

The Archeology of Memory: The Explorations of Animated Documentary

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초 록

본 논문은 실행에 근거한 연구로, 기억의 신비와 복잡함을 탐구할 수 있는 유일한 형태인 애니메이션 다큐멘터리에 관한 실험을 탐색하는 데 목적을 둔다. 애니메이션 다큐멘터리란 역사적으로 자리잡아 영향을 받은 내러티브의 맥락에서 한 개인의 기억을 밝혀낼 수 있는 하나의 매체라고 할 수 있다.

애니메이션과 다큐멘터리간의 혼인은 새로운 형태의 영화를 탄생하게 했다. 그렇다면 이 새로운 형태를 어떻게 범주화할 것인가? 이것은 애니메이션 단편영화인가 아니면 다큐멘터리 단편영화인가? 실제로 이것은 애니메이션과 다큐멘터리의 본질에 대해 질문하는 문제를 제기한다.

슈이보 왕 (Shuibo Wang)의 작품 이래로 더 많은 젊은 중국의 아티스트들은 시각적 나레이션에 있어서 상징을 통한 (정치적인 팝 트렌드와 관련된 상징) 실험을 해왔는데 이것은 중국 현대 예술분야에서 구조주의와 기호학을 반영하는 것이라고 보여질 수도 있다. 사례연구로 본 논문에서는 애니메이션 단편 “케첩 (Ketchup)”이 6세 소년의 기억을 통해서 어떻게 청춘의 문제와 사회적 혼란을 드러내는 지에 대해서 밝힐 것이다.

그간 영화제와 학회에서 청중은 이 “케첩”이 사실에 근거해서 만든 작품이라는 사실을 알고 충격을 받았으며, 또한 그런 중대한 사건이 어떻게 해서 거의 잊혀지게 되었는지에 대해서도 궁금함을 표시했다. 사실상 이 망각이라는 것은 기억의 총의 한 부분이다. 애니메이션 다큐멘터리는 우리의 기억이 어떻게 형성되는지를 탐험하는 새로운 방법을 제공할 것이다.

주제어: 애니메이션 다큐멘터리, 자서전적 기억, 구조

I. Preface: The New Definition of Animated Documentary

According to already existing research, the definition of Animated Documentary appears to be focused on clarifying the boundaries of various kinds of film documentary or TV animation. Also, the concept of Animated Documentary relies on the strength of the connection between documentary and animation.

- Further complicating the crisis of naming in documentary are animated film that deal with non-fiction subjects. Since an animated film “exists” only when it is projected - there is no pre-existing reality, no pro-filmic event captured in its occurrence - its classification as documentary can be problematic.¹⁷⁾

- A definition of animated documentary is based on a film’s method of production, its subject matter and its reception. As Annabelle Honess Roe argues an audiovisual work (produced digitally, filmed, or scratched directly on celluloid) could be considered an animated documentary if it: (i) has been recorded or created frame by frame; (ii) is about the world rather than a world wholly imagined by its creator; (iii) has been presented as a documentary by its producers and/or received as a documentary by audiences, festivals or critics.¹⁸⁾

- With the development and accessibility of animation tools

17) DelGaudio, Sybil If Truth Be Told, Can Toons Tell It? Documentary and Animation, “Film History” 9:2 (1997), p. 190.

18) Annabelle Honess Roe, Animated Documentary, Palgrave Macmillan, London, New York 2013, p. 27.

and techniques, filmmakers are blurring the boundaries between documentary filmmaking and animation. The intimacy, imperfection and charm of the animated form are providing live-action and animation directors with unique ways to tell stories, humanize events and convey information not easily adapted for live-action media¹⁹⁾.

Research regarding Animated Documentary was not originally as strongly emphasized as it is today. Before, there was more research connecting Animated Documentary as a method to portray the plain truth²⁰⁾, while recently researchers have paid more attention to Animated Documentary as a specific artistic genre.

Before 2010, the position of animation was dominated by that of documentary within the discourse about Animated Documentary. Animation was regarded rather as a tool or technique to conveniently recreate some lost historical recordings. The situation changed after 2010, partially thanks to the contributions of *Waltz with Bashir* (dir. Ari Folman, 2008). Researchers started to pay more attention to Animated Documentary as a genre and realized it has its own unique characteristics.

Regarding the metaphor from Annabelle Honess Roe ²¹⁾, “animation and documentary make an odd couple” , I contend that the opposite is true. In this paper, I will explore the perfect “marriage” between animation and documentary, and

19) Judith Kriger, *Animated Realism: A Behind The Scenes Look at the Animated Documentary Genre*, Focal Press 2011, p. XIII

20) Such as the research examples of *If Truth Be Told, Can Toons Tell It?* by Sybil DelGaudio and *Waking Life: The Truth is in the Animation* (Montage Magazine 2004) by Chris Robinson.

21) Annabelle Honess Roe, *Animated Documentary*, Palgrave Macmillan, 2013 p.1.

argue how Animated Documentary was born as a new entity. To offer testimony to this perfect “marriage” between animation and ocumentary, this paper will support its conclusion by examining four aspects:

A: Individuals' memories and historical narration

B: The order of things: animation or documentary

C: The cross dialogue between the New Chinese School and animation from V4 countries

D: The narration of autobiographical memories and episodic memory in Animated Documentary

The first point will set up a hidden bridge between reality and imagination: memory. By analyzing the exemplary works of Animated Documentary, this paper will reveal the advantages of reliving memories, especially autobiographical ones, through Animated Documentary.

The second point refers to the methodology of this research. How might one categorize this new medium, Animated Documentary? Do we refer to it as an animated short or a documentary short? Actually, the “naming issue” may offer a new point of view if related to some of the thoughts concluded by Michel Foucault in *The Order of Things*²²⁾. In fact, this raises questions as to the nature of how we understand Animation and Documentary. The ambition of the author of this paper is to present Animated Documentary in

22) *The Order of Things: An Archaeology of the Human Sciences* is a 1966 book by the French philosopher Michel Foucault. Foucault endeavors to excavate the origins of the human sciences, particularly but not exclusively psychology and sociology.

connection to Structural Geology²³⁾, Historical Geography²⁴⁾, Memory Structure and Historical Structure. The connection between these areas is made through the system and structural research in overlapping fields. The aim of such cross-fields research can be compared to the work of an archaeologist who explores beneath the surface of the Earth, and determines its identity/age according to the connection among layers of earth.

The third point is directly responsible for the origin of this research. In the beginning of my artistic career I was not aware of Animated Documentary. I only learned about the genre of Animated Documentary from Shuibo Wang's Sunrise Over Tiananmen Square (天安门上太阳升, 1998). Shuibo Wang offered a 'New Chinese School' devoid of the calligraphic style. This allowed the artists to use the medium as visual autobiography. Moreover, China shares features of social background with V4 countries. The cross-dialogue about Animated Documentary will enable an exploration of the turbulences within societies which are mirrored through storytelling.

The fourth point was encountered after Ketchup (番茄酱, dir. Guo Chunning, Yan Baishen, 2012) was created. The authors (I and Yan Baishen) realized that during the whole process of production we were using the method of 'episodic memory'. This experience helped us to understand how Animated Documentary can be used as an archaeological device

23) Structural Geology is the study of the three-dimensional distribution of rock units with respect to their deformational histories.

24) Historical Geography is the study of the human, physical, fictional, theoretical, and "real" geographies of the past.

that explores autobiographical memories (including initial memories), as we realized that autobiographical memories play an important role and act as the closet in of our lives.

“The secret of writing poems comes from outside the field of poetry.” This phrase attributed to the poet Lu You from the Southern Song Dynasty is still true today. The dialogue in the field of animated documentary is inspired by communication between multiple cultures. This keeps Animated Documentary paving new ways outside existing boundaries. This paper focuses on the dynamic elements and power across fields and aims to analyze the ways in which they construct the potential of Animated Documentary.

II. The Methodology of Archaeology: Beneath the Surface

Archaeology is the study of human activity in the past, primarily through the recovery and analysis of material culture and environmental data that have been left behind by past human populations, which includes artifacts, architecture, biofacts and cultural landscapes. Because archaeology employs a wide range of different procedures, it can be considered to be both a social science and one of the humanities.

With contributions from *The Archeology of Knowledge* by Michel Foucault, archeology has evolved from a solely academic field to a philosophical device used to explore the structure of historical narration. In order to apply archeology to our context, this exploration requires the use

of our curiosity and ambition so that we might look beneath the surface as archaeologists.

Structural Geology: Beneath the Surface

The idea to borrow from the methodology of archaeology came from my research into sixteen independent animation artists. As I made a timeline of their works I noticed the arrangement seemed very similar to the layers of the Earth (Photo 1). So I began to look for more information regarding structural geology, mostly attracted by the relation of time to layers²⁵).

Structural geology provides a way to look beneath the surface of the Earth. This reveals the history and memories of a region. I hope to demonstrate how, in a similar manner, Animated Documentary reveals the multiple layers of memories beneath the surface of reality.

Historical Geography: From Unsound Attempt to Academic Discipline

As Animated Documentary was only regarded as subordinate to nimation or ocumentary, so was historical geography also only an “Unsound Attempt” before 1950. In its early days, historical geography was difficult to define as a subject. A textbook from the 1950s cites a previous definition as an “unsound attempt by geographers to explain history” ²⁶).

As a bridge connecting reality and imagination, the works

25) I write more on this subject in Handbook of Independent Animation, ShangDong Art Publisher of China, Beijing 2015.

26) Mitchell J. B., Historical Geography, Hodder and Stoughton Educational 1954, p. 1-2.

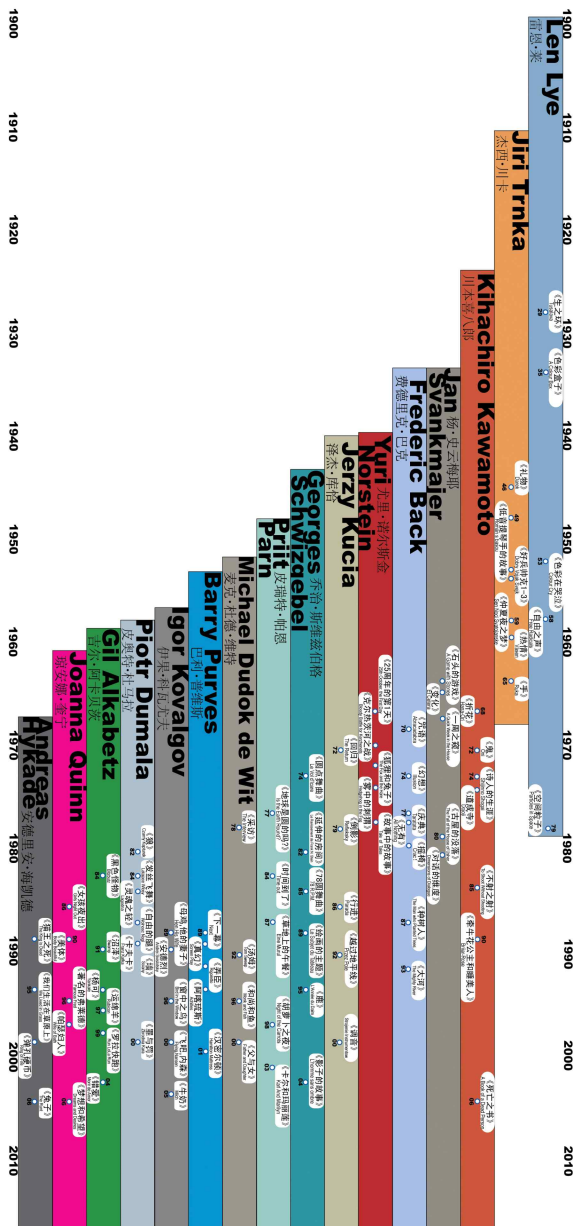


Photo 1: Research on 16 Artists in “Handbook of Independent Animation” .

of Animated Documentary have already shown the power to reveal a diversity of perspectives through explored memories. In theory, the study of Animated Documentary also has the potential to develop into an academic discipline and also has the ability to connect multiple fields together.

Case Study 1: Some Light

My research titled “The Construction and Deconstruction of Illusions: Three Art Districts as Examples²⁷⁾” the joint research made between Musée d'Orsay in Paris and urban artistic districts in China reveals the cyclical nature of society starting from the following position: The 798 art zone (798艺术区) now is one of the most famous art districts of China, while before it was a part of a military factory and was almost designated for deconstruction²⁸⁾. Based on this statement, Baishen Yan and I intended to use documentary to reveal the construction and deconstruction of our residence - this practice was turned into the Animated Documentary work titled, *Some Light* (一些光, 2008).

In *Some Light*, the narration was originally planned to be created through the connection of 1000 photos by stop motion. The recording of the daily lives of workers revealed the story of “Century City” (世纪城)²⁹⁾, an area in the west side of Beijing. This area is my home, the origin of its name, “Lan Dian Chang”, comes from the production of

27) Guo Chunning, The construction and deconstruction of illusion images: three art districts as examples, *Art Education*, Beijing 2012, p.26-27.

28) “The construction and deconstruction of illusion images: three art districts as examples” by Chunning Guo was published on *Art Education*, 2012. p.26-27.

29) “Century City” is a district located in the west side of Beijing, famous for being a shopping center.

blue cloth dye for the emperor's family during the Qing Dynasty. This place became one of the most important components of "Century City.

This work was made with the intention to show how only over a few years, the factories and villages of my home rapidly became the "Century City". We had planned to take more than a thousand photos of the "out-of-town laborers". However, our requests for permission were denied. Our first documentary work seemed to be a failure. Fortunately, using the few hundred photos that we had we were able to finish the project by using stop-motion animation. This experience helped us to figure out that Animated Documentary had the potential to offer us more freedom and imaginary perspective.

Historical Structure: The Third Space and a New Way

Either structure without history or history without structure.³⁰⁾ From the study of "History and Structure: An Essay on Hegelian-Marxist and Structuralist Theories of History" by Alfred Schmidt³¹⁾, "structure" itself could be seen as "history-as-narrative"³²⁾. The debate over the two most influential streams of Marxist theory, structuralism versus critical theory could also be regarded as a

30) Alfred Schmidt, *History and Structure: An Essay on Hegelian-Marxist and Structuralist Theories of History* (Chinese Edition), ChongQing Publishing of China, Beijing 1993, p.1.

31) Alfred Schmidt (born 19 May 1931, Berlin - 28 August 2012, Frankfurt am Main) was a German philosopher. Schmidt was a professor of philosophy and sociology at the University of Frankfurt from 1972 and was made emeritus in 1999. Schmidt's primary research topics were the critical theory of the Frankfurt School, philosophy of religion, and Arthur Schopenhauer's philosophy.

32) Alfred Schmidt, *op. cit.*, p.30-31.

discussion about structure and the 'new way'. Just like we may find no resolution in defining animation or documentary, the discussion about the two theoretical streams may also lead to a new way of understanding the structure of history: this third way is comparable to the new born entity known as Animated Documentary, which reflects history from an individual' s memories.

Memory Structure: Forgetfulness as Screen Memories

Atkinson and Shiffrin in 1968 proposed a structural model of memory as a kind of metabolic process that reveals an interesting phenomenon: forgetting is an important part of memory³³⁾. It works as a defense mechanism both individually and culturally.

Endel Tulving provides another structure for memories which focuses on how we travel back in time to remember events that took place at that particular historical context. The term "episodic memory" was coined in 1972 by Tulving and he was referring to the distinction between knowing and remembering.³⁴⁾

Endel Tulving stated, "Remembering, for the rememberer, is mental time travel, a sort of reliving of something that happened in the past" ³⁵⁾. I hope to contribute to this sentiment by stating that forgetting is also a mental time

33) Atkinson, R.C.; Shiffrin, R.M. (1968). "Chapter: Human memory: A proposed system and its control processes". In Spence, K.W.; Spence, J.T. The psychology of learning and motivation (Volume 2). New York: Academic Press. p. 89-195.

34) Cf., Schacter, Daniel L., Gilbert Daniel T., Wegner Daniel M., Semantic and episodic memory. Psychology, Second Edition, Worth, Incorporated, New York 2011, p. 240-241.

35) Endel Tulving, Elements of Episodic Memory Clarendon Press, Oxford, p. 127.

travel. We are focused on searching for lost things using this time travel. Our first animated documentary work Ketchup starts from forgetting something important.

Though we can imagine invention of a computer based on the research of memory's structure, it would not mean that we had really explored the whole mystery of memories. So this paper will firstly show how we explored memories through the Animated Documentary work, Ketchup.

Case Study 2: Ketchup

The Animated Documentary Ketchup began by asking how we could have forgotten something so important during our time travel. In fact, Ketchup comes from a telephone call with my mother-in-law. One day, we both talked a lot about my husband, Baishen Yan's childhood stories. And that day when Baishen came back home I shared the topic of the phone discussion with him. Surprisingly, he said he had almost forgotten some people like the childhood friend "Children King", as well as events, such as facing scene of death for the first time. This conversation suddenly made him remember and connect the events together.

I thought that these events were so significant and I wondered how he could have almost forgotten them? He had no answer why these important things were almost forgotten, but when he recalled the events they were vivid and clear in his mind. So we just wanted to tell a story about these things, these crucial things that should not be neglected. And from that moment, we were more interested in how our memories are shaped; thus, we decided to explore it through the work Ketchup, in order to tell some events from Baishen's

childhood, to see how a boy's memories in China were shaped.

Ketchup is the first work of the trilogy, *The Memories of Growing Up* (成长的记忆). This trilogy is a series of experimental animations with traits of documentary. The trilogy includes *Ketchup*, *PiGu* (屁股), *A Kiss of A Mosquito on My Foot* (蚊子叮脚心), based on the memories of a young boy growing up and with the problems of youth and social turmoil.

I spent my childhood on the Loess Plateau of China, in a secret military factory deeply hidden in the mountains. At the beginning of the 1980s, China was temporarily in a state of uncertainty after the political and economic failures of the Cultural Revolution. As a child with an undeveloped value system and a lack of greater context, I touched the world quietly at a zero angle. However, as my family moved to Lanzhou City, everything changed at once. Pain, blood and a lost tooth would help me to remember the year 1984, forever.³⁶⁾

36) The director statement of "Ketchup", published in the catalogue of AnimaFest Zagreb, p.128.

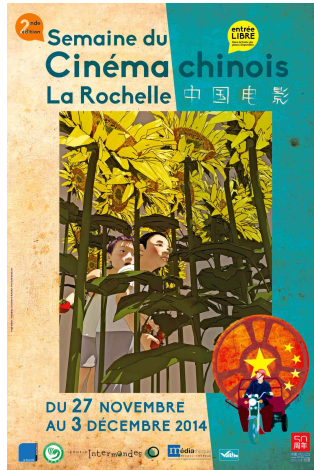


Photo 2: Ketchup³⁷⁾ is the first work of the trilogy, The Memories of Growing Up. This trilogy is a series of experimental animations with traits of documentary.³⁸⁾



Photo 3: the still images of Ketchup, representing the memories from a boy's perspective of China in 1984.

37) Ketchup is an animated documentary work made by Baishen Yan and Chunning Guo. This work can be seen at <https://vimeo.com/66459846>

38) This picture is the image of Ketchup used in the poster of 2014 La Rochelle Chinese Film Festival in France.



Photo 4: Ketchup was expanded into an installation of 3D prints and projection mapping. The characters in the 3D animation of Ketchup were printed as plastic figures, and sometimes we feel confused: who are the audience - us or them?³⁹⁾

To recall every detail in these events, we used the method of summoning “episodic memory. In this way the whole process of production required Baishen to frequently put himself back into the year of 1984.

III. Rethinking Animated Documentary

Animated Documentary is not simply animation plus documentary. Animated Documentary is a unique form which can be used to explore the mysteries and complexity of memory.

As a medium, Animated Documentary enables the artists to express their reflections of historical events and personal

39) This photo was taken from the exhibition of Ketchup with 3D printing and projection mapping during the 2015 A Long Week of Short Films Festival in Shanghai of China.

memories. Through Animated Documentary one can reveal their memories within the context of a narrative that is historically situated and influenced.

The pioneering work of Animated Documentary *The Sinking of the Lusitania*, might be one the best examples of how memories are reflected through historical critiques and imagination. *The Sinking of the Lusitania* was a work of anti-war propaganda made by Winsor McCay⁴⁰⁾ in 1918.

Some critics regard McCay's *The Sinking of the Lusitania* as the first recognized example of animated documentary.⁴¹⁾ After presenting this opinion at an international conference in Zagreb, a fellow researcher, Marcin Giżycki, protested this view explaining that the first recreation of *The Sinking of the Lusitania* was made by John Bull, a British pioneer of animated film, in 1915. It was part of his *John Bull's Animated Sketchbook No. 4 (1915)*. The British Film Institute has a copy of it.

Marcin Giżycki was also sure that there were more films of this kind made before McCay - some of them lost; some others still to be found in film archives. This debate about which is the first work of Animated Documentary reveals a phenomenon, that Animated Documentary, like human beings, may also "forget" something. In fact, the lost memories of Animated Documentary become a force pushing researchers to explore and rethink this field.

Another notable case is *Neighbours* created in 1952. This is an anti-war film by Scottish-Canadian filmmaker Norman McLaren. McLaren's gift was his ability to express heavy

40) This photo was taken from the exhibition of *Ketchup* with 3D printing and projection mapping during the 2015 A Long Week of Short Films Festival in Shanghai of China.

41) DelGaudio, Sybil, op. cit., p. 189-199

topics in a lighthearted way using a new style of animation. McLaren once said, I was inspired to make Neighbours by a stay of almost a year in the People's Republic of China. Although I only saw the beginnings of revolution, my faith in human nature was reinvigorated by it...⁴²⁾

In 1953, Norman McLaren's Neighbours won the Academy Award for Best Documentary (Short Subject). Produced at the National Film Board of Canada in Montreal, the film uses a technique known as pixilation in addition to expressing violent scenes humorously. Also Neighbours raised an important question about the categorization of Animated Documentary by critics.

The award was considered somewhat a mistake as some people thought this work should not be put into the category of short documentary. In fact, this raises questions as to the nature of our understanding of animation and documentary.

“Animation or documentary?” This question was also raised regarding Shuibo Wang’s Sunrise over Tiananmen Square. This work is a visual autobiography of Shuibo Wang himself who grew up in China during the historic upheavals of the 1960s, 1970s and 1980s. As a personal exploration of China's recent history, Shuibo Wang presented this work through a rich collage of original artwork, archival and family photographs, and animation. Similarly to Neighbours, Sunrise Over Tiananmen Square was also nominated for an Academy Award as Best Documentary (Short Subject).

Even though in some festivals some audiences did not regard Sunrise Over Tiananmen Square as an animation, this work explores a new method for the Chinese School of

42) Norman McLaren, Interview, “Film Library Quarterly”, Spring 1969, p. 28.

animation. From the 1960s to 1980s the most notable animated works from China at international festivals told fairytale stories and were expressed with traditional ink painting and brush style. While getting rid of the calligraphic style, Shuibo Wang represented a “New Chinese School” and offered a new medium, animated documentary that enabled artists to express their reflections of historical events and personal memories.

Cross Dialogue 1: Individuals Memories and Historical Narration

(Sunrise Over Tiananmen Square versus The Chronicle of Oldřich S.)

In only half an hour, Sunrise over Tiananmen Square presents a personal perspective of thirty turbulent years in China. The whole process of recalling the past was set up using original artwork and archival photos. Most of the photos are from the artist’s own album.

Thanks to the recommendation of Michał Bobrowski, I had a chance to watch The Chronicle of Oldřich S. (Kronika Oldřicha S., dir. Rudolf Šmid, 2012, Czech Republic), which for me formed an interesting dialogue with Sunrise Over Tiananmen Square, and revealed a new perspective by reflecting on 25 years in 17-minutes.

As a sociologist, photographer, and freelance writer, Rudolf Šmid experimented with The Chronicle of Oldřich S. as a method of visual sociology. This work turned the saying “my life as a novel” into a moving reality.

Both of these works Sunrise Over Tiananmen Square and The

Chronicle of Oldřich S. showed the authors' ambition as creators to retell history via personal memories.

It may be argued that *Sunrise Over Tiananmen Square* aimed to get rid of the stereotypical conception of Chinese history from the 1960s to 1980s. This animated documentary artfully traces the author's roots and his own life journey as he struggles to sort through ideology in order to arrive at the truth. For Shuibo Wang⁴³⁾ and others of his generation, Tiananmen Square was the central symbol of the new China - a society to be based on equality and cooperation. Through his own words and images, the meaning and the value of the symbol actually has been changed and reconstructed.

The "big" historical events within those thirty years of China's past were turned into a rhythm of detailed visuals accompanying the intimate story of a child who once absorbed the values of Chinese communism exemplified by Chairman Mao, and then grows into a young man trying to fulfill those ideals while living the life of an artist and a soldier.

Rudolf Šmid has not worked in the professional animation field. Perhaps for this reason he ret history photos, newspapers and real objects in his debut work *The Chronicle of Oldřich S.*

In the first scene of *The Chronicle of Oldřich S.*, a Bible with a black cover is replaced by a sketchbook with a white cover. The Bible is the story of eus while th sketchbook with the title of "Kronika" is the protagonist's personal

43) Shuibo Wang was born on September 11, 1960 in China. He is known for his work on *Sunrise Over Tiananmen Square* (1998), *They Chose China* (《他们选择了中国》, 2006) and *Never Release My Fist* (《绝不松开我的拳头》, 2015). In 2006 the John Simon Guggenheim Memorial Foundation honored Shuibo Wang with a fellowship.

“History” . Another meaningful replacement takes place in the title of this film. Rudolf Šmid scratches out the word “imaginace” and replaces it with “animace” . Thus, the turbulence of the society was expressed via animation.

History sometimes gifts us with with accidental parallels. In one scene of *The Chronicle of Oldřich S.*, a newspaper shows that on the same day in 1985, when an open style of dressing was accepted in Czechoslovakia, New China celebrated its first Teacher’s Day. Animated documentary remixed a visual recording of history and formed a new narration (Photo 5).



Photo 5: One scene of *The Chronicle of Oldřich S.*, a newspaper shows that on the same day in 1985 when an open style of dressing was accepted in Czechoslovakia, new China celebrated its first Teacher’s Day.⁴⁴⁾

IV. Autobiographical Memory: A New Way of Animated Documentary

It seems Animated Documentary is consistently difficult to

44) A still image from *The Chronicle of Oldřich S.* by Rudolf Šmid.

categorize. Another example is the work of Paul Fierlinger.⁴⁵⁾ Paul Fierlinger was a pioneer of using personal memories as primary subject matter in animated documentary.

A Czech born in Japan, who ended up in the U.S; a nephew of a top Communist leader who was himself an anti-communist provocateur; a reformed alcoholic who is one of the strongest proponents of sobriety, Paul Fierlinger put his autobiographical memoirs into the feature film *Drawn From Memory* (1995).

This film represents a turning point in Animated Documentary. Due to Fierlinger's revolutionary ideas the door was opened for other animators to express their memories via Animated Documentary. One example of this is *Waltz with Bashir*.

Waltz with Bashir is a 2008 Israeli animated war documentary written and directed by Ari Folman.⁴⁶⁾ It depicts Folman in search of lost memories of his experiences as a soldier during the 1982 Lebanon War. In 2006, he meets with a friend from his army service, who tells him of the nightmares connected to his experiences from the Lebanon War. Folman is surprised to find that he remembers nothing from that period.

So in fact *Waltz with Bashir* is a process of retrieving the lost memories of war, pain and part of his own life. This work also became a point of controversy regarding Animated Documentary's usage as a new form to explore

45) Paul Fierlinger (born March 15, 1936 as Pavel Fierlinger) is a creator of animated films and shorts, especially animated documentaries.

46) Ari Folman (born December 17, 1962) is an Israeli film director, screenwriter and film score composer. He is perhaps best known for directing the animated documentary film *Waltz with Bashir* as well as directing the live-action/animated film *The Congress* (2013).

memories, especially autobiographical memory.

There are various ways to seek lost memories, through interviewing the elderly, but also searching old newspapers photos, etc. This aspect of Animated Documentary gives a hint about how we can refresh our memories through looking at old objects.

One example of collecting old objects and refreshing memories is *The Emperor's Toys* (*Zabawki Cesarza*, dir. Joanna Rusinek, Joanna Wójcik, Tomasz Gotfryd, Grzegorz Wierchowski, Jarosław Moździerz, 2011, Poland). Munk's Studio introduced this work as a semi-animated documentary.⁴⁷⁾ Combining live-action and stop-motion, this work looks more like a documentary than an animation even though it is definitely a story beyond reality, that reveals a magical world full of a grown man's passion for collecting old objects. Like most of his peers, the titular Emperor started by collecting stamps, drink labels and stickers. Presently, his collection consists of a couple hundred thousand objects and he has become known as the "Emperor of Collectors" .

From my point of view, the Emperor is not only the Emperor of toys; he is also the Emperor of memories. Each old car, doll and teddy bear represents a past event and its memories with its owners (even the process of being discarded). As a new owner, the Emperor lives with these toys and their memories in a new kingdom.

The toys are reflections of the human world. The "memories" , which are stored in their bodies through their eyes, are metaphors of how our interpretation of our surroundings freshes our memories.

47) <http://www.munkstudio.eu/film,28693,21,The-Emperor-s-Toys.html>

As the poet Lu You says, “The secret of writing poems comes from outside the world of poems.” The exploration of memories also comes from beyond the field of Animated Documentary. We should also note that inspiration may come from the research of psychology.

Douwe Draaisma, the author of “Why Life Speeds Up as You Get Older” offered an answer about why we need to explore autobiographical memory:

Autobiographical memory is our most intimate companion. It grows up with us. It behaves differently when we are five, or fifteen or sixty, though the changes are so gradual that we hardly notice them. The questions thrown up by autobiographical memory must be fitted on to a time axis - in life as well as in this book.⁴⁸⁾

When undertaking our research of initial memory (as the first part of autobiographical memory) we discovered our initial impression of death in the film, Ketchup. In this film we hoped to show the fragmental mix of initial memories, especially those of the first impressions of death.

According to the study “L’ Annee Psychologique” by Victor Henry,⁴⁹⁾ initial memory always exists as visual images and the most common initial memories are:

- The birth of a younger brother or sister
- The impression of Death
- Disease or fire
- Celebration of holidays
- The opening day of elementary school

48) Douwe Draaisma, Why Life Speeds Up as You Get Older, Cambridge University Press,2012. p.7

49) Douwe Draaisma, Why Life Speeds Up as You Get Older, Cambridge University Press,2012. p.17

The storage of memories begins to grow quickly from one and a half years old. Ketchup told the memories of a boy around 6-7 years old. Around 6-7 years old, the fragments of memories are connected together and turn into a narration with a timeline. The ability of memories to be narrated is a specific event. This might explain why in Ketchup, the impression of death is connected with the losing of a tooth.

The Cross Dialogue 2: The Taste of Childhood Memories
(Ketchup vs Sweet Rhythms)

Some more feedback on Ketchup came from Mareike Sera, in a letter where she recommended some Polish experimental work to me. Her words are as follows:

Slodkie Rytmy (Sweet Rhythms, 1965, Poland) strongly reminded me of your work, as it actually focuses on bees and honey and, to my understanding, on childhood memories. At the end, there is even a scene with honey flowing like the tomato juice in your film Ketchup.

Sweet Rhythms (dir. Kazimierz Urbański) is not only a depiction of the movement of sweet honey on-screen, it is also an exploration of the rhythms of childhood memories and the imagination that accompanies the tasting of honey. The personal visual memories are expressed from the point of view of the flying bees.

In this way, Ketchup and Sweet Rhythms both portray the flavor of childhood memories. Sweet Rhythms starts with footage of a man working with beehives while he is surrounded by children, and it ends with a boy tasting honey and smiling. Ketchup uses the drinking of tomato paste as a metaphor for the swallowing and tasting of childhood

memories. Tomato paste is a mix of sweet and sour, and it does not share its taste with the original tomato. Time and the process of sterilization of the tomato add a new taste. Animated Documentary “cooks” a different flavor of childhood memories.

Through the window of that index,
Climbs a rose,
And sometimes a gentle wind ex,
Ponto blows.⁵⁰⁾
— Vladimir Nabokov

Memory itself is a secret bridge between imagination and reality. In “Speak, Memory: An Autobiography Revisited” by Vladimir Nabokov, we find more of memories, especially of autobiographical memory. New animated documentaries from a new generation of artists offer a fresh way to “speak” with memory thanks to the use of this medium.

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Appendix:

After the screening of *Ketchup* in Zagreb Festival 2014, animation scholar Paul Wells interviewed the directors of

Ketchup. Here is 7 questions about Ketchup from Paul Wells, Chunning(Maggie) and Baishen gave the following answers.

1. What inspired you to develop this film and the series that is to follow?

In fact, this work "Ketchup" comes from a telephone call from my mother-in-law. She and I one day talked a lot about my husband, Baishen's childhood stories. And that day when Baishen came back to home we share the talking. Surprisingly, he said he almost forgot some people and events, like the Children King and his dog, and he first time faced to the scene of death. And this talking suddenly made him remember and connect the events together.

I think that events are so crucial and I wonder he may almost forget them? He had no answer why these important things may almost be forgotten, but when recall them they are so vivid and clear in his minds. So we just what to tell a story about these things, these crucial thing should not be neglect. And from that moment, we are more interested in how our memories are shaped; we decide to explore it from the work "Ketchup", to tell some events from Baishen's childhood, to see how a boy' s memories in China are shaped .

2. The film has an unusual aspect ratio. Why is the film presented like a 'book page' ?

Actually, "Ketchup" is the first one of our trilogy "The Memories of Growing Up" . In the production plan, the second one is "PiGu" , and the third one is "A Kiss of A Mosquito on the Foot" . But in the timeline of the growing, "A Kiss of

A Mosquito on the Foot” would be the second one with the impressions from a teenager to face events related with social movements in late 1990s. And “PiGu” would be the third one to explore the memories in our university, about the confusion and the desire in the youth time.

The order and the background give the reason why “Ketchup” shows in a book page. As the first one of this trilogy, “Ketchup” reveals the media in our childhood memories--book, also photo of portrait (as you can see the 3D animation really begin with the photo of Baishen when he was a child).

And the second one “A Kiss of A Mosquito on the Foot” will show in 4:3 as this work will tell about the memories in our junior school, and the media of our time--television also in this ratio, at that time our memories are mainly shaped by the TV news in China. And the third one “PiGu” will explore our memories in the university, show in 16:9, as it is the ratio of digital film of that time.

Also the book page of "Ketchup" give us the potential that we will make it into graphic novel in the future.

3. Ketchup has a very specific colour script and palette - can you explain the use of the colours?

One source of this colour palette is we are so inspired by the graphic novel and we don't like to our 3D animation too real, too dimensional, as that time the memories actually seem more flat, like the photography.

And the other source is the stories happened in the middle of 1980s in China. At that time people in China mainly still only dressed in two colors--green and blue (as you can see in

“Ketchup”). So this give contrasts to the color of nature, the yellow sand and the red tomatoes, as well as the red homemade ketchup and the blood.

4. A lot of Chinese animation has a highly calligraphic style. Why did you decide to use 3D computer animation?

Yes, from our childhood we are also so impressed by the animation of calligraphic style such as Teweï’s and Ada’s works. While we also hope tell own stories in some way we could control and manage. And “Ketchup” is only our first step, we hope finish our first trilogy “The Memories of Growing Up” . And actually we still have one more trilogy “The Killers” , using the legendary style to tell stories about A: how dark side of the education may lead one person becomes a criminal, B: how the conflicts among the regions brings the problem of addiction in drugs, C: how abuse of power may shape the absurd situation as a joke.

So 3D animation is our way to fulfill our plan in animation. Though we spent three years to finish the first one “Ketchup” , at the same time we also stored a lot of models and scenes and the team working experiences to next project and the trilogy in the future. So for us until now, 3D animation is a more reasonable and efficient method to manage the animation project. And it is good way to push our graphic novels from our films in the future.

But we also open to other forms of animation, if have a chance we would like to explore other forms to express our feelings.

5. Why did you give the film a 3 part structure?

Actually in the past 3 years we made two editions of "Ketchup", the first edition is in 4 parts structure, only to connect four events-- The Death Convict, The Pain of Teeth, The Dogs' Death, The Children King' s Death. And this edition is 4' 30' ' showed in CAFA Art Museum, to our surprise an art gallery in Australia decide to collect our work. With more funding and encouragement, we hope rethink our work in better narration clue.

From the four events we could feel the connection between tomatoes, blood and ketchup. So we decide use the clue of how tomatoes being made into ketchup to metaphor how our memories are cut, mixing. We think this is more suitable to express the complex process and feeling of the memories. So our second edition as screened in Zagreb are 6' 30' ' and in three parts structure.

And the 3 parts are leading with Chinese characters in very bold size and style, high color contrast, that is the form of political posters in 1980s.

6. The motifs of the tomato juice and the loose tooth are very important in the film - how were they especially useful in helping you tell the story?

When Baishen try to remember the events, the smell of ketchup in his home and the pain of the teeth at that time firstly into his mind. So that basically could outline the feeling of his memories. Using these two elements he recall the crucial events and connect himself with these events. That gives this work a very personal and boy' s perspective of situation of

China at that time.

We think it may like Zero point of view, because as a boy, Baishen at that time would not make value judgments to these events, he just remember the pain of teeth, the smell of ketchup and a friend- the Children King disappear from him view and life.

7. What will the next films deal with ?

The next film would be “PiGu” in the trilogy “The Memories of Growing up” , still aims to explore a way of reconstructing the individual’ s memory, the feelings about the true world and the imaginations beyond the reality.

“PiGu” will focus on the experiment of how to express the crush between the spirit world of the individual and the realistic world of China.

This project had been invited by some organizations from France and UK. And we hope get more funding to finish this project. Until now we have made some models, scenes and animation sequences.

Here is the brief of the work ” Ass” :

The hot summer night and dormitory building in cement construction wrap the sweaty bodies and desires on fire. Insomnia is like a glass head helmet on my head, feeling so tough and cool. A knife, a girl and a group of security guards in campus are going to puncture the wrap of darkness and desires.

Chunning (Maggie) Guo teaches New Media Art and Animation in the School of Fine Arts at Renmin University of China. In 2014, she was a visiting artist at the Master of Arts program in Character Animation at Central Saint Martins of the University of the Arts, London and she was also a resident artist at Centre Intermondes of La Rochelle in France. She holds a Master's Degree in Digital Media Design from China Central Academy of Fine Arts. Recently she has her PhD paper, *The Experiments and Critics of Independent Animation*. Recently, she was invited to present her paper at Animafest Scanner II 2015 in Zagreb, Croatia as well as 2015 BFX Conference in Bournemouth and APES 2015 in Newcastle, UK. From 2011 to 2012, she worked as a visiting scholar at the Vancouver Film School. In addition, she visited and gave a workshop at the Academy of Media Arts Cologne in 2013. She is the author of two books: *Thinking Communication* (Renmin University Publishing) and *Digital Media Contextual Studies* (China Machine Press). Her animated artwork has been exhibited and collected internationally by galleries and festivals including the White Rabbit Art Gallery in Australia, World Design Conference for Icoграда IDA in Beijing, the L'abbaye de Fontevraud in France, and P.O.R.T's opening presented by Kan-Kan Media and KoKi Freiburg in Germany. She was the recipient of the Jury Award at the 11th annual Chinese Independent Film Festival in China, the Outstanding Short Film Award at the 2015 A Long Week of Short Film Festival in Shanghai, as well as the NETPAC Award at the 2015 Busan International Short Film Festival of South Korea. Her collaborative work *Ketchup* was selected for several International Festivals, including the Stuttgart International Animation Festival, FANTOCHE

International Animation Festival, Anima Mundi International Animation Festival, World Festival of Animated Film Zagreb, and the Berlin Chinese Film Festival.

ABSTRACT

The Article Type Analysis of Animatoon : Focusing on Characteristics and Tendency of 'Animatoon Report' Type Articles

Chunning Guo

This is a practice-based research, aiming to explore the experiments of Animated Documentary, which is a unique form can explore the mysteries and complexity of memories. Animated Documentary is a medium through which one can reveal an individual's memories within the context of a narrative that is historically situated and influenced.

The marriage of animation and documentary gave birth to a new form of film. How to category this new form? Is it an animated short or documentary short? In fact, this raises issue that questioning the nature of animation and documentary.

From Shuibo Wang's works, more young Chinese artists began to experiment with symbols (related to the Political Pop Trend) in visual narration, which could also be seen as a reflection of structuralism and semiology in the contemporary Chinese art field. As a case study, this paper demonstrates how animated short "Ketchup" revealed the problems of youth and social turmoil through the memories of a six-year boy.

On the Festivals and conferences, the publics were shocked to know "Ketchup" based on true memories, and they were more curious why the crucial things almost be forgotten. Actually forgetfulness is one of the layers of memories and Animated Documentary will offer a new way to explore how our memories are shaped.

Keywords: Animated Documentary, Autobiographical Memory, Structure

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