

NOTES ON CONTRIBUTORS

Prof. Dr. Suzanne Buchan is Professor of Animation Aesthetics at Middlesex University London in the Faculty of Arts and Creative Media. Her research addresses a notably wide concept of ‘pure’ and digital animation as a pervasive moving image form across a range of platforms, media and disciplines. Editor of *animation: an interdisciplinary journal* (Sage), her publications include many chapters and essays, *Pervasive Animation* (ed, 2013) and *The Quay Brothers: Into a Metaphysical Playroom* (2011). Also active as a curator, most recently ‘Animated Wonderworlds/Animierte Wunderwelten’ (Museum of Design Zurich 2015–16).

Prof. Sean Cubitt is Professor of Film and Television at Goldsmiths, University of London and Honorary Professorial Fellow of the University of Melbourne. His publications include *The Cinema Effect*, *Ecomedia*, *The Practice of Light: Genealogies of Visual Media and Finite Media: Environmental Implications of Digital Technology*.

Dr. Dirk de Bruyn is Associate Professor of Screen and Design at Deakin University, Melbourne, Australia. He has made numerous experimental, documentary and animation films, videos and performance and installation work over the last 45 years and written and curated extensively in these areas of practice. His experimental film work and performances have screened internationally, with retrospectives at Punto Y Raya and Melbourne International Animation Festivals in 2016.

Dr. Barnaby Dicker is a researcher, lecturer, artist-filmmaker and curator. His research revolves around conceptual and material innovations in and through graphic technologies and arts, including cinematography and photography, with particular emphasis on avant-guard practices. He sits on the editorial board of *Animation: An Interdisciplinary Journal* and is a member of the UK Arts and Humanities Research Council-funded International Research Network ‘Film and the Other Arts: Intermediality, Medium Specificity, Creativity.’ Barnaby has taught at the Royal College of Art, University of South Wales, University for the Creative Arts, Royal Holloway, University of London, Kingston School of Art, and Cardiff School of Art and Design. He is currently a Visiting Research Fellow at King’s College, London.

Dr. Johanna Gosse is a historian of modern & contemporary art specializing in experimental film and media. She is a Visiting Assistant Professor in the Department of Art & Art History at the University of Colorado, Boulder. In 2016, she received an Arts Writers Grant for her book project on the artist Ray Johnson. Her writing has been published in journals such as *Camera Obscura*, *Radical History Review*, *Art Journal*, *Art and the Public Sphere*, *Moving Image Review & Art Journal*, and the *Journal of Black Mountain College Studies*, exhibition catalogues such as Bruce Conner: It’s All True (SFMOMA and MoMA, 2016), and edited collections including *Abstract Video: The Moving Image in Contemporary Art* (Berkeley: University of California Press, 2015) and *Artists’ Moving Image in Britain since 1989* (New Haven: Yale University Press, 2018).

Prof. Nicky Hamlyn is professor of Experimental Film at University for the Creative Arts, Canterbury, UK, and lecturer in Communication at the RCA, London. His film and video work is available on three DVD compilations from LUX, RGB and Film Gallery, Paris. His books include *Film Art Phenomena* (BFI, 2003) and *Kurt Kren: Structural Films* (Intellect, 2016), co-edited with Al Rees and Simon Payne.

Dr. Birgitta Hosea is a London-based artist and Reader in Moving Image at the University for the Creative Arts. Her work, which has been collected for the Tate Britain’s archive (2012) and Centre d’Art Contemporain, Paris (2014), explores presence, time, affect and digital materiality and ranges from short film to video installation and animated performance art through to drawing on paper. Most recently (2017), her

projects have been shown in the Venice Biennale, the Karachi Biennale and the Chengdu Museum of Contemporary Art. She has also taught in Azerbaijan, USA, China, Romania, Austria and Sweden, was Head of Animation at the Royal College of Art and MA Character Animation at Central Saint Martins.

Dr. Alex Jukes' animation concerns fine art and experimental image making. His practice research challenges what might be considered a dominant, largely commercial aesthetic relating to the field of 3D computer generated (CG) animation and seeks to develop alternative approaches to its creation and presentation. His Ph.D. at the Royal College of Art concerned the study of 'space' as material within the production of 3-D CGI. Alex is Programme Leader for BA Animation at Edge Hill University.

Dr. Simon Payne is an artist and Senior Lecturer in Film and Media Studies at Anglia Ruskin University, Cambridge. His video work has been shown at Tate Modern, Tate Britain, The Hermitage Museum, St Petersburg, the Serpentine and Whitechapel Galleries, Anthology Film Archives and various film festivals including Edinburgh, London and Rotterdam. He also programmes films and has written widely on experimental film and video, most recently editing the book *Kurt Kren: Structural Films* with Al Rees and Nicky Hamlyn.

Dr. Sarah Pucill's 16mm films, which stretch nearly three decades, have received public funding, have shown in galleries, museums and cinemas world-wide and won awards at Festivals internationally. Her first feature length film *Magic Mirror* (2013), premiered at Tate Modern, toured internationally with LUX and was exhibited with photographs from the film at The Nunnery Gallery 2014. The sequel film *Confessions To the Mirror* (2016) premiered at London Film Festival and has screened at leading museum and gallery venues in London (National Portrait Gallery, White Cube Gallery) and internationally (Creteil International Film Festival, Alchemy Film Festival). Her work is archived and distributed through leading international distributors including LUX, The British Film Institute (BFI), and Light Cone Paris. She is a Reader in Fine Art Film at University of Westminster and is an active member of the Research Centre CREAM.

Dr. Vicky Smith is an experimental animator and writer. Her films have screened at international festivals and galleries including Antimatter,

Canada; SF MoMA; Anthology, NY; Tate's Britain and Modern; The Nunnery Gallery, London; Animate! *Parts and Labour* touring and on C4 TV. Smith co-edited 'boiling': journal of experimental animation (1996), and has written widely on animation, including in *Animation: An Interdisciplinary Journal*, *Sequence*, *Artist Film and Video Studies 2.0*. online. She lectures in the School of Fine Art & Photography at the University for the Creative Arts, Farnham.

Prof. Paul Wells is Director of the Animation Academy, Loughborough University, and Chair of the Association of British Animation Collections. He has published widely in Animation Studies and is an established screenwriter and director in Film, TV, Radio and Theatre. He is completing a book on *Screenwriting For Animation* and has curated a major exhibition of film and art, *The Beautiful Frame: Animation and Sport*, opening at the National Football Museum, Manchester UK, and touring.