

Artículos de investigación.

Información en inglés

Carlitopolis, the Vanishing Mouse.

Reframing Contemporary Cartoon from Early Cinema

Abstract:

The arrival of new digital technologies has literally flooded contemporary animation with images of high detailed realism, blurring boundaries between reality and fiction without questioning. Instead, *Carlitopolis* (Luis Nieto, 2006) prioritizes this issue, highlighting it and focusing on this main subject. This article analyses this cartoon deconstruction, through the use of the commentator figure, and linking that way contemporary animation and early cinema.

Key Words:

Digital animation, Méliès, McCay, cartoon, hyperrealism, primitive representation mode, simulation.

Biography:

Samuel Viñolo Locuviche (Almería, 1978) has a degree in Communication Studies from the Universidad de Sevilla, and has worked as an animator in Germany and Spain. He is currently preparing a PhD about CGI Catalanian shortfilms at the Universitat Jaume I in Castelló de la Plana, Spain. As well he has been responsible for the animation blog *Animaholic Magazine* since 2005.

The Three Ps in Coraline:

Postfeminist, Psychoanalytic and Postmodernist approaches to the Animated Film

Abstract:

This article contributes to the study of methodologies and theoretical approaches to animation, using as study case the animated film *Coraline* (Henry

Selick, 2009), which incorporates different theories from diverse historical, social and philosophical movements to its complex argument. Besides, this research justifies the need of integrating a strong theoretical inspiration in the current animated movies, besides the digital innovations that may accompany in parallel to the narrative.

Through the analysis of this animated production, it is argued that animated figures can and may be protagonists of extremely complex narratives as the one we are discussing here. Animation can potentially dig in depth on questions like identity or the cognitive development of the character throughout the visualization of the protagonist's experiences, fears and frustrations in her way to maturation.

Keywords:

Coraline, Feminism, Identity, Lacan, Castration, Stop-motion, Semiotics

Biography:

Estefanía Martínez González was born in Benajárate (Málaga). Currently she is finishing her Master in Fine Arts in Media Arts in Southern Illinois University at Carbondale (Illinois, USA), focusing on the fields of digital animation and illustration. She has worked as a teacher assistant at this university in courses of graphic design, 3D animation and digital production. She is also working on her Ph.D. dissertation towards the Definition of the Soundtrack in Spanish Animated Films at the University of Málaga (Spain).

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As an academic researcher she develops questions of gender in digital animation and the relationship between music and animation. As a graduate student of Music and Communication Ph.D, she is writing her dissertation towards the definition and design of the animated soundtrack in the Spanish animation industry.

Homosexuality, children and animation:

From the birth of Pebbles Flintstone to the adoption of Ling Bouvier.

Abstract:

Animation has grown significantly since its inception and its ability to remain young and creative, despite its century-old age, has become even more evident with the rise of *adult* animation, distinguishable from most animation in that it is neither infantile, naïve, nor sexualized.

In this article I will analyze the way in which this stereotyped idea of mainstream animation, false yet nonetheless commonly applied to the medium, particularly in the way in which gays, lesbians, transsexuals, and bisexuals (LGTB) are portrayed in television cartoons, passing from total invisibility in this media to representations which are detrimental and lead to new stereotypes.

Through the analysis of certain episodes from the American series *The Flintstones* and *The Simpsons*, I seek to reveal how the notion of animation being always *infantile* is used to exclude certain determined contents, and the way in which *adult* animation becomes equally contaminated by this cliché. I shall try to elucidate here whether or not the apparent non-affection towards the LGTB community, whose revolution in the social arena has been reflected shyly and belatedly, is a symptom of homophobia or whether it does actually have to do with an inability (and a resistance) to assume new content, like a certain immaturity (albeit punctual) which removes animation from being able to be accepted in society as a truly serious and adult form of media.

Key Words:

Sex, queer, stereotype, childhood, social activism, adult animation, representation, television, Simpsons, homophobia

Biography:

Emilio Martí López is an animator, writer and producer of artistic and documentary videos. He studied Fine Arts and animation at the Universidad Politécnica de Valencia; Bauhaus Universität-Weimar (Germany); University of Maryland Baltimore County (Baltimore, USA); and UIMP-FIA in Valencia, and participated in the European Animation Masterclass, at FAM (Halle, Germany). He works regularly for Raimund Krumme, as a junior producer, and with the artists María Jesús González and Patricia Gómez, creating audiovisual pieces to accompany their artistic project. He recently finished producing a short film, *Unanimated*, which was presented at IKAS 2010 in Bilbao.