

**ChunNing(Maggie) Guo's paper collected as part of *GLOBAL ANIMATION*
by BLOOMSBURY PUBLISHING**

Recently, visiting scholar ChunNing(Maggie) Guo's paper *The Successful Chorus of "The Second Wave": An examination of Feminism's "Manifesto" of Digital Art* was announced to be collected as part of *GLOBAL ANIMATION THEORY: International Perspectives* at AnimaFest Zagreb and to be published by BLOOMSBURY PUBLISHING INC (New York).

This Volume will be edited by Franziska Bruckner, Holger Lang, Nikica Gilic, Daniel Šuljic, and Hrvoje Turkovic. All fourteen selected authors were speakers who presented their animation studies topics at the annual AnimaFest Scanner conference from 2014 to 2017 during the frame of Zagreb international animation festival. Each year, AnimaFest Zagreb Festival Council gives an Award for Outstanding Contribution to Animation Studies. This volume also has had great contributions from several influential award winners, including the forward from Giannalberto Bendazzi (Independent Scholar Genua), *Animation Since 1980: A Personal Journey* from Marcin Giżycki (Academy of Information Technology, Warsaw / Rhode Island School of Design, Providence), *Animation in the Gallery and the Gestalt: György Kovásznai and William Kentridge* from Paul Wells (Animation Academy at Loughborough University).

This volume would be presented into two sections, *Section 1: Historical and Theoretical Approaches from International Animation Studies* as well as *Section 2: Case Studies from Around the World*. ChunNing (Maggie)'s paper will be included in the first section. She was invited to speak twice at AnimaFest Scanner conference in 2015 and 2016.

PANEL 5 ANIMATIONS AND GAMES

THE CHOICE OF HETERO-GENEITY: GENERATIVE ARTISTIC ANIMATION A RE-EVOLUTION OF GAMES

► **Chunning Guo** (Art School, Renmin University of China, Beijing)

► **Wednesday 8th June 2016, 15:20 – 15:50**

The post-historical novel *The French Lieutenant's Woman*, written by John Fowles and published in 1969, included an open ending and gave creative choices to readers. This style of enjoyment simultaneously developed in literature as well as interactive films, such as Radúz Činčera's *Kinoautomat*, whose narration relied on the votes of the audience at the cinema. These works not only showed the shifting of the roles of authorities, but they also inspired the invention of a generative system to create art works automatically.

The computer was developed as a new device to automatically create artistic works and even new digital lives. In generative artistic animation artists transformed the experiments of narration structures into digital evolution. From electronic abstracts to tracing models of marine organisms, generative animation gave more freedom to discuss the issue of evolution. Generative animation provides us with an opportunity to balance the debate of creationism and evolution, which allows a new style of interpretation.

Philip Galanter demonstrated four traits of generative art, one of the traits revealed the forces of animation in this world, which is a principle borrowed from the genetic system. While the genetic system in digital world is different from the real world, by interactive behaviours with audiences, these digital creatures are experiencing an adventure of re-evolution. It as a new creation which connected generative animation and games. The game *Spore*, created by Will Wright, could be regarded as a testament of re-evolution which was supported by the system complexity theory. Each choice of the player would greatly effect the development of their own cultivated creatures' development, and each time a new game was started, the creatures were different from the previous ones, which gave a metaphor of parallel universes.

In the book *A Legacy of Freedom* by Albert Jacquard, the author was worried that humans couldn't stand of freely genetic choice. The choices of hetero-geneity, both from generative animation and games, reflect the global scientific gene experiments, which also raises questions related to scientific ethics, especially gene ethics, to the choice makers. Like the players of video games, humans in reality have the right to choose and do they realize the effects of their choices.



Chunning (Maggie) Guo teaches in Art School at Renmin University of China. She was a visiting artist at Central Saint Martins of UAL and she was also a resident artist at Centre Intermondes in France. Recently she gained her PhD with a paper about Independent Animation. She presented this paper at Animafest Scanner II in Zagreb, Twisted Dreams of History Forum in Poland, and 2015 BFX Conference and APES 2015 in the UK. She worked as a visiting scholar at the Vancouver Film School. She received a Jury Award at the 11th Chinese Independent Film Festival, the NETPAC Award at the Busan Short Film Festival. Her collaborative work *Ketchup* was selected by the Stuttgart Animation Festival, Fantoche Animation Festival, Zagreb Animation Festival etc.

ChunNing(Maggie) presented at AnimaFest Scanner III in 2016.

Before attending the animation studies conference in Zagreb, ChunNing (Maggie)'s animation work was first screened in the Zagreb Festival. In 2014, her co-produced animated work *Ketchup* (with Director Baishen Yan) was

selected by the 2014 Zagreb international animation festival. This animated work can be viewed at <https://vimeo.com/66459846>



ChunNing(Maggie)’s co-produced animated work *Ketchup* (with Director Baishen Yan) screened during AnimaFest Zagreb in 2014.

In this volume of *GLOBAL ANIMATION THEORY: International Perspectives at AnimaFest Zagreb*, the abstract of ChunNing (Maggie)’s paper *The Successful Chorus of “The Second Wave”: An examination of Feminism’s “Manifesto” of Digital Art* is as below:

In the beginning stages, the computer was an expensive device kept in secrecy. The computer was first developed as a new technology during an arms race and was “cultivated” in laboratories. A symbol of control and power, the “cold” computer could be also regarded as Father Power. Even when the computer was used as an artistic medium, it was also a presentation of patriarchy and privilege. Thus the testimony of most art media history, was written by male power. The real voice from females in Digital Art was first heard in the 1970s and peaked during the 1980s. The history of digital art from the female perspective was written even later.

This paper focuses on a study conducted by a group of women artists in the digital field during the 1970s and 1980s. Their leader was Lillian Schwartz and her “manifesto” could be regarded as a beginning of cross-field (and cross-gender) cooperation in digital art. The voices of women were once heard in digital art, it was like a power to remove the anchor that was holding back the "boat" that was Father Power in the “river” of digital art. When this power was presented the shadow of the Cold War was swept away, softening the difficulties of such hard devices as computers. This paper names this movement of women artists in digital art as “The Second Wave of Digital Art”, and this movement includes the cross-field cooperation, software explorations and deconstructions of classic art works.

“The Second Wave of Digital Art” and “The Second Wave of Feminism” clashed and developed into a successful chorus. Different from the “The First Wave of Feminism ” in the 1890s, “The Second Wave of Feminism” did not simply ask for gender equality, it also sought to define the nature of gender and focused on the reasonable division of labor. It specifically called for changes of the subsidiary experiences of professional women. At the same time, “The Second Wave of Digital Art” was also different from the “First Wave of Digital Art” which focused on the electronic abstract and the utility of hardware. “The Second Wave of Digital Art” began the dialogue of gender equality through digital collage. Schwartz identified the surprising similarities between the Mona Lisa and the self-portrait of Leonardo Da Vinci with digitally transparent means and created a collage using a computer. A newborn artwork of “The Second Wave” was this “Leo/Lisa”: the self-portrait of Da Vinci as a symbol of Father Power was connected with the female equivalent Mona Lisa creating a digital dialogue.

Keywords: The Second Wave, Feminism, Digital Art