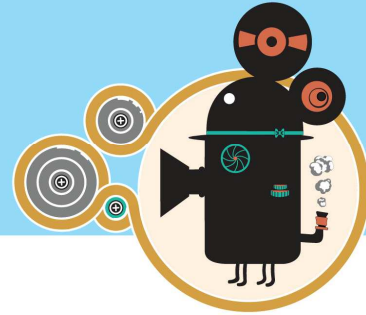


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INTERNATIONALES  
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**FESTIVAL OF ANIMATED FILM**  
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## Symposium "Color in Animation, Comics and Literature"

Stuttgart International Festival of Animated Film /Literaturhaus Stuttgart, Wednesday, May 6, 2015

### SPEAKERS AND ABSTRACTS:

1.) **Andreas Platthaus**  
Journalist, Frankfurter Allgemeine Zeitung.

#### Keynote 1

#### **"The Invasion of Color - Moving Pictures at the Turn of the Twentieth Century"**

#### Abstract:

This talk negotiates the role and influence of color in the transition from the "Laterna Magica" to comics and finally animation at beginning of the 20<sup>th</sup> century.

#### Speaker's bio:

Andreas Platthaus is a journalist at the prestigious Frankfurter Allgemeine Zeitung (FAZ) and one of the most highly renowned German experts on comics. He has published widely on the subject and has also written biographies about Alfred Herrhausen (2006) and Walt Disney (2001). He published his first novel "Freispiel" in 2009.

#### 2.) **Dr. Chris Pallant**

Senior Lecturer in Film Studies at Canterbury Christ Church University, UK.

[E-mail](#) | Twitter: @cjpallant.

#### **Storyboarding in Color: (Some) Critical Perspectives**

#### Abstract:

Norman McLaren's proposition that 'what happens between each frame is more important than what happens on each frame' continues to prove a useful touchstone for those seeking to define the nature of animation. That this turn of phrase has had such purchase throughout the history of animation studies is perhaps due to its flexibility. Not only does this definition encourage a particular way of viewing the animated image, but it also draws attention to the constructed nature of this same image. Critical to this construction is the production context from which the animation develops. Although production contexts vary dramatically, the textual and performative power of the storyboard remains constant. Critically, however, studies that are primarily concerned with the animation storyboard are limited in number, with those studies that do exist frequently adopting the 'How To' approach to this subject area. This paper seeks to not only to contribute greater definition to the study of the animation storyboard more generally, but also focus specifically on the use of color in the storyboarding process. Examples of storyboards produced by (or for) Walt Disney, Ray Harryhausen, Pixar, and Steven Spielberg will be discussed in the paper.

**Speaker's bio:**

Chris Pallant is a Senior Lecturer in Film Studies at Canterbury Christ Church University, UK. His research focuses on animation and production studies. He is the author of *Demystifying Disney: A History of Disney Feature Animation* (Continuum, 2011), co-author of *Storyboarding: A Critical History* (Palgrave, 2015), editor of *Animated Landscapes: History, Form and Function* (Bloomsbury, 2015), and has also published in book chapter and journal form on a range of topics, including Disney animation, the 'cartoonism' of Quentin Tarantino's live-action films, performance capture technology, the animated landscape of New York City, and the work of Rockstar Games. Chris currently serves as Vice-President for the Society for Animation Studies, and in July he will be chairing this year's annual Society for Animation Studies conference in Canterbury, UK.

**3.) Matthias C. Hänselmann**

Lecturer, Germanistisches Institut Universität Münster, Fachbereich Neuere Deutsche Literatur / Medienwissenschaft.

**The Principles of Color Semiotics and their Application in Traditional Drawn Animation****Abstract:**

Semiotics

is the science of signs / sign systems. It examines, among other things, how communication works using different kinds of signs. The semiotics of color is a branch of general semiotics and understands color as a semiotic medium with which relations and references can be created and specific content can be communicated. Especially in the context of film, color has developed into an important factor of image composition, meaning-making and narrative referencing.

The presentation

of Matthias C. Hänselmann deals with the use of color in animation. It focuses on the possibilities of how color can be used to establish diegetic orders and semiotic relations between figure, space and time and how emotion can be codified. Using selected examples of films Matthias C. Hänselmann will show how the animated film employs a particular semiotic color code

- 1) to endow a point-of-view-shot with a distinctive subjective touch (figure – emotion)
- 2) to link diegetic real spaces with the diegetic unreal imaginative world of a character (figure – space)
- 3) to differentiate several temporal levels and to relate them to each other (figure – time)
- 4) and to establish a completely unique, particular cartoonish logic.

**Speaker's bio:**

Since 2015: founding member of the Virtuelle Zentrum für kultursemiotische Forschung (VZKF) and member of the AG Animation

Since SS 12: lecturer at the Germanistische Institut der Universität Münster, Fachbereich Neuere Deutsche Literatur / Medienwissenschaft

2011: research at the Reinhold-Schneider-Archiv der Badischen Landesbibliothek Karlsruhe

2011: start of dissertation: *Der Zeichentrickfilm. Grundlagen zur Semiotik der Bildanimation. Unter besonderer Berücksichtigung des klassischen amerikanischen Cartoons und des japanischen Anime.*

Submitted in December 2014

2010: Graduated with distinction (1,2): Magister Artium in Deutscher Literaturwissenschaft (HF), Deutscher Sprachwissenschaft (NF) and Kunstgeschichte (NF) Topic of the magister thesis: a critical edition of the „Geistliche Weihrauchkörner“ by Sigmund von Birken.

#### 4.) Dr. Erwin Feyersinger

Assistant Professor at the University of Innsbruck in the Department of American Studies.

[E-mail](mailto:erwin.feyersinger@iui.ac.at) | <http://ag-animation.de>

### Combinations of Color and Movement in Data Visualizations

#### Abstract:

In this paper, I will examine the use of movement in combination with hues and saturation in dynamic data visualizations. Just as shapes and colors are often used redundantly, movement and color can also be combined in a similar way. One of the shared functions of color and movement is to increase the salience of significant elements. A combination of changing colors and movement can make these elements even more conspicuous. A dot, for examples, that pops up by growing and shrinking draws even more attention when its saturation changes in unison with the movement. However, movement and color can also have quite differing functions in visualizations, allowing for a variety of non-redundant combinations. I will show the wide range and complexity of these combinations by closely analyzing several well-known examples of dynamic visualizations.

#### Speaker's bio:

Erwin Feyersinger is an assistant professor at the University of Innsbruck in the Department of American Studies. His research is concerned with animation studies and transmedial theories, and relies mainly on narratological, poetic, semiotic, and cognitive frameworks. He is member of the editorial board of *Animation: An Interdisciplinary Journal*. He is coordinator of the interest group AG Animation as part of the Gesellschaft für Medienwissenschaft (GfM). With Maike Sarah Reinerth, he has recently guest edited an issue of *Montage AV* on animation.

#### 5.) Assoc.Prof. Benjamin Seide

School of Art, Design and Media, Nanyang Technological University.

### Keynote 2

#### The Role of Color in Visual Effects

#### Abstract:

This talk will negotiate the aesthetic role of color in Visual Effects and its execution in production: What aspects of a color-correction workflow should a smaller student VFX project adopt from a professional, obviously more complex commercial VFX project? This talk will narrow down the most important aspects of a VFX color pipeline and share some basic tips how to use them for smaller projects.

#### Speaker's bio:

Benjamin Seide is dedicated to VFX and animation with over 15 years of professional experience in planning, supervision and realization of digital effects for commercials, music videos, broadcast design and feature films. He is also an Assoc.Prof. for VFX at the School of Art, Design and Media at Nanyang Technological University in Singapore.

As a VFX Supervisor and Creative Director for Pixomondo Shanghai he designed immersing effects for the Expo 2010 General Motors (SGM) pavilion 4D movie, directed the visual effects for Chevrolet, Volkswagen, Peugeot and Toyota TV commercials and supervised a team of local and international VFX artists creating Hollywood quality for feature film projects such as Martin Scorsese's *Hugo* (Academy Award Oscar 2012 for Best Visual Effects) and HBO's *Game of Thrones - Season 2* (Emmy Award for Best Visual Effects). He also worked on Tom Cruise's blockbuster *Oblivion* and JJ Abraham's *Star Trek - Into The Darkness*.

#### 6.) Michelle Carlos

Digital colorist, digital restoration artist. media conservator.

[E-mail](mailto:michelle.carlos@nyu.edu)

## Digital Color Restoration of Applied Color Silent Era Films: Dilemmas, Practice and Digital Presentation

### **Abstract:**

In every digital restoration project one arrives at a crossroad: Does one go to the direction that respects most the history and materiality of the film or to a representation that recreates the inherent beauty of the artwork that is adapted to a newer audience? Digital restoration of applied color silent films presents dilemmas that affect the decisions of restorers and technicians alike, that which revolve around the endless debate on what is authentic and original. These dilemmas could be technical, archival, ethical and financial in nature—all of which cannot be resolved without affecting one another to determine the best solution.

This research investigates not only the solutions for the digital color restoration but also the digital presentation of such films using current technologies and why despite the wide array of solutions, film preservationists still need to settle for a compromise in image quality. Methods in digital color restoration are discussed to illuminate clients how grading is done in post-production. Duplication, simulation, and emulation are considered to be the fundamental techniques in digital color restoration with addition to color analysis and matching to provide the right references of the colors endangered by aging and fading.

This paper aims to bridge the gap between two worlds, the archives and the post-production, to stage a dialogue about the responsibilities of the restorer and the colorist—why having just an eye for colour is insufficient and that being informed about conservation disciplines is also necessary when dealing with archival material.

### **Speaker's bio:**

Michelle Carlos reserved her Masters degree in Preservation Management from the State Academy of Fine Arts Stuttgart in 2014. She has worked as professional colorist consultant and trainer, digital intermediate manager and senior digital colorist in Germany, Singapore and the Philippines.