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**Week 1: you will write a brief summary on the following: (1 point each)**

1. **Chapter 1: Underpinnings: The Principles of Animation Reading Synopsis:**

Chapter one introduced us to the 12 principles of animation which “define how an animator creates the illusion of real-world physics through sequential movement”. Not only do these principles create real movement, but they help make real connections to the audience by creating engaging characters through the sequential movement.

1. **Animation Samples Synopsis: 1899-1930 (Pick one and write a brief summary of what you found interesting and how it relates to your aesthetic)**

Fantasmagorie (1908, produced by Emile Cohl, is arguably noted as the first truly animated films. I chose this work because I found the drawing style interesting; it reminded me of what my sketches looked like in elementary school. As someone who specializes in two dimensional works and is brand new to the world of digital art, I could see a correlation between my drawings and this animation that I could not see in some of the other works such as the animated tick film “The Cameraman's Revenge”. What captivated me most was how the artist was able to create an entire plot around the use of three basic shapes, a circle, triangle, and rectangle. The animated film felt whimsical and funny and in my work currently, I am focusing on paintings that are whimsical and imaginative.

1. **Interview Reading Synopsis: Rose Bond**

Rose Bond is a site based animated installation artist whose inspiration arose from projections of Krzysztof Wodiczko, Shimon Attie, and riding the bus as a kid. The work produced by Bond is political in a sense because it pictures voices that have been “missing or poorly represented by cliche”. Bond enjoys animation because it involves research, storyboards, and an opportunity to touch the work physically. Researching potential installation sites also proves interesting and pushees the animator out of their comfort zone. My favorite quote from the interview is the following: “I liked the dynamism of my direct cameraless animation where every pixel is different - alive.” I appreciate how Bond described the drawings as being saueences and building in layers.