

**MONDAY 17th
June**

2-6pm - Pre-conference panel - Auditório Agostinho da Silva
Contemporary Portuguese-based research
Chaired by Marina Estela Graça

2pm - Welcoming note and panel introduction:

2:05 - Marina Estela Graça (10927)

Contributions to the history of animation education in Portugal: the case of the University of Algarve

2:25 - Ana Paula Caruso (11101); Paula Tavares; Cristina Sylla

How 2D animation helps children learn to create stories using a Tangible User Interface

2:45 - Catarina Gil (11080)

Socio-political Perspectives on Portuguese Animation Cinema

3:05 - Diogo Fonseca (11044)

Animation as a tool of resistance

3:25 (Coffee Break)

3:40 - Fernando Galrito (11077)

The Ritual in the Portuguese Animation

4:00 - Cynthia Levitan (11097)

Inanimate love: The puppet as an object of affection inside the production of a movie.

4:20 - Miguel Pires de Matos (11033)

4 States of Matter - Creative Process

4.40 - Q&A

5pm: Key presentation: Regina Pessoa, *Uncle Thomas, Accounting for the Days*.

The award-winning director of *Tragic Story with Happy Ending* presents the work process behind her very personal and moving latest short film, *Uncle Thomas, Accounting for the Days*.

7pm: Key presentation: Noel Palazzo, "Sonic landscapes and spatial constructions".

Punto Y Raya's co-director will present a selection of her festival's best & wonderful short films.

TUESDAY 18th June

PARALLEL PANELS 1 - 11:20am

<p>1A Aud Agostinho da Silva Chair: Brian Bergstrom</p>	<p>1B Room S.09 Chair: Birgitta Hosea</p>	<p>1C Room S.10 Chair: Mark Collington</p>	<p>1D Room S.11 Chair: Alex Jukes</p>
<p>11028 Topologies of Japanese Pornographic Animation and its International Reception</p>	<p>11102 Ana Carolina Benalcázar (Ecuador) <i>Female Sexuality and the 'Vocalic Bodies' of Never Like the First Time!, Le Clitoris, and Private Parts</i></p>	<p>10880 Mark Collington; Sandra Denicke-Polcher (UK) <i>Rethinking the Vernacular: Transdisciplinary Design Thinking in Animation & Architecture</i></p>	<p>10922 Ekin Pinar (Turkey) <i>The Place of Cut-Out Animation: Larry Jordan's Surreal Victorian Settings</i></p>
<p>Brian Bergstrom (CAN) <i>What we talk about when we talk about tentacle porn: Reading the Legend of the Overfiend</i></p>	<p>10984 Sally Pearce (UK) <i>Subversively claustrophobic spaces in woman's animated autobiography.</i></p>	<p>11049 Dan Bashara (USA) <i>The Chromatic Playhouse: Color Fields in Postwar American Animation and Architecture</i></p>	<p>11022 Lea Vidakovic (Singapore) <i>Handwoven tales in contemporary context: the transformation and transposition of traditional animation techniques to environments beyond the screen</i></p>
<p>Edmond (Edo) Ernest Dit Alban (France) <i>Queer Desires, Still Images, Local Communities: Exploring the Pornographic Connections between Shōnen Ai and Gay Animation in Tokyo</i></p>	<p>11066 Yvonne Hennessy (Ireland) <i>Irish Women Modernists and Animation Practice as a Reclamation of Cultural and Artistic Space</i></p>	<p>11057 Inês Andrade Marques (Portugal) <i>Animation and social housing, An experiment inside six housing towers in Lisbon, 1959</i></p>	<p>11093 Jack Mcgrath; Andrew Robards (Australia) <i>Exploring the physicality of the cinematic space through miniatures</i></p>
<p>Aurélie Petit (France) <i>Japanese Pornographic animation in France: Reception as construction</i></p>	<p>11005 Mercedes Álvarez San Román (France) <i>From regional to transnational: the impact of recent Spanish history on female animated bodies</i></p>		<p>11012 Aristofanis Soulikias (Canada) <i>Insisting on the handmade: tangible animation for the intangible city</i></p>

PARALLEL PANELS 2 - 18th June, 2pm			
2A Aud Agostinho da Silva Chair: Javier Moral	2B Room S.09 Chair: Miriam Harris	2C Room S.10 Chair: Nichola Dobson	2D Room S.11 Chair: Chris Pallant
<p>10947 <i>Documentary animation and political memory of the 20th century</i></p> <p>Javier Moral <i>From Angola to Yugoslavia. Journalism and war conflicts in animated documentary.</i></p> <p>María Lorenzo <i>Unanimated Voices. The Spanish Civil War as an emergent subject in Spanish animation productions.</i></p> <p>Sara Álvarez (Spain) <i>Innocent and invisible. Women behind bars in animated documentaries</i></p>	<p>11035 Franziska Bruckner (Austria) <i>Virtual Hybrid Spaces. Notes on Combinations of Live-Action and Animation within Virtual Reality Environments</i></p> <p>10992 Miriam Harris (New Zealand) <i>Digital Reflexivity</i></p> <p>11019 Paul Dolan (UK) <i>From Silicon to Pixel: exploring the material origins of the simulated image.</i></p>	<p>10969 Nichola Dobson (UK) <i>"Scroogin on a Greg": the absurd in Scottish animated comedy</i></p> <p>11030 Anitha Balachandran (India) <i>Artistic Persuasions: Animation, Public Awareness and the Indian State</i></p> <p>10702 Thomas Walsh (UK) <i>The Transformation of Space in Yeats' The Second Coming</i></p>	<p>10981 <i>Animation Archives Across England - Preserving Personal Stories, Production History, and Cultural Heritage</i></p> <p>Chris Pallant <i>Inside the Smallfilms Archive</i></p> <p>Steve Henderson <i>Good Grief: Saving Manchester's Animation Heritage</i></p> <p>Nigel Humberstone (UK) <i>Noddy Goes To Toyland (1963): A Case Study from the Arthur Humberstone Archive</i></p>
<p>10705 Jana Rogoff (Czech Rep) <i>The Butterflies Do Not Live Here: An early example of Animated Documentary on the Holocaust</i></p>	<p>10963 Hannes Rall (Singapore) <i>A New Place for Animated Storytelling: Adapting Major Shakespeare Texts for VR</i></p>	<p>11027 Marco Bellano (Italy) <i>Shadows, Music, and their Journeys. An Animated Reconstruction of the Shadow Plays from the Chat Noir Touring Theatre</i></p>	

PARALLEL PANELS 3 - 18th June, 3:45pm			
3A Aud Agostinho da Silva Chair: Paul Ward	3B Room S.09 Chair: Charles da Costa	3C Room S.10 Chair: Lynn Tomlinson	3D Room S.11 Chair: Pierre Floquet
10804 Paul Ward (UK) <i>Against entrepreneurialism? Thinking about how to effectively teach Animation in the contemporary university</i>	10938 Yijing Wang (UK) <i>Ethnographic Animation: Participatory Design with the Longhorn Miao</i>	10951 Lynn Tomlinson (USA) <i>Extending Empathy: Imagined Perspectives in Animation Research and Storytelling</i>	10786 Pierre Floquet (Fr) <i>Trench Aestheticism Revisited: When Animation Films Frame the 'Great' War</i>
10764 Sandeep Ashwath (India) <i>Cubes on a Carpet</i>	10684 Charles da Costa (Australia) <i>Born Again: 'Scavenger' Animation and the [re]birth of animated consciousness in Africa</i>	11015 Kaho Yu (Hong Kong) <i>The Library: Spatial Design and Narrative Strategies of a Gaze Directed Interactive VR Animation</i>	11016 Alys Scott-Hawkins (United Kingdom) <i>Documents of Grief: autoethnographic process in making animated documentary</i>
10983 Tony Tarantini (Canada) <i>Teaching the illusion of life: the first fifty years of the Sheridan Animation Program</i>	10957 Monireh Astani (Ireland) <i>Animation and its creative language in cultural adaptation</i>	10750 Peter Chanthanakone (Canada) <i>Communism, sticky rice and bamboo huts: Animation in Laos</i>	11038 Eric Herhuth (USA) <i>Animating Conscience: Representations of Inner Conflict in Animation</i>
10931 Davide Benvenuti (Singapore) <i>iPad as a digital solution for an advanced 2D animation classroom</i>		10967 Bernhard Schmitt (Singapore) <i>Out of the Virtual Realm into Reality. How 3D Printing blurs the Lines between Stop Motion and CG Animation</i>	10737 Mary Smyth (Ireland) <i>How can short animated film be used as a healing and therapeutic tool for children living with familial addiction?</i>

5 Minute Presentations - 18th June, 3:45pm -

Room G.0.2

Chair: Samira Poffo

11067 Iria Cabrera Balbuena (Spain)

Analysis of Czech stop motion animation as a national identity

11026 Samira Machado Poffo & Waleska Ruschel (Brazil)

The landscape of introductory animation education in Brazil

10696 Eva Wijers (Netherlands)

Emersive Storytelling - An exploration of animation and the fourth wall as tools for critical thinking

11084 Kirstin Hardin (USA)

Hayao Miyazaki: Environmentalism & Anime

10993 Sean Mccomber (USA)

Monster Docs

11007 Sergio Rodriguez Valdunciel (Spain)

Combined 2D animation in Niko and the sword of light

11079 Gary Wilson (United Kingdom)

An attempt at exhausting a place through animation

PARALLEL PANELS 4 - 19th June, 11:20am

<p>4A Aud Agostinho da Silva Chair: Joan Ashworth</p>	<p>4B Room S.09 Chair: Christopher Holliday</p>	<p>4C Room S.10 Chair: Malcolm Cook</p>	<p>4D Room S.11 Chair: Leila Honari</p>
<p>10929 Sites of Gendered Creation in American and Japanese Animation, 1950s to Present</p> <p>Caitlin Casiello <i>The Earth as Character Gallery: Gender, Theater, and the Avant-Garde in Shōjo Kakumei Utena</i></p> <p>Jason Cody Douglass <i>Beyond the Outer Limits: On the Crisis of Masculinity in Some Films by Kuri Yōji</i></p> <p>Mihaela Mihailova (USA) <i>Drawn (to) Independence: Female Showrunners in Contemporary American TV Animation</i></p>	<p>11023 Christopher Holliday (UK) <i>Trump in Wackyland: Hollywood Animation as Real Estate in the Age of Cruelty</i></p> <p>10933 Dilara Bostan; Mesut Bostan (Turkey) <i>Remembering the Nostalgic Istanbul in Animation: Construction of the Cultural Identity of the Istanbulite in "Rafadan Tayfa: Dehliz Macerası"</i></p> <p>11042 Fatemeh Hosseini-Shakib (Iran) Reinventing Tehran as the Site of Resistance, Contemporaneity and Youth Culture in Iranian Independent Animation</p>	<p>11091 Alla Gadassik (Canada) <i>All Play and No Work: Disney's Burbank Studio and Labour as Amusement</i></p> <p>10869 Malcolm Cook (UK) <i>Magic Highways and Autopias: Disney and the expanded place of animated advertising</i></p> <p>10997 Ruth Richards (Australia) <i>Animating Imagined Communities: Melbourne's Christmas Windows</i></p>	<p>11006 <i>Optic, Haptic and Kinetic Approaches to Animation</i></p> <p>Leila Honari; <i>Magic Lanterns and Flying Carpets: Farsh-e-Parandeh</i></p> <p>Michael Linhart; <i>Developing Puppet Personality through the Tactile Process: Peeping Winkle</i></p> <p>Zeynep Akcay (Australia) <i>Motion Condensation in Search of a New Flow for the Female Body: A Long-Exposure Pixilation Dance Study</i></p>
<p>10708 Vanessa Cambier (USA) <i>Animating Feminism Past and Present</i></p>	<p>10949 Naima Alam (Germany) <i>How visuals bring us together when language separates us</i></p>	<p>10987 John Power (Australia) <i>Ambient Animation Displays and Place Making in Public Space</i></p>	

PARALLEL PANELS 5 - 19th June, 2pm			
5A Aud Agostinho da Silva Chair: Alex Jukes	5B Room S.09 Chair: Mihaela Mihailova	5C Room S.10 Chair: Cristina Formenti	5D Room S.11 Chair: Holger Lang
11048 Martina Tritthart (Austria) <i>Animated urban surfaces - Spatial Augmented Reality in public discourse</i>	11086 Deborah Szapiro (Australia) <i>Wapos Bay: no more pipe dreams.</i>	10923 <i>The Animated Documentary and the Digital Domain</i> Nea Ehrlich (Israel); <i>Valid Visualizations? Non-Fiction Animation in Current Mixed Realities</i>	11098 Alex Widdowson (United Kingdom) Animating Documentary Modes: Navigating a theoretical model for animated documentary practice
10939 <i>Animated High-Rise Architecture: Space, Place and Symbolism.</i> Max Hattler (Hong Kong) <i>Animation of Density: Serial Parallels in Hong Kong's High-Rise Architecture</i>	10946 Jane Shadbolt (Australia) <i>Ciggy Butt Brain: Towards a national sense of place in Australian animation</i>	Maike Sarah Reinerth (Germany); <i>Between Propaganda and Documentation: Political Animation Videos Online</i>	10751 Sandro Del Rosario (USA) <i>"Animation is my ideal place" - A closer look at Sandro Del Rosario's experimental animations.</i>
Alex Jukes (UK) <i>Reordering Red Road - High-Rise Architecture and Relations to Animated Spaces</i>	10973 Marie-Josée Saint-Pierre (Canada) <i>Feminisms and animation: Feminist discourse analysis of Quebec animation from the NFB (1970-1979).</i>		11068 Holger Lang (Austria) <i>Authenticity in experimental documentary animation. The significance and value of subjective artistic positions</i>
Faiyaz Jafri (USA) <i>The illusion of destruction</i>	10752 Millie Young (Thailand) <i>The Elephant in the Room</i>	11060 Julia Eckel (Germany) <i>Animated / Spaces / Documented / Places</i>	11062 Ellie Land (UK) <i>Willington Street - The Memories You Leave Behind</i>

PARALLEL PANELS 6 - 19th June, 3:45pm

<p>6A Aud Agostinho da Silva Chair: Lilly husbands</p>	<p>6B Room S.09 Chair: Becka Barker</p>	<p>6C Room S.10 Chair: Samantha Moore</p>	<p>6D Room S.11 Chair: James Walker</p>
<p>11029 <i>Digital Futures</i> Joel Mckim (UK) <i>Artificial Animation: Machine Learning, Computer Vision and the Digital Moving Image</i></p>	<p>10959 Eliane Gordeeff (Portugal) <i>The Representation of the Diegetic Imaginarium as Animation in Live-Action Cinema</i></p>	<p>11090 Gabrielle Dulys (USA) <i>Cross-Culturalism and Local Specificity under the Lens of Seichijunrei and Mawaru Penguindrum</i></p>	<p>10924 M Javad Khajavi (Norway) <i>Change, Movement, and the Fabric of Reality: Animated Image as a New Mode of Inquiry in Scientific Research</i></p>
<p>Lilly Husbands (UK) <i>Expanding The Zone: Multimedia Animation, Performance and Curation in Peter Burr's Special Effect (2013-14)</i></p>	<p>10965 Julia Bracegirdle (UK) <i>Theatrical Esotropia: Theories on the use of the convergent squint in animated character design and performance.</i></p>	<p>10961 Samantha Moore(UK) <i>Zum Gemeinwohl! (For the Common Good!): Animation expressing the local in the global</i></p>	<p>11070 <i>Animation Archives: Sites of Knowledge and Conservation</i> Mette Peters & Aafke Weller (Netherlands) <i>Animation Artwork: a Whole New Set of Preservation Challenges</i></p>
<p>Aylish Wood (UK) <i>No Man's Sky: a vision of whose future?</i></p>	<p>11083 Becka Barker (Canada) <i>Infinite Collective: Hand-Drawn Animation as Socially-Engaged Art Practice (working title)</i></p>	<p>11065 Oslavi L Martinez (Can) <i>Latin American online animations: an Overview and Reflections on its Research Methods.</i></p>	<p>James Walker (UK) <i>Navigating animation archives: invisible voices, knowledge and decay</i></p>

<p>11034 Juergen Hagler <i>A Critical Reflection on Cooperative Animation in Mixed Reality Spaces</i></p>	<p>11046 Eliška Děcká (Czech Republic) <i>When you stop animating: animation experience and its later transferability into other creative areas</i></p>	<p>11024 JP Schlittler (Brazil) <i>Post Cultural Anthropophagy and Contemporary Brazilian Animation</i></p>	<p>10943 Ron Barbagallo (USA) <i>The Shrinking Truth About Disney Plastic</i></p>
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THURS 20

PARALLEL PANELS 7 - 20th June, 9.30am

7A	7B	7C	7D
<p>Aud Agostinho da Silva Chair: Birgitta Hosea</p>	<p>Room S.09 Chair: Michael Meindl</p>	<p>Room S.10 Chair: Erwin Feyersinger</p>	<p>Room S.11 Chair: Timothy Jones</p>
<p>10785 Birgitta Hosea (UK) <i>Paracinema and the Dematerialization of Animation</i></p>	<p>10962 <i>There's a Technological Place For Us: Animation, Technology, and Place</i> Michael Meindl (USA) <i>The Camera Room: The Reluctant Dragon, Place, and the Network of the Multiplane Camera</i></p>	<p>11078 Erwin Feyersinger (Germany) <i>Moving Maps: Animation and Cartography</i></p>	<p>11064 Ruth Hayes (USA) <i>Visualizing Microbial Seascapes: a Case Study of Teaching Animation and Marine Biology</i></p>
<p>10800 Natalie Woolf; Carolina Martins (Portugal) <i>Moving through the image: Expanded animation for a shared physical understanding.</i></p>	<p>Gonzalo Parrilla (Spain) <i>How to Implement an Animated Duality Within Videogames</i></p>	<p>10968 Robby Gilbert (USA) <i>A Cartography of the Invisible Interstice</i></p>	<p>11088 Simon Von Wolkenstein (Australia) <i>Let's get physical: fostering hybrid animation practices and embodying the tangible in animation education</i></p>
<p>10776 Yanyun Chen (Singapore) <i>Animation in Singapore Contemporary Art: Hilmi</i></p>	<p>Maitane Junguitu (Spain) <i>The depiction of the</i></p>	<p>10762 Juan Llamas-Rodriguez (USA) <i>Animating the Border Underground</i></p>	<p>10699 Jessica Rutherford (UK) <i>Their Story.Their Voice.Their World: An</i></p>

<i>Johandi and Dave Lim</i>	<i>industrial hell in Juanba Berasategi's feature films</i>		<i>animation based Learning Programme for children with FASD</i>
11061 Alanna Thain (Canada) <i>Body, Breath, Break: William Kentridge's Intimate Ecologies</i>	Gray Hodgkinson (Singapore) Animating with a Game Engine: A Very Digital Sense of Place	10989 Elena Altheman (Brazil) <i>Adventure Time's Opening Title Sequence and the Mobile Map: Analyzing Movement, World-Building, Active Spectatorship and Narrative Practices</i>	10960 Timothy Jones (USA) <i>The animation lab is also a place: Localized identity and inclusive learning in student-run communities of practice</i>

PARALLEL PANELS 8 - 20th June, 11:20am

8A Aud Agostinho da Silva Chair: Nicholas Miller	8B Room S.09 Chair: Cristina Formenti	8C Room S.10 Chair: Rose Bond	8D Room S.11 Chair: Luigi Allemano
11050 <i>Animation and Its Others: Expressive Reciprocities in Visual, Aural, and Verbal Imagination</i> Iveta Karpathyova (Can/US) <i>Using Musical Layers as a Script for Animation Aesthetics</i>	10964 Debjani Mukherjee (India) <i>Chasing the 'Elephant in the Living Room': Animated documentary as a social tool / Realism and the Animated Documentary</i>	11036 Jorgelina Orfila (USA) <i>Blanc-Gatti and Musicalism: A Painters' Approach to Synesthesia and Animation in the Interwar Period</i>	11025 Luigi Allemano (Canada) <i>Teaching Audio to Animators: Rethinking Sound Pedagogy in Contemporary Animation Curricula</i>
Ruth Lingford (UK) <i>Drawing, Animation, and the Dream</i>	11063 Jennifer Serra (Brazil) <i>Animated memories: the subjective approach of Brazilian political history in "Torre"</i>	10683 Dirk De Bruyn (Australia) <i>Dancing into Acoustic Space</i>	11096 Lisa Scoggin (USA) <i>The Foreign, the Exotic, and the Other in the Music of Mulan</i>
Nicholas Miller (USA) <i>Animating the Literary Imagination: Visual and</i>	10731 Cristina Formenti (Italy) <i>The animated</i>	10744 Sandra Annett (Canada) <i>Being in the Digital</i>	11072 Colleen Montgomery (USA) <i>The Voice Inside Sings A</i>

<i>Verbal Metamorphosis</i>	<i>mockumentary, its markers of veridiction and their evolution across time</i>	<i>World: Embodiment in the Works of Lu Yang</i>	<i>Different Song: The Politics of Dubbing Moana</i>
11089 Alyssa Mora (USA) <i>Vocal Vexations: The Politics of Cross-Racial Voice Acting in US Popular Animation</i>	11074 Lukas Conway (Canada) <i>Bureaucratic Hieroglyphics: Postage Stamps as Art, Culture and History</i>	10956 Janet Blatter (Canada) <i>Space Jam: How animators make space for thinking</i>	11047 Daniel Batchelder (USA) <i>What Can Compare With Your Beautiful Sound? Disney's Musical Utopias</i>

PARALLEL PANELS 9 - 20th June, 2pm

9A Aud Agostinho da Silva Chair: Rayna Denison	9B Room S.09 Chair: Joan Ashworth	9C Room S.10 Chair: Bella Honess Roe	9D Room S.11 Chair: Andy Buchanan
10953 <i>The Worlds of Isao Takahata: Animating Fantasy and Reality</i> Susan Napier (USA) <i>Takahata's Fantasies: Escape or Reality?</i>	11075 Kamila Boháčková (Czech Rep) <i>Hand-held puppets: beyond the limits of animation?</i>	11017 <i>The (In)Visible Labour of Women in Global Animation</i> Bella Honess Roe (UK) <i>Where are the Women? Gender and the History of British Studio Animation</i>	11002 Andy Buchanan (USA) <i>Panta Rhei (Everything flows) - Animation and the philosophy of Heraclitus</i>
Laura Montero Plata (Spain) <i>My Neighbors the Yamadas: A Tribute to the Changing Line Thickness of Animation</i>	11039 Joan Ashworth (UK) <i>Animation is a refuge: 'migranti' dwell in the stories of the mind.</i>	Amy M. Davis (UK) <i>Hundreds of Pretty Girls, in a Building All Their Own': The Downgrading of Female Labour in Popular Depictions of Work at the Disney Studio</i>	11011 August Volden Skara (Norway) <i>Developing an Alternative Process for Bringing the Aesthetics of Stop Frame Animation into Virtual Reality Development Interfaces</i>
Rayna Denison	10971		11099

<p>(UK) <i>Isao Takahata and the Founding of Studio Ghibli: From Pragmatism to Perfectionism</i></p>	<p>Andrijana Ruzic (Italy) <i>The Times They Are Changin' - Cultural Identities in Three Animated Shorts From Three ex- Yugoslav Republics</i></p>	<p>Caroline Ruddell (UK) <i>Craft on YouTube/streaming services: Sand on glass animators and the (in)visibility of technical processes</i></p>	<p>Richard Leskosky (USA) <i>A Quick Trip to the Laboratory and Poof!: Chemically Induced Transformations in American Theatrical Cartoons</i></p>
	<p>10704 Eve Benhamou (UK) <i>Animated Teenage Mindscapes: Animation as Subjective Fantasy Space in Contemporary Teen Movies</i></p>		

Extra information

We kindly remind you that presenters need to be full members of the SAS. Non-members wishing to join and/or returning members please renew membership here: <https://www.animationstudies.org/v3/member-join/>

PRESENTING:

All delegates presenting papers at the conference need to be a registered SAS member. Please join the SAS or renew your membership here: <https://www.animationstudies.org/v3/member-join/>

EXTRA EVENTS:

Exhibitions at Universidade Lusófona (all week 17-21):

- *ShakesVR*, a virtual reality experience directed by Hannes Rall, Nanyang Technological University Singapore. Supported by the MOE Singapore Tier 2 grant "From Print to Digital: Re-Defining Narrativity for Interactive Digital Media". MOVlab
- *Dancing coil* by Filipe Luz e Roberto Gomes (Portugal). MOVlab
- *The Family Portrait*, by Lea Vidakovic (Serbia/Singapore), animated installation pilot. NTU/ADM Singapore. Room G.08

Sonic landscapes and spatial constructions

Noel Palazzo presents a retrospective of *Punto y Raya's* festival
Cinamateca Portuguesa, 17.06, 7pm

Animation installations and exhibition. Various artists: Private view 17.06, 9pm (until 20.06)
Convento de São Pedro de Alcântara

Portuguese animation retrospective.
Convento de São Pedro de Alcântara, 18.06, 7pm

Acting for Animators Masterclass, with Ed Hooks.
Universidade Lusófona, 19.06, 5pm.

Ghosts and Whispers by Stephen and Timothy Quay,
screened alongside live music at the piano with Clare Hammond.
Cinamateca Portuguesa, 19.06, 7pm

WHERE:

Universidade Lusófona de Lisboa
Campo Grande, 376
1749-024 Lisboa

Cinamateca Portuguesa
Rua Barata Salgueiro, 39
1250-165 Lisboa

Convento de São Pedro de Alcântara

Rua de São Pedro de Alcântara, 85
1200-089 Lisboa

Museu Bordalo
Campo Grande, 382
1700-097

FOR ANY OTHER INFO please contact our secretariat:
sas2019secretariat@leading.pt

More details and information available at the conference site:
<http://sas2019.ulusofona.pt/>

