive and Active Learning in the Classroom" Michael J. Meindl, Radford University &1 Matthew Wisnioski, Virginia Tech, Blacksburg, United States
- "Learning to Live Together: Animated Series, Vicarious Experience, and Early Socialisation in Bluey" Raúl Jambrina Rojo, Universidad Carlos III de Madrid, Madrid, Spain
- "The Fun Will Never End, It's Adventure Time!": The Therapeutic Benefits of Growing Up with Animated Television Shows Tamar Hanstke, University of Toronto, Toronto, Canada

19:00 - 21:00

THE NOTORIOUS SAS PUB QUIZ

Southern Tier Brewery PGH

316 North Shore Drive, Pittsburgh, PA 15212

- Hosted by our student volunteers and Kenny Zimlinghaus of the Spirited Animation podcast.
- Spirited Animation is a Pittsburgh-produced and SAS-supported podcast, seeking to discover what deeper lessons animated movies can offer us about community, life, and parenting. Hosted by Dr. Tim Jones, Pastor Erin Jones and Produced by Kenny Zimlinghaus. www.spiritedanimation.com

JUNE 18

09:00 - 10:45

PANEL 7A

GRW Theater

EXPANDED ANIME

Chair – JS Wu

- “Performing the In-Between: Anime’s Mechanisms of Hybridity and Disruption” Revna Altiok, Western University, London, Canada
- “To Obtain: Something of Equal Value Must be Lost: Divergent Depictions of the Prosthetic Substitute Across Animation” Molly Follette, University of Pittsburgh, Pittsburgh PA, United States
- “Expanded Anime?: Clouds and Synesthetic Experiences in Contemporary Anime Feature Films” Dong Yang, Emory University, Oxford, United States
- “Breaking the Shell: a reading of Oshii Mamoru’s animated posthumanism.” Bruno Palma, Academy of Fine Arts, Palermo, Italy

CONTEMPORARY HOLLYWOOD

Chair – Barbara Burgess-Lefebvre

- "From 9-5 to Infinity and the Great Beyond: The Meaning of Labour in Disney-Pixar's *Soul* (2020)" Callum O'Kane, University of Pittsburgh, Pittsburgh, PA., United States
- "A symphony of crackle: Synesthesia, Animation, and Taste in *Ratatouille*" Isabelle Krieger, University of California, Los Angeles, Los Angeles, United States
- "Ecological Anxiety in Posthuman Urban Allegory and Animated Narrative Strategies in *Zootopia 2*" Yue Su, & Ke Liu, Beihang University, Beijing, China

FRAGMENTED MATERIALITIES

Chair – Kristian Lauth Schaeffer

- "Toward a Therapeutics of Stop-Motion: Touch and Materiality in Léa Favre's *Hunting*" Mathieu Donner, Université de Lausanne, Lausanne, Switzerland
- "Knitted Poetics: Fragmented Modernity in Jennifer Nightingale's *Knitting Pattern Series*" Laura Ivins, Hollins University, Roanoke, United States
- "'Museum Models: Agency, Scale, and Immersion in an Interactive Miniature Installation' Jack McGrath, Andrew Howells, University of Newcastle, Newcastle, Australia
- "Repetition Compulsion: Recurring Motifs in Bruce Bickford's works on paper across sixty years" Annapurna Kumar, CalArts, Santa Clarita, CA, United States. Santa Ana College, Santa Ana, CA, United States



ANIMATING MEMORY

Chair - Malcolm Cook

- "Microcosmos: The Cabinet of Curiosities as an Animated Process and a Refuge for Memory" María Lorenzo Hernández & Enrique Millán Almenar, Universitat Politècnica de València, Valencia, Spain
- "Animating Alzheimer's: Non-Indexicality, Memory, and Cognitive Interiors in Animated Short Films" Anandha Lekshmi Nair, University of Texas at Austin, Austin, United States
- "Empty Deserts Reanimating History and Memory: Digital Removals and Landscapes in American Desert (For Chuck Jones) (2002)" T. R. Merchant-Knudsen, North Carolina State University, Raleigh, United States
- "A War That Never Was: Simulation, Memory, and the Anime Machine in Patlabor 2" Yixuan Wang University of Pittsburgh, Pittsburgh, United States

MICROTALKS

Chair – Brendan Burch

- "Personalizing Breakdowns with Appropriate Accommodations for Faster Recovery" Sandra Cheng, University of Southern CA, Los Angeles, United States.
- "Interrupted Normalcy: Embodied Spectatorship in When the Day Breaks" Daisy Church, University of Hawaii at Manoa, School of Cinematic Arts, Honolulu, United States
- "Child Collaborators: The Importance of Chance in the Family-Made Films of John and Faith Hubley" Kate Renner Vermont State University, Lyndonville, United States
- "Teaching Animation Beyond the Screen: Guiding Students Toward Experiential, Embodied, and A
- "When the Tool Answers Back: Generative AI and Co-Creative Practice in Animation" Iyare Oronsaye, North Carolina State University, Raleigh, United States



11:00 - 12:45

PANEL 8B

UC 212

LIVE PERFORMANCE

Chair - TBD

- "Firebird: Animation as Affective Practice in Live Orchestral Performance" Christine Banna, Rochester Institute of Technology, Rochester, United States
- "Live-Action Reference Footage (LAV) and the Transformation of Stop-motion Performance" Andrea Comiskey, Carnegie Mellon University, Pittsburgh, United States
- "Presence, Embodiment, and the Phantasmagoric: Shadow and the Ecosystemic Body" Miwa Matreyek, Vancouver, Vancouver, Canada
- "Beyond Medium Specificity: Phenomenological Delineations on the Animated Experience of Feathers of Fire: A Persian Epic" Sohrab Mirab, Indiana University, Bloomington, United States

11:00 - 12:45

PANEL 8C

Rehearsal Studio 1

AFFECT AND TRAUMA 2: THE POSTHUMAN

Chair - Becky James

- "Animating their Stolen Youth" Becky James, Columbia University, New York, United States
- Animation as Witness: Documenting Contemporary Affect in Nobody" Xin Kang & Hongguang Zhao ,(Ningbo Tech University, Ningbo, China. Tianjin University of Technology, Tianjin, China)
- "Decentered Narrative In Animation: The Reconfiguration Of Subjectivity From A Posthuman Perspective" Xiaobei Song, California Institute of the Arts, Valencia, United States
- Zoe-Driven Ethics and Animated Subjectivity: Affirmative Post-human Approach to Creative Practice" Siyu (Trina) Tian, The University of Edinburgh, Edinburgh, United Kingdom

11:00 - 12:45

SCREENING 3

Rehearsal Studio 3

Q&A with:

- Hong Huo: Melt
- Zahra Salarnia: Kisses of the Wind
- Noam Di Giulio: Sototachel
- Kristen Lauth Shaeffer: A Girl Takes a Walk in the Forest

12:45 - 13:45

LUNCH AND SIG MEETINGS

Lawrence Hall

- LGBT/Queer Animation - Convener: Jacqueline Ristola, University of Bristol, Bristol, United Kingdom.
- Science and Technology in Animation - Convener: Michael J. Meindl, Radford University, United States

13:45 - 15:00

PANEL 9A

GRW Theater

SCIENCE AND MEDICINE

Chair – Tom Klein

- "Animating Mass Science: Signaletic Being and Collective Animism in Maoist Anti-Schistosomiasis Films" Leah Li, University of Chicago, Chicago, United States
- ""Watch 'ENERGY' closely and be guided by his actions": Scientific Animation and Racialized Labor in the United States" Cailin Flannery Roles, Bentley University, Waltham, United States
- "Animating Circumcision Trauma through Haptic Strategies in None of Us (2022)" Gülçin Çaktuğ Kurt, Kadir Has University, Istanbul, Turkey

13:45 - 15:00

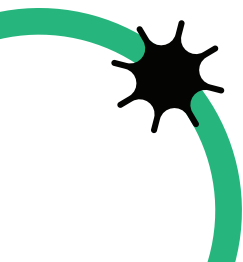
PANEL 9B

UC 212

ANIMATION PHILOSOPHY, COGNITION AND COMMUNITY

Chair – Tom Klein

- "From Apparent Motion to the Animated Umwelt: A Five-Pillar Framework for Understanding the Animate Experience" Philippe Vaucher, UQAT, Montréal, Canada
- "Staying with the in-between - a pedagogical exploration of animation to inquire into our relational self" Deepak Verma, Srishti Manipal Institute of Art, Design and Technology, Bangalore, India
- "The Combustible Countdown 25 Years Later: Recollections on Community-Led Research Creation in Experimental Animation" Becka Barker, NSCAD University, Halifax, Canada



13:45 - 15:00

PANEL 9C

Rehearsal Studio 1

IMMERSIVE ANIMATION WORKSHOP

Chair – Jack McGrath

With the growing interest in immersive animation practices, the Immersive Special Interest Group proposes a participatory workshop that brings together SIG members and conference delegates to explore animation beyond the traditional flat screen. The workshop focuses on immersive formats such as 360° dome cinema and virtual reality, examining how these technologies reshape animation as an affective, embodied, and experiential practice.

The session will feature the presentation of four immersive 360° animation works developed by SIG members, including both recent experiments and completed projects. These works will be experienced within the workshop space, followed by guided panel discussion and open Q&A. Rather than functioning as a conventional showcase, the workshop is designed as a critical exchange around process, intention, and reception: how immersive animation is conceived, produced, directed and delivered, and how these formats alter spectatorship, embodiment, and emotional engagement. This workshop provides an opportunity for SIG members to “check in” on current developments in immersive animation practice, while opening the conversation to a wider scholarly and creative community. It encourages dialogue across theory and practice, fostering inclusive collaboration during and beyond the conference.

- Jack McGrath, University of Newcastle, Newcastle, Australia.
- Tom Edgar, Cardiff Metropolitan University, Cardiff, United Kingdom
- Andrew Connor. University of Edinburgh, Edinburgh, United Kingdom

13:45 - 15:00

TOUR

Hillman Library

UNIVERSITY OF PITTSBURGH ARCHIVES & SPECIAL COLLECTIONS UNIVERSITY OF PITTSBURGH

3960 Forbes Ave, Pittsburgh, PA 15260

Join A&SC staff for a behind the scenes look at their collections related to animation studies - from interactive books and optical toys to selections from the George A. Romero Archive. A&SC staff will also be available to answer questions about doing research in the Special Collections at Pitt.

15:15 - 17:00

PANEL 10A

GRW Theater

AESTHETICS AND IDEOLOGY

Chair – Andy Buchanan

- “Flattening of a Mouse: On the Political Potentials of Cartoon Aesthetics” Aaron Borok, Trent University, Peterborough, Canada
- “Nostalgia and Postmodernity: The Aesthetics and Politics of the Post-Soviet Animated Series Dunno on the Moon (Neznaika na Lune)” Michael Itkin, University of Pittsburgh, Pittsburgh, United States
- “Animating Off-Whiteness: How Animation Polices the Borders of an Imagined Community” Francis M. Agnoli Kirkwood Community College, Cedar Rapids, United States
- “Aesthetic Bias in Digital Image and Animation Production – Disambiguating Technical, Cultural and Aesthetic Concerns” Andy Buchanan RMIT University, Melbourne, Australia

15:15 - 17:00

PANEL 10B

UC 212

FEMINIST AESTHETICS AND PRACTICES

Chair – TBD

- “Animated documentary as feminist practice: meeting the personal and the political” Marta Madrid Manrique, Universidad de La Laguna, La Laguna, Spain
- “Pencils, Pixels and Parity. Women, Work and the Paradox of the Meritocracy of British Animation series?” Sarah Kennedy-Parr, University of Lancashire, Preston, United Kingdom
- “Music and Mouse Ears: The ‘Madcap Femininity’ of Antoinette Starkiewicz” Ruth Richards, RMIT University, Melbourne, Australia



15:15 - 17:00

PANEL 10C

Rehearsal Studio 1

GLOBAL CONTEXTS 2: EUROPE

Chair – Cristina Formenti

- “Using Film Adaptations as Affective Practice in a World Literature classroom” Sabina Amanbayeva, Oklahoma City University, Oklahoma City, United States
- “The Producer Experience in European Animation: The Case of Movimenti” Federico Cadalanu, University of Bologna, Bologna, Italy
- “Shadows in Time: Measuring the Affective Rhythm of Lotte Reiniger’s The Adventures of Prince Achmed” Samuel Vinolo-Locubiche, Centro Universitario de Tecnología y Arte Digital, Madrid, Spain
- “The Bauhaus Genealogy of Abstract Animation and the Loss of Animate Experience” Zixuan Zhou, California Institute of the Arts, Valencia, United States

15:15 - 17:00

PANEL 10D

Rehearsal Studio 3

LINES OF FLIGHT

Chair – Johannes DeYoung

- “Blind Contour: Paths of Action, Lines of Becoming” Johannes DeYoung, Jean Oh, Tomo Sone, & Peter Schaldenbrand (Carnegie Mellon University, Pittsburgh, United States. AI HOKUSAI ArtTech Research Project, Kyoto, Japan)
- “The Embodied Line in Contemporary Hand-Drawn Animation” Jamie Wolfe, Carnegie Mellon University, Pittsburgh, United States
- “Animat* Queer Time and Space” Birgitta Hosea, University for the Creative Arts, Farnham, United Kingdom
- “Abstraction as a Portal: Einfühlung and Abstract Paintings as Animation Frames” Çağıl Harmandar, Tokyo University of Arts Graduate School of Film and New Media Department of Film and Media Studies, Yokohama, Japan

AFFECTIVE PRACTICE IN ANIMATION PRODUCTION

How Producers Manage the Emotional Journey Beneath the Pipeline

As a professional one works hard to keep emotions in check. It's supposed to be about the work. But we are emotional beings and in that emotionality is our human brilliance. Pipeline has become a common metaphor for the human process, creative and procedural. Just knowing how something works is not enough. One must understand the emotional content underneath each step to be successful no matter what the role, but especially if functioning as a producer. The discussion will look at the animation pipeline from the perspective of shifting and evolving emotions to give a fuller understanding of how it's done.



Marge Dean is an Emmy®-winning producer/executive and current Head of Studio, responsible for the production of original content at Skybound Entertainment, including the hit Amazon Prime series, *Invincible*. Renowned for her studio and animation pipeline building expertise, Dean (re)designed several studios including Columbia-TriStar TV, Warner Brothers Animation, Mattel's Playground Production, Ovation (Steve Oedekerk), Technicolor Animation and Wildbrain Entertainment.

Prior to joining Skybound, Dean supervised the development and production of Crunchyroll Original series as Head of Crunchyroll Studios. In 2014, Dean led a group of women to revitalize the non-profit advocacy group WIA, then known as Women in Animation. Under her leadership, membership grew from 120 to over 4,500 in five years, and reached over 18,000 animation professionals and students.

Thanks to Dean and WIA's volunteers, they've launched several community-based initiatives, including the organization's flagship program, The Mentorship Circle Program, a historic partnership with UNESCO, and the annual WIA World Summit. WIA has grown into a world-class advocacy organization impacting the lives of creative women, transgender people, and non-binary people around the world.

FISSURES

4802 5th Ave, Pittsburgh, PA, 15213

"Fissures" presents works in animation, inflatables, and live sound performance by Pittsburgh artists, Carnegie Mellon University faculty and students at the historic WQED Fred Rogers Studio. Established on April 1, 1954, WQED was the first community-sponsored television station in the U.S. and the country's fifth public television station. Live music, monumental soft sculpture, and animation will be presented in this historic studio by artists Martin Baker, Johannes DeYoung, Tom Edgar, Liam Neely, Olivia Robinson, Ebba Shim, and Natalie Westbrook, alongside projects created by students in Olivia Robinson's Inflatables course within Carnegie Mellon's Integrative Design, Arts, and Technology (IDeATe) program, as well as dome projections by students from Cardiff Metropolitan University and Robert Morris University."



JUNE 19

09:00 - 17:00

EXCURSION

FRANK LLOYD WRIGHT'S FALLINGWATER AND OHIOPYLE STATE PARK

Advance Ticket Required

Plan to meet your assigned vehicle at the Omni William Penn Hotel at 8:45am. We will depart at 9am to meet our 11am reservation at Fallingwater.

JUNE 20

10:00 - 17:00

INFORMAL "DAY 6" EXCURSIONS

Members are looking for gallery buddies to experience three of the Steel City's best collections. Groups will form during the conferenc

59th Carnegie International – Carnegie Museum of Art

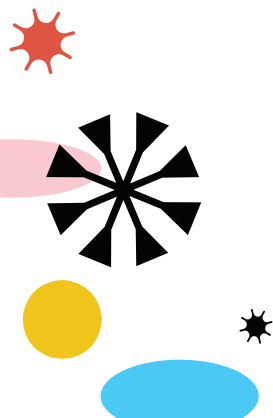
Open 10:00-20:00

Mattress Factory

Open 11:00 - 18:00

Andy Warhol Museum

Open 10:00-17:00



ONGOING

June 15 - June 18

ANIMATION READING CORNER

Hillman Ground floor

FROM OUR RESEARCH COLLECTIONS

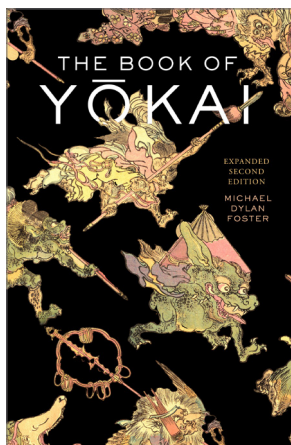
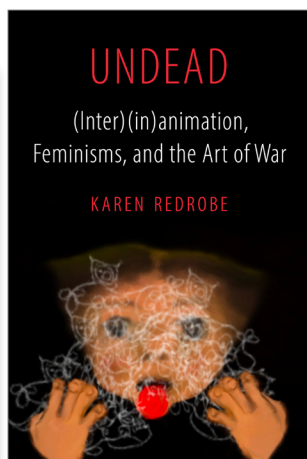
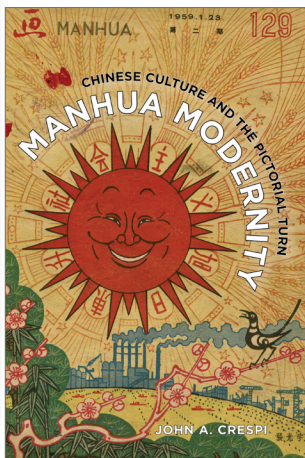
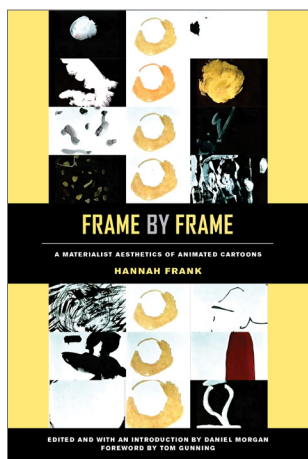
June 15 - Sept 5

THE ANIMATE EXPERIENCE

Museum Lab

IN PARTNERSHIP WITH THE CHILDREN'S MUSEUM

In partnership with The Children's Museum of Pittsburgh and the Society for Animation Studies, the Pennsylvania Expanded Animation Alliance presents The Animate Experience, an exhibition of new animation art at Pittsburgh MuseumLab from June 15 – Sept 5, 2026. The exhibition features artworks by: Hallie Bahn, Jenna Caravello, Sandro Del Rosario, Johannes DeYoung, Daryna Fes, Noam Di Giulio, Kristen Lauth Shaeffer, Daniel Nuderscher, Jean Oh, Corrie Francis Parks, Milo Piovano-Marcotte, Rosa Prosser, Yana Sakellion, Peter Schaldenbrand, Tomo Sone, Lynn Tomlinson, Christine Veras, and Zixuan Zhou. The exhibition also features an evolving program of student works that screen weekends throughout the exhibit, including works from Carnegie Mellon University, Chatham University, Point Park University, Robert Morris University, and the Chester County Intermediate Unit."



Robert Morris University offers a 12 credit certificate in animation that equips students with essential skills in storytelling, techniques, and applications!

- ARTM 1010 Foundation Studio
- ARTM 1022 4D Studio
- ARTM 2010 Idea Development, Writing and Storytelling
- ARTM 3710 Interactive Animation

www.rmu.edu/why-rmu/apply



Academic Media Center



UNIVERSITY of EXETER PRESS

NEW BOOK SERIES: CALL FOR BOOK PROPOSALS

ANIMATION CULTURES

Animation Cultures investigates how animation has been used, understood and created across its multifaceted and vibrant history. From cinema screens to museum exhibitions, from advertising to education, from art installations to visually stunning displays, animation is something that moves beyond boundaries to engage with culture and society in dynamic ways.

This book series explores this diversity, illuminating how animation is reshaped and transformed in different localities, contexts of exhibition, historical periods and creative milieux. *Animation Cultures* aims to expand our understanding of and appreciation for the diverse paths that animation has taken and continues to take as a lively force in culture.

To discuss your book proposal please contact Series Editor, Kristian Moen: k.moen@bristol.ac.uk, or Commissioning Editor for University of Exeter Press, Becky Taylor: b.taylor@exeterpress.co.uk

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