

THE IMPACT OF GEOGRAPHY AND/OR CULTURAL IDENTITY ON ANIMATION PRODUCTION | 5 Minute Micro Talk Presentation

(SAS2019-11067) - ANALYSIS OF CZECH STOP MOTION ANIMATION AS A NATIONAL IDENTITY

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Vigo, 1986(Spain). Full Time Lecturer in FADCOM (Faculty of Art, Design and Audiovisual Communication) in Escuela Superior Politécnica del Litoral of Ecuador teaching 3D Animation and Principles of Animation. She currently is doing her PhD thesis about stop motion animation. She has professional experience in stop motion animation field where she directed one shortfilm ("Uróboros. Eternal Return" (2013) selected in HAFF (Holland Animation Film Festival, Lund International Fantastik Film Festival (in Méliès d'Argent) or ReAnimania, among others) and also worked for Spanish studios as Clayanimation (TV serie "Claykids" (2012), Potens Plastianimation (Shortfilm "Molecular Zombie" (2012), Conflictivos Productions (Shortfilm "Vicenta" (2013), feature fillm "Poseso" (2014) or in MiFilm(shortfilm "Història d'Este" (2012) .

Abstract

Czech stop motion animation is closely linked to the identity of the country and its establishment as a nation. The Czech country has barely 100 years of existence, due to the invasions that they had suffered throughout their history. As a result, Czech people strive to forge and maintain their identity linking it with the fine arts. This identity is reflected especially in the stop motion animation, whose origin is related to the great tradition of puppet theaters from Czech popular culture since the S.XVII. This paper establishes a relation between the political and historical context and how it influenced in the creation of an animation industry that was forged in Communism and which is still active today, positioning the Czech stop motion animation as the referent for productions in the rest of Europe and America.

Palavras-chave : stop motion, czech animation, czech puppet theaters