

Prof. Marina Estela Graça'

'Modes of codification in animation'

The illusion of movement that we perceive in animated films has its origin in the way the animator manipulates the graphic relation between two contiguous frames in each sequence. However, this apparently simple action entails multiple modes of codification. The meaning of an animated document comes from the articulation of a number of formal elements that constitute its discourse and that also belong to different languages and disciplines: perception of apparent motion; graphic communication; composition of motion; dramatic expression; narrative structuring; film language; synchrony between sound and actions; and continuity/discontinuity in filmic duration. Most of the basic concepts, constituents and techniques of animation discourse, as well as specific devices, have been already addressed in an ad hoc, bit-by-bit way by a number of publications. However, though they are supposed to identify all the various elements, conventions and discourse techniques in animation, these have not been yet put together and completed in a systematic manner.

Borivoj Dovnikovic Bordo

'Borivoj Dovnikovic Bordo and Zagreb School of Animated Film'

The history of animation immediately after the Second World War, mentions the Czechs (Trnka, Zeman, Brdecka), the Americans (Bosustow and UPA) and the Canadians (McLaren) as the pioneers of the media avant-gardism, after the weary, Disney monumental feature film concept of animated drawing. In 1957 and 1958 a surprisingly new contribution was given to this trend by films from Zagreb, with an original approach to drawing, animation, content and generally a view on the art of animation. After the first joint performance abroad, at the film festival in Cannes in 1958, seven films from Zagreb enjoyed a huge success. French critics George Sadoul and Andre Martin launched the Syntagma Zagreb School of Animated Film. The main characteristics of Zagreb animation are limited animation, stylization in drawing, serious content and special universal language.

Abi Feijó

'Cinema before the Lumière Brothers'

La Sortie des Ouvriers from 1895 is acknowledged as first film in the history of cinema. And so the Lumière Brothers are commonly known as the Fathers of Cinema. But what can we say about *Butterfly Dance* (Edison, 1895)? This is not a film! Why? The definition of cinema will define its beginnings. Is the public film projection a major element on today's fruition of cinema? How many times do you go to a movie theatre? How many films you consider watching per week? And even today, most of film public screenings are in DCP that is not even video – it is digital, only ones and zeros. On the other hand, if you consider the projection of pictures on a big screen as a major element of the definition of Cinema, what can be said about *Pauvre Pierrot* by Emile Reynaud? In Reynaud's shows there were animated pictures in full colour on a big screen before a public audience, with sound: music and sound effects; these were shown regularly from October 28, 1892, onwards. One may argue that this did not involve actual film technology, but how many films today are shot in film? Video and DCP technologies are as distant from film, as was Emile Reynaud's *Theatre Optique*. Cinema was born from the confluence of 3 major lines of investigation: animation, projection and photography. Animation is mostly the creation of the illusion of movement, and its origins can be traced as far back as pre-historic art. The projection of pictures has been known to us for nearly 1000 years, since the Camera Obscura. Photography made its first steps in early 19th century. Today, there are many artists that are revisiting pre-cinema to inspire themselves, and they are creating very innovative and amazing art.