

Reading Guide #1

Fluid Frames - Experimental Frame of Mind - Intro pp.1-8, History pp.12-17

The Experimental Frame of Mind – Intro. pp.1-8

1. The animations that will be shown generation after generation are those that marry _____ with _____ content.
2. For the purposes of this class we will be adopting Jules Engel's definition of *Experimental Animation*. Experimental Animation is a _____ – a concrete record of and artist's _____.
5. Sand, paint and clay are materials that have both _____ and _____ – working with them is like _____ and _____ simultaneously.
6. I think you should _____ the technique and then make it your own. What you want to say will come out and it will be _____ than what anyone else wants to say. ---Caroline Leaf

The Experimental Frame of Mind - History pp.12-17

1. The first animators were necessarily _____ redefining the new technology of _____ to bring an unconventional visual and narrative experience to their audience.
2. A small circle of _____ artists in _____ saw animation as an answer to the questions they were wrestling with in _____.
3. To further explore ways of creating abstract animation, _____ developed his own wax slicing technique using a _____.
4. While Animation grew into a widespread form of Entertainment, experimental animation found its place between the commercial _____ and the world of _____.
5. 1960 saw the establishment of the _____ international animated film association as a way to promote and protect the _____ and foster international _____ and exchange of ideas within the medium.

Notes for your Journal:

List a minimum of three animators recorded in this chapter that you would like to follow up on.

1. _____
2. _____
3. _____