

02:48:51.000 --> 02:48:58.000

Thank you so much. I really appreciate it. Welcome everyone. Hello from sunny South Florida.

02:48:58.000 --> 02:49:08.000

Where the feels like is over a hundred and muggy. Yeah, humid just You know, you go outside, just grab a glass.

02:49:08.000 --> 02:49:15.000

You got a lot of water. Today I'm gonna be talking about the animated. Screen dance.

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I have a paper entitled the animated animated dancing to hell and back with Disney's Fantasia.

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Looking at Obviously the 1940 film, as the main example. I will be showing some clips during it.

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To the best of my computer's ability to run all of these things at once. So, you know, but I'm also gonna be reading the paper.

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It won't be in sync with the video. So. The video will just be more of like something.

02:49:52.000 --> 02:50:03.000

For your eyes to enjoy. And maybe your foot to tap along with. So the purpose of continuing through the animated sequences of Fantasia.

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Is to purposefully understand how the anthropomorphic bodies are constructed, choreographed, and exhibited.

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Through the primary example of Fantasia the corpus the corpus of characters and objects we will witness the expansion of their dimension and depth in regard to the psyche Somatic engagement and interactions with their environment.

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Representational figures present a clear relationship between body and environment, especially for Disney, where the quote imperatives to build personalities carried with it an imperative to suggest physical force to which those personalities were subjected.

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And that's from Pearson. Characters you might know such as Mickey Mouse, Turner Bog, and Hyacinth Hippo.

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Symbolize embodied mythologies and ideologies that spectators identify with and become affected. By alongside with these demonstrations of layered beings.

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The following discussion focuses on the segments that demonstrate the spectacle. Through the images that are closely related to our understanding of reality and the fantastical imagination that becomes amalgamated.

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The process of constructing space and expansions of the characters ability materializes 2 theoretical guidelines from Philip Brophy.

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One, that rhythm is the experience of time. And 2, movement is the sensation of space.

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Through the animated screen v, these bodies are able to move and gesticulate in imaginative Movements and choreographies.

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That emphasize the effective nature of the medium.

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So to inform some of this aesthetic and narrative fragmentation. The narratives of the representational and dimensional segments follow the structure and ideology of the myth.

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Generally, quote, dualistic narrative of the creation. Through the rivalry of God and Satan.

02:52:14.000 --> 02:52:32.000

Heroic and conflicted characters establish a style and form that is closely situated I'm sorry. So the narrative that Walt Disney produced since they typically have lessons from the quote blunder, the result of suppressed desires and conflicts. Right?

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Who would have thought that we were going to see hell in Disney, but you see it comes up in pretty much all of his films.

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In some form or another. The majority of Stokowski, Leopold Stokowski was the conductor.

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The maestro of Fantasia. The majority of his selections in this realm of music with inherent narrative presents the classical form of mythology with the call to action, the journey, and resolution of of religious symbolism.

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Typically of godliness and purity. Becoming the dominant aesthetic and ideology surrounding the characters within this newly transformed space.

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The answer port? No, this word. The anthropomorphized. Morphized.

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Animated characters mentioned above and the ones in the forthcoming discussion. Present the mythological characters as quote mixed hybrid semi an animal semi human form or unrealistic wildly imaginative or even grotesque forms.

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The bodies of Disney's characters featured this mythological hybridity where the human and animal forms are not simply spiced together.

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Rather, they represent new features of these characters. Mainly the identification through their choreography and the cinemas binding of frames.

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Like, right. Mythology. Presents narrative and aesthetic conflicts that begin the process of association and empathy between the character and audience.

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Especially through the height through heightened manipulability of the body through animations, imaginative drawings, and figural forces.

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Go a step further, we'll continue in the relationship of the segment. The idea of the close-up.

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Which provides details to the characters in action. But it also takes away from the overall choreography by fragmenting the body.

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Erin Brannigan's, who writes about dance film, her focus on the close up and On the close-up and Bella Belashes.

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It's not. I'm sorry about some of the I drank some coffee before this so really We're going.

02:55:02.000 --> 02:55:13.000

We're moving. We'll be explored as means to create. Micro choreographies and meaning in the detail of the body or objects.

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Placing this in conversation with. With Pearson in Furness who write about a animation aesthetic and for and figural force expand on the conversations about the way that each animated piece, aesthetic and symbolic force to expand these characterizations and dancing bodies.

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Brannigan opens up a new perspective of the body with the dance notes as well as the animated screen dances.

02:55:38.000 --> 02:55:52.000

Imaginative and hybridic qualities. Other the centerets or Schurnab which we will see in a little bit.

02:55:52.000 --> 02:56:00.000

Hmm. The bodies of these animals and objects are anthropomorphized and hybridized.

02:56:00.000 --> 02:56:04.000

Function functioning and identifying similarly to the human audience which presents a consequence of animation using a human reference of movement.

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And gesture. To construct these planned dances and camera movements.

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These scenes represent the absolute spectacle demonstrated in Fantasia. Which is one of the view, which is one way to view these complete.

02:56:26.000 --> 02:56:34.000

Full form imaginative bodies. According to the board, guide the board, whatever, I'm sorry.

02:56:34.000 --> 02:56:42.000

The spectacle grasped in its totality is both the result and the project of the existing mode of production.

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It is not a supplement to the real world, an additional decoration. It is the heart of the unrealism of the real society.

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It is a layer, a mask. How this represents the cartoons and these dimensional characters as we will see is through the anchor of the human reference and identification points presented through the close-up and cinematic conventions.

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At the same time, they represent images that are not bound to reality, but by the imaginative and fantastical mythologies at play in the film and ideologies of the animated screen.

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The presence of the mythology allows for easily identifiable narratives that audiences can relate closely with.

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Thus further interpreting empathy or dissonance onto these characters. These lessons and conflicts are simple enough to be passed through in the form of choreography, the anthropomorphic metaphors, and the interpretations of animation and the cinematic manipulation of the screen dance.

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So let us begin. Looking at some of the fun stuff. Who here likes Mickey Mouse? I love him.

02:57:59.000 --> 02:58:10.000

If I didn't have this background right now, you would see a lot of Mickey Mouse.

02:58:10.000 --> 02:58:20.000

So I'm gonna share. My screen. We could all see this. Okay.

02:58:20.000 --> 02:58:21.000

Yes, we can.

02:58:21.000 --> 02:58:22.000

Yes.

02:58:22.000 --> 02:58:28.000

Perfect. So I'm gonna play a little bit and then I'm gonna turn the sound off and just start reading.

02:58:28.000 --> 02:58:58.000

To get us, get us go.

02:59:43.000 --> 02:59:44.000

No?

02:59:44.000 --> 02:59:51.000

Where we're not seeing a play up Matthew is that right? Nope.

02:59:51.000 --> 02:59:53.000

Let me try.

02:59:53.000 --> 02:59:56.000

Did you share your share your

02:59:56.000 --> 03:00:00.000

Hi, I,

03:00:00.000 --> 03:00:07.000

Okay, well that's a little, what did you see by the way?

03:00:07.000 --> 03:00:08.000

Right.

03:00:08.000 --> 03:00:12.000

Try it again, maybe. Did anybody see it? Anybody else?

03:00:12.000 --> 03:00:14.000

Just black screen.

03:00:14.000 --> 03:00:15.000

Okay.



03:00:15.000 --> 03:00:16.000

No. Make sure you're sharing your

03:00:16.000 --> 03:00:21.000

I saw I saw the laptop, but, no, no movement on, on the.

03:00:21.000 --> 03:00:22.000

You too.

03:00:22.000 --> 03:00:23.000

Okay, let me try something really quickly.

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Yeah. Yeah. There's a little checkbox on the lower when you first hit share your screen.

03:00:29.000 --> 03:00:39.000

There is a checkbox at the bottom that says share your. I think. Try that.

03:00:39.000 --> 03:00:40.000

Yeah.

03:00:40.000 --> 03:00:41.000

Now we got it.

03:00:41.000 --> 03:00:42.000

Yes.

03:00:42.000 --> 03:00:47.000

We see it now. Okay, okay, I think cause I went maybe went into How about you could see it now?

03:00:47.000 --> 03:00:48.000

Yes, we got it.

03:00:48.000 --> 03:00:49.000

Yes.

03:00:49.000 --> 03:00:50.000

Yes.

03:00:50.000 --> 03:00:51.000

Do you hear anything?

03:00:51.000 --> 03:00:52.000

Yes.

03:00:52.000 --> 03:00:55.000

Okay, okay. Well, I'm just I'm sorry then I'm gonna have to start reading a little bit so

03:00:55.000 --> 03:00:57.000

That's okay. No problem. Keep going.

03:00:57.000 --> 03:01:05.000

I appreciate it. I think it's when I went into full screen something

03:01:05.000 --> 03:01:10.000

Over here and Mickey Mouse and the sorcerer. So I just want you all to kind of focus on this part a little bit.

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Because it acts as foreshadowing of the later, night on bold mountain scene, which is, you know, Hell coming out and the brooms also the eventual brooms that come out bring a hellish landscape to Mickey Mouse.

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So while this Film doesn't necessarily like Show. As explicitly the demons and all these things.

03:01:41.000 --> 03:01:58.000

It does represent that good versus you know the godliness versus devil or you know stuff like that. In terms of screen dance, it is the body of Mickey Mouse, Chernobyl, Brooms and Demons that we focus on and are drawn to.

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Which is transformed through the special effects and antagonistic and antagonists in the form of anthropomorphic brooms.

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These images are constructed in manipulated through the lens of the camera that is capturing the composite composition of a layered landscape bodies and effects.

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Besides the infamous handshake with Stakowski, that immediately follows the segment. The source is apprentice presents an iconic anthropomorphic choreographed bodies that are captured with the multiplay camera.

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And layered visuals to create a sequence steeped in character and environmental dimension within the imaginative.

03:02:48.000 --> 03:03:00.000

Yeah, so we see the. Let me see the rooms coming alive. What we began with before.

03:03:00.000 --> 03:03:16.000

I'm gonna start over here again. The source is apprentice formally begins with the image of the sorcerer with his large eyes of a key component in cinema of the close-up that we can now capture the eyes unlike in on stage.

03:03:16.000 --> 03:03:24.000

His large eyes filled with tiny pupils overpowering with the gaze and sentiment of authority.

03:03:24.000 --> 03:03:31.000

His hands are pointed and discerned, maneuvering in the air with waves of the wrist and arms casting spells.

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We are drawn to this image not only because of its human qualities, but from the eerie sense of his face and mannerisms that exaggerate these mystic features.

03:03:43.000 --> 03:03:53.000

His eyes are wide. Almost bulging out with the tiny pupils and quote endowed with Walt Disney's famously arching eyebrows.

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End quote, thus demonstrating the power and eminence that is bestowed upon this figure.

03:04:00.000 --> 03:04:11.000

We are quickly given the counter of the static and stoic body. With Mickey Mouse coming down the stairs in his jaunty step and carrying 2 heavy buckets of water.

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Right away, the redesign of Mickey seems to be effective by drawing us to the warm and jovial nature of his facing gait.

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This character is one that we can idealize alongside. And the redesign that I'm talking about.

03:04:27.000 --> 03:04:39.000

Is with Mickey's eyes. All of the designs before this just had. Black dots or You know, like kinda like with a gold triangles or something in it.

03:04:39.000 --> 03:04:45.000

And this is the first time that we see Mickey Mouse with proper pupils.

03:04:45.000 --> 03:04:52.000

The sorcerers is seen cooking up some spells with each move of his hand. We were met with the pointed beat of the music.

03:04:52.000 --> 03:04:59.000

Then we begin to see the formation of what might seem to be a demon transform into a butterfly.

03:04:59.000 --> 03:05:16.000

Right. And later we're gonna see with Nainoa Mountain, we have the demon, we have that hellish landscape, then get transformed into godliness with AV Maria playing with people and light coming in.

03:05:16.000 --> 03:05:20.000

This instance not only for shadows, the night on bowl mountain sequence, but it presents the mythology and morality of this segment.

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And the overall sentiment of the film. This transformation of the magical clouds visions of good and evil, present the manner in which Mickey is also going to transform his character.

03:05:37.000 --> 03:05:44.000

And the other and other pieces that drive this film. That it will operate on. Well, not so much of an expressive dance.

03:05:44.000 --> 03:06:01.000

This moment in the sorcerer shows how the focus on choreographed movement and ideology is guided by the music's internal narrative and the depth of the cycle of the psychology instilled within these animated bodies.

03:06:01.000 --> 03:06:07.000

The sorcerer's wide eyes and hands present the way that audiences can approach the film and be immersed.

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Within the action and characters because those pieces are the doors to feeling emotions through cinema.

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Right, this can't be. Also accomplished on stage because you know see here we have those these camera movements we have editing things that you don't get necessarily in real life.

03:06:33.000 --> 03:06:36.000

So that little dance, this little.

03:06:36.000 --> 03:06:43.000

Alright, the music and newfound assistant, these now. Anthropomorphic brooms.

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Lead Mickey to move and dance through the space with the dancer the qualities that emphasize his expressive nature.

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The dance demonstrates the effort of waddling and muscling the task of transporting water as if the audience is looking from afar.

03:06:58.000 --> 03:07:14.000

The screen dance piece comes from the ability to focus on the emotion through the minute gestures of the hands and smaller extremities such as the gripping or the bristles folding against the floor, demonstrating the weight of the water and of their being.

03:07:14.000 --> 03:07:27.000

The lack of eyes unlike the sorcerer and on Mickey. Provide the broom with a militant striding gate, which gives off a menacing and eerie quality to its bodily hybridity.

03:07:27.000 --> 03:07:42.000

Without eyes, the broom is devoid of identification and a soul. Rather it marches. Sorry.

03:07:42.000 --> 03:07:49.000

Rather, it marches along.

03:07:49.000 --> 03:08:05.000

Without eyes, the broom is devoted of identification and a soul. Rather it marches along to the orders of the magical realm, conjuring images and statues of fantasy and imagination to further propel the problems created.

03:08:05.000 --> 03:08:14.000

The positioning of Mickey besides the imagination of the scenario does not hold much spectacle. Rather we see simple bodies choreographed.

03:08:14.000 --> 03:08:25.000

The face can be explored through these main features, not noting that the animators choreograph each feeling and emotion very methodically.

03:08:25.000 --> 03:08:29.000

We.

03:08:29.000 --> 03:08:34.000

Now, the mythological narrative clearly reveals itself after the introduction of the broom and Mickey's eventual slumber and dream, which is what we're seeing right now.

03:08:34.000 --> 03:08:41.000

Mickey's full form body, seen lying in a chair with his legs resting on the desk sleeping in a folded manner.

03:08:41.000 --> 03:08:50.000

A graphic opposition to the book. Overlooking and encompassing sorcerer.

03:08:50.000 --> 03:09:06.000

Mickey present presents here the fault of the hero's journey. According to Joseph Campbell, who with the personification of his destiny to guide and aid him, the hero goes forward in his adventure until he become, till he comes to the threshold guardian.

03:09:06.000 --> 03:09:17.000

Beyond them is darkness, the unknown in danger. Just as beyond the parental watch is danger to the infant and beyond the protection of society.

03:09:17.000 --> 03:09:22.000

Danger to the member of the tribe, right? And right there was the transition. He just saw him.

03:09:22.000 --> 03:09:34.000

From the yeah, I guess like his mentorship, right, his parenting. Safety for Mickey.

03:09:34.000 --> 03:09:43.000



Mickey then kinda goes against this. And now we have gone beyond that we have began our. Very graphic in a moment.

03:09:43.000 --> 03:09:52.000

Hellish landscape.

03:09:52.000 --> 03:10:04.000

Just beautiful. Just the use of color and those immediately. Immediately to black and white. Right, as is as if the broom is now breathing.

03:10:04.000 --> 03:10:20.000

Right. Breathing its life back in.

03:10:20.000 --> 03:10:29.000

And then we get the many more. And as we'll see with all the demons, they keep on multiplying.

03:10:29.000 --> 03:10:35.000

And they start giving Mickey problems.

03:10:35.000 --> 03:10:39.000

So let me.

03:10:39.000 --> 03:10:50.000

Oh, that's not good. But now I do want you to, so we've seen the sorcerer come in, we've seen Mickey's, the journey, the problems, and now.

03:10:50.000 --> 03:11:14.000

How does he overcome this? Now we can move into. The night on Bald Mountain, which is hell coming, coming to life.

03:11:14.000 --> 03:11:25.000

According to John Colhane. All of Disney's best work is allegorical representation. Of the triumph of life and hope over the powers of despair and death.

03:11:25.000 --> 03:11:35.000

But none of these representations had the mythic force of Chernobyl Who, who is the god of evil in Slavonic mythology as we see here.

03:11:35.000 --> 03:11:49.000

The file segment of Walt Disney's ambitious animated screen dance classical concert, Fantasia, is the visualization of modest, scores, score, skis, composition, 9 on both mountain.

03:11:49.000 --> 03:12:10.000

Followed by the resolution of Franz Schubert's Ave Maria. This scene depicts the rise of hell, bringing forth the devil known as Shernabog, the Black God, into the world, summoning the St of darkness and demons, before resolving into beauty and holiness of a beautiful and bright world.

03:12:10.000 --> 03:12:28.000

Much of the composition and background for the animation comes from mythologies and stories from Slavic myth prior to their Christianization, which makes the end cap and narrative of this piece interesting because it provides reason and resolution to this Disney production.

03:12:28.000 --> 03:12:33.000

But adding Ave Maria, the filmmakers are providing a religious resolution to the fears and death.

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R the pollen by This paints a unique image of hell in our world. Since it applies that the basic idea of good versus evil has to be simple and visually rectified.

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Ultimately, the medium of the hand drawn animation provides this message and it abused dimensionality to the bodies choreographies, myths and fantasies.

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In other words, The marriage of music with imaginative moving illustrations provides the context and space for interpreting hell and its resolutions in a simple and understandable manner.

03:13:13.000 --> 03:13:42.000

Thus pushing forward Disney's cultural and moral influence through entertainment. The perspective of the camera transports the audience into another realm of existence, demonstrating the cinema's position among the dancing figures and ideologies, which are artfully in symbolically conceived to a moat through their transmutable shape and That's it.

03:13:42.000 --> 03:13:52.000

Putting all these techniques together brings us to the Magnus Magnum opus of Fantasia, which is the ultimate visualization and dance between heaven and hell.

03:13:52.000 --> 03:14:03.000

Whereas in the Silly Symphony, the old mill, the storm that occurs is only visualized through its transparent wind and how it impacts the animals and environment.

03:14:03.000 --> 03:14:14.000

The sequence of night on bold mountain embodies that wind and storm. As the demons of hell and the grandeur of Chernob.

03:14:14.000 --> 03:14:24.000

It is also reminiscent of the first silly symphony, the skeleton dance, but rather than focusing on the the first silly symphony to skeleton dance but rather than focusing on the sonic realism of bringing that setting to life it this segment focuses on the sonic realism of bringing that setting to life, it's the Sonic realism of bringing that setting to life, of bringing that setting to life, it this segment focuses on the fantasy and narrative from the music to cast the world in darkness.

03:14:24.000 --> 03:14:37.000

This segment focuses on the fantasy and narrative from the music to cast the world in darkness. Quote, the epitome of universal despair and evil.

03:14:37.000 --> 03:14:42.000

Which was in the. In the road show pamphlet. That's one of the things that Disney mentions of this, where the actual like Walt Disney mentions.

03:14:42.000 --> 03:14:58.000

In terms of dimension, the characters change the complexion of the characters change the complexion of the world.

03:14:58.000 --> 03:15:10.000

And I'm sorry, the characters change the complexion of the world in life. Through dance, of various forces impacting our perception through complex movements and blocking of characters.

03:15:10.000 --> 03:15:20.000

Here the anthropomorphism is imaginative and follows the dark mythologies that the salvation of religion will eventually round out.

03:15:20.000 --> 03:15:29.000

Mythologically, the dilemma presented in this piece demonstrates the metaphysical transgression of the conscious and unconscious psychology.

03:15:29.000 --> 03:15:40.000

Which continues the ideology and imagery of the Whirlpool. Through its destructive inclusion to the maneuvering for life provided by the fighting hero.

03:15:40.000 --> 03:15:49.000

Here in the sorcerer's apprentice, eventually Mickey gets sucked into a whirlpool of his own laziness and despair.

03:15:49.000 --> 03:15:59.000

Similar to how The demons here. Are doing a little dance. Within this whirlpool, it's chaotic.

03:15:59.000 --> 03:16:13.000

There's no real structure in it, right? It's total. Total chaos and scary images.

03:16:13.000 --> 03:16:19.000

The sequence is focused on the visual and total messages. Therefore, this presentation also discusses how these bodies are.

03:16:19.000 --> 03:16:30.000

Constructed, captured, and nuanced to that bulge the mythological hybridity and chaotic choreography.

03:16:30.000 --> 03:16:53.000

To emotionally charge the spectator. The segment begins with the figure of Bald Mountain. Blocked in a manner that overpowers the frame and emphasizes Mise en Scène with dark storm clouds culminating around it presenting ominous terror that was presented in those previous silly symphonies.

03:16:53.000 --> 03:17:02.000

The devil emerges with wings, fangs and claws spread out and ready to remove the light by blanketing the landscape with darkness.

03:17:02.000 --> 03:17:09.000

When the ghosts and ghouls emerge from the imaginary and fantasy.

03:17:09.000 --> 03:17:17.000

When the ghost and ghouls emerge from the imaginary. The fantasy is now choreographed throughout the film.

03:17:17.000 --> 03:17:29.000

They float from the ground as a camera pans around the changing ideology of landscape. Rather than having owls and, signaling this transition.

03:17:29.000 --> 03:17:37.000

The idea of darkness and ghosts marks this moment of hellish dance, providing a layer of spectacle, albeit terrifying.

03:17:37.000 --> 03:17:43.000

Even though now they're this in the. In this clip they're starting to Come back.

03:17:43.000 --> 03:17:51.000

This is after you hear the church bells. Kind of. Scaring away.

03:17:51.000 --> 03:18:04.000

Turn a log in this moment, right? You get these moments of darkness and then light. Gobliness and help.

03:18:04.000 --> 03:18:12.000

I'm going to Conclude so that we have time for questions and reflections.

03:18:12.000 --> 03:18:26.000

Is that, you know, I think that's a lot more fun. So while this idea in section title, right, concluding the anthropomorphic multi plane dimensionality, which is what we've kind of just watched.

03:18:26.000 --> 03:18:33.000

As a mouthful. But I believe that the material used to understand that is extremely masterful and artistic.

03:18:33.000 --> 03:18:42.000

That makes it all palatable, right? What we get to see is pure. Isn't that like artistic masterpiece in my opinion?

03:18:42.000 --> 03:18:51.000

Exploring the instance. We instances and the bodies that fill both the sources apprentice and the night on bold mountain.

03:18:51.000 --> 03:19:01.000

Begin to present the mythological and conflict based narrative. Each with the connotations of Walt Disney representing the 2 realms of good and evil.

03:19:01.000 --> 03:19:15.000

As for the animated screen dance, we have looked at the mythological hybridity, imagination, and fluidity of the movements as some of the features that characterize the style and form of cinnamon.

03:19:15.000 --> 03:19:27.000

Fantasia presents clear examples of these ideas to the focus on the anthropomorphic construction and identification through the microphysiom.

03:19:27.000 --> 03:19:48.000

Busy looming of the eyes, hands and full body shapely their shape conceptions. Although the fluidity of these lines and shapes and colors provides a clear transition, with the animated screen dance and in a real body because they could do many things that we can.

03:19:48.000 --> 03:19:59.000

This is the new, this is the beginning of the abstraction. And manipulability of these images into new visions and effective forces.

03:19:59.000 --> 03:20:07.000

Against music and audiences. So, and how perfect now hell. We emerged from it. In one piece.

03:20:07.000 --> 03:20:19.000

So thank you very much. Hope you all enjoyed that.

03:20:19.000 --> 03:20:23.000

Thank you, thank you.

03:20:23.000 --> 03:20:26.000

So. How you speaking?

03:20:26.000 --> 03:20:30.000

Yeah, me, you're muted.

03:20:30.000 --> 03:20:31.000

My pleasure.

03:20:31.000 --> 03:20:37.000

So many triggers back to childhood, Matthew. Thank you so much. If anybody has a question for Matthew, please use the raise hand.

03:20:37.000 --> 03:20:52.000

In the reaction. And I'll call on you. If you'd like to type, I'll keep an eye on the chat as well and then just read it out.

03:20:52.000 --> 03:20:54.000

Yes. Bernie.

03:20:54.000 --> 03:21:01.000

Like Bernie has a question. Go ahead.

03:21:01.000 --> 03:21:02.000

Yeah.

03:21:02.000 --> 03:21:08.000

I rewatch the movie last night because I haven't seen it since childhood. One thing that struck me and which doesn't fall in the scope of this conference was the sexualization.



03:21:08.000 --> 03:21:21.000

Of the some of the characters. I noticed in the night on Bald Mountain one at the one that you just showed the clip where I guess she's a Harvey or Banshee.

03:21:21.000 --> 03:21:22.000

Yeah.

03:21:22.000 --> 03:21:26.000

We're a full breast of woman and she has nipples. And we We see the pixie slash fairies.

03:21:26.000 --> 03:21:35.000

In the Tchaikovsky section and the, in the pastoral symphony, they have small breasts.

03:21:35.000 --> 03:21:44.000

But they're not. There's no nipples and the occasionally you will see a character with a belly button.

03:21:44.000 --> 03:21:45.000

Okay.

03:21:45.000 --> 03:21:50.000

And all the little cherubs had belly buttons. But it's very, and just, and the sexualization of the animals, the 2 sexy fish.

03:21:50.000 --> 03:21:59.000

That are dancing. And you know, I thought the hippos were adorable, but. You know, and also you could do a good size representation based on this movie with the hippos and the elephants.

03:21:59.000 --> 03:22:12.000

Dancing, which is marvelous. You know, and it was a good view of fat bodies even though the animals are supposed to be hefty.

03:22:12.000 --> 03:22:26.000

So I guess that was, did that, did you think of incorporating or how do you feel that the sexualization pays in like there were nipples in the night on but not in the clean and pure sections.

03:22:26.000 --> 03:22:34.000

So it's funny. So I have thought about that because there's actually, in the history, like in their production of it.

03:22:34.000 --> 03:22:55.000

There are scenes that were never released or maybe produced because they were even like more sexualized than the ones that we get as if the one like the things that we see are very human traits they're not supposed to be Right.

03:22:55.000 --> 03:23:13.000

Engaging like that. But there are There I think there's a whole other project to be had with that because there is there are other segments that were very I don't know about explicit.

03:23:13.000 --> 03:23:26.000

But more adult oriented. And, definitely something that has to be said about that because of the mail, the purely male animators.

03:23:26.000 --> 03:23:37.000

Working on it right You know, they, especially in the late. Thirties, forties.

03:23:37.000 --> 03:23:44.000

Their view of what people wanna see. You know, probably, you know, there's definitely another project in there.

03:23:44.000 --> 03:23:56.000

But in this I have not really thought too much. In terms of that.

03:23:56.000 --> 03:24:07.000

Yeah, but no, I appreciate that. That's very interesting. It's a The it's shocking almost how adult fantasia is.

03:24:07.000 --> 03:24:16.000

You know, it's not like it's also a very scary movie. It's when you watch it at times like of all these lessons you're learning.

03:24:16.000 --> 03:24:22.000

I don't know, we didn't get to it, but in like the sorcerer's apprentice, he's like drowning.

03:24:22.000 --> 03:24:28.000

Mickey Mouse is about to die, like. You know, before we even, I mean, this is.

03:24:28.000 --> 03:24:38.000

After Bambi, but. Disney definitely loves playing with death and his characters. Disney I'm saying like and his collaborators.

03:24:38.000 --> 03:24:43.000

Yeah. Looks like, David has a question. Go ahead, David.

03:24:43.000 --> 03:24:44.000

I.

03:24:44.000 --> 03:24:52.000

Just to follow up on that. Sequence some of the early versions of the film cut those parts out.

03:24:52.000 --> 03:24:57.000

Or the theaters would not show them because of the their breasts. So we edited for the audience.

03:24:57.000 --> 03:25:03.000

But I was wondering a couple of the figures reminded me of Hades and his side-ticks in Hercules.

03:25:03.000 --> 03:25:09.000

Nice wondering if. They purposely borrowed those. Figures.

03:25:09.000 --> 03:25:15.000

Do you know there's one flaming blue head that came at us and then a couple of the imp figures there.

03:25:15.000 --> 03:25:19.000

I was just wondering, cause obviously another underworld. Movie with

03:25:19.000 --> 03:25:26.000

Right. I mean, in terms of legacy, I'm, very sure that Disney went back.

03:25:26.000 --> 03:25:43.000

Probably use some of the old animation for Hercules because they do that a lot they will reuse things that they've already animated you know put a new skin on it in a sense so that so it's easier, more economical.

03:25:43.000 --> 03:25:47.000

I wonder though

03:25:47.000 --> 03:25:55.000

You know, I'm, I'm sure that they, they, reference, I don't know if there's a direct connection.

03:25:55.000 --> 03:26:06.000

But that's a very good point. Cause it's almost I mean the mythology there is right in our face.

03:26:06.000 --> 03:26:15.000

It's the point of the whole film. So, but it wouldn't shock me if they did use some of those old animations.

03:26:15.000 --> 03:26:21.000

I hope I answered or got to that. Yeah. Thank you.

03:26:21.000 --> 03:26:28.000

Right, looks like Nancy has a question. Go ahead, Nancy.

03:26:28.000 --> 03:26:30.000

No problem. Yes.

03:26:30.000 --> 03:26:31.000

Yep.

03:26:31.000 --> 03:26:32.000

Yes, sorry, I was having trouble with the wrong button here. Can you hear me okay? I was very interested in this.

03:26:32.000 --> 03:26:40.000

Of this production because my father was one of the animators on this. Film. As Robert March.

03:26:40.000 --> 03:26:41.000

Really?

03:26:41.000 --> 03:26:52.000

And he drew some of those sequences which you showed. The sequence with the. Source for raising the butterfly out of the skull, which is usually ignored.

03:26:52.000 --> 03:26:56.000

That was all done with airbrush. And my dad did that and he specialized in special effects.

03:26:56.000 --> 03:26:58.000

Wow.

03:26:58.000 --> 03:27:08.000

He probably did some of the flames and water splashes as well. So, of some of the things we see also are shown.

03:27:08.000 --> 03:27:19.000

Chosen for technical reasons what what the animators could draw and what they couldn't. And I think one reason you talk about sexualization.

03:27:19.000 --> 03:27:20.000

What is the problem, say, encountered earlier in their films difficulty in doing a masculine character?

03:27:20.000 --> 03:27:36.000

They managed it with the devil. In Bald Mountain. But the earlier ones when they were doing very smooth out movement made the males look too effeminate.

03:27:36.000 --> 03:27:44.000

And when they tried to make them more accurate they look too jerky. So they sort of skipped over them completely and focused on the women because this smooth animation and work very good with the female character.

03:27:44.000 --> 03:27:56.000

So that was one reason. Of course, the other was probably, as you mentioned, going for the audience.

03:27:56.000 --> 03:28:06.000

But we have to remember that every single one thing we're seeing here was all drawn by hand and colored by hand every single scene not any.

03:28:06.000 --> 03:28:14.000

Computer animation at all. So there was a big debate on the, A Maria sequence over how to do the.

03:28:14.000 --> 03:28:23.000

The candle switched the lights with the nuns are carrying one group wanted a more diffuse low when the other The ones we see now, one out.

03:28:23.000 --> 03:28:28.000

They seem a little bit jerky to us today. But in how, sometimes I agree with you that's very imaginative, very, effective and very scary.

03:28:28.000 --> 03:28:50.000

That that scared me when I was a little kid. What I saw it. But also sometimes some of the things that we see are determined by the technicalities of filmmaking.

03:28:50.000 --> 03:28:51.000

Okay.

03:28:51.000 --> 03:28:59.000

Yes. Wow, I would love to get your email so we could continue. The talk.

03:28:59.000 --> 03:29:00.000

Go ahead and type that in the chat as well.

03:29:00.000 --> 03:29:04.000

Okay, that's Okay, well, it's beyond B, Yeah.

03:29:04.000 --> 03:29:05.000

Yeah. Another interesting thing.

03:29:05.000 --> 03:29:19.000

His name is then the screen credits but it is on. Snow White and Pinocchio, Robert March, MART SCH.

03:29:19.000 --> 03:29:27.000

Oh, thank you. And another interesting thing about that, about the technicality. With, I didn't talk about it, but the centres, right?

03:29:27.000 --> 03:29:38.000

The horses. There was a whole, well first of all, it's very difficult to draw a horse.

03:29:38.000 --> 03:29:45.000

In animation. It's just a very difficult thing. But, but there's no references.

03:29:45.000 --> 03:29:51.000

Right? To how did they fly? How did they land? What does it look like when they come back onto the ground.

03:29:51.000 --> 03:30:03.000

And so that it's all this tech, these technical achievements and innovations. In creating these very emotionally charged characters.

03:30:03.000 --> 03:30:09.000

You know, all comes down to how do you make a How does a horse land onto, you know, from flying?

03:30:09.000 --> 03:30:22.000



Right, so so many interesting things. With this film and the ones that come before because you know obviously fantastic is not just a one-off.

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It's a build up of all of Disney's experiments and innovations.

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I see.

03:30:29.000 --> 03:30:41.000

Thank you. Is really pushing the envelope and if it had been more successful commercially they would have continued in that direction but it wasn't so they went back to the other types of storage.

03:30:41.000 --> 03:30:42.000

Yeah.

03:30:42.000 --> 03:30:50.000

I see Giovanni had an observation in the chat a bit a bit further up concerning the question about sexualization.

03:30:50.000 --> 03:30:56.000

I think that Schoenberg himself, the sexualized at least in the very last frames before the church bell.

03:30:56.000 --> 03:31:04.000

So I wonder whether one could read the sequence as representation of evil as a twisted male perspective rather than a female one.

03:31:04.000 --> 03:31:05.000

Interesting.

03:31:05.000 --> 03:31:15.000

That's very, that's very interesting. Cause yeah, I mean, You know, very, very masculine like body, where I kind of.

03:31:15.000 --> 03:31:30.000

Wrapping up everything and I think Yeah, the fact that it is coded as male. Does play a big part in

03:31:30.000 --> 03:31:39.000

In how it kind of consumes the world. At least you know night on both mount like the world that we see in the film.

03:31:39.000 --> 03:31:50.000

Yeah, there's definitely something that's a very good point. And then, and then you say, the nuns with the religious, right?

03:31:50.000 --> 03:32:00.000

They come in. Kind of balance balancing or overpowering. Back.

03:32:00.000 --> 03:32:01.000

Interesting.

03:32:01.000 --> 03:32:04.000

That's the. Yeah. That's very good. I like that.

03:32:04.000 --> 03:32:07.000

Thank you.

03:32:07.000 --> 03:32:10.000

Bernie has another question. Go ahead.

03:32:10.000 --> 03:32:20.000

Yes, I do about the nuns in the bald mountain. I was very. Surprise that they did it's super, Maria, which you know was not originally such a lad.

03:32:20.000 --> 03:32:28.000

It was originally an art song in Germany. And then after they've sung the Latin at the very end, they sing some English words.

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To it that I had not heard before. It's not a translation. Of the Latin or of the original German.

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So I was curious where that came from.

03:32:41.000 --> 03:32:43.000

Not your area of expertise, I got it.

03:32:43.000 --> 03:32:48.000

No, no, that's a great. I, you know, I might have come across that.

03:32:48.000 --> 03:33:03.000

Because I definitely have read about like where like, the use of the song. But it You know, I'm not sure off top my head, but Great resource for Fantasia.

03:33:03.000 --> 03:33:15.000

Is John Colhain's book? Called Fantasia. It goes in the research that he has done is

03:33:15.000 --> 03:33:20.000

You know, if only I could do that one day. But, no, that's a great question.

03:33:20.000 --> 03:33:21.000

Goals.

03:33:21.000 --> 03:33:28.000

I think it might also have to do with, you know, putting that, putting a message that we could understand.

03:33:28.000 --> 03:33:38.000

When I say we, I mean, like an American audience can understand. You know, the model of Disney because the film pretty much ends like right after that.

03:33:38.000 --> 03:33:51.000

So. Yeah.

03:33:51.000 --> 03:33:52.000

Hmm.

03:33:52.000 --> 03:34:04.000

I have a question about Mickey since we all love Mickey. I was noticing because you did such a great job of, locating us in the body and the movement of the body as you open your discussion, how when he begins to use the magic, right, his whole body sort of it's almost as if he is embodying the wizard.

03:34:04.000 --> 03:34:05.000

Yeah.

03:34:05.000 --> 03:34:12.000

He's kind of impersonating or taking on another skin. And I wondered if you could maybe respond to that just a bit.

03:34:12.000 --> 03:34:23.000

Yeah, so the mimicry. So it's also we could identify more with the character because of the sorcerer.

03:34:23.000 --> 03:34:29.000

He's ideally, he's very human in that we could see a human and we can identify with that.

03:34:29.000 --> 03:34:51.000

When Mickey goes and then Copies and mimics him. We it further allows us to identify with Mickey his body because Mickey's not like we're not we're not mice right or so we can now further Go along with his little dance he's doing, because it's back to the human reference.

03:34:51.000 --> 03:35:02.000

Also I think it's interesting how he mimics the sorcerer. But then rather than, but he also kinda goes and like takes the break.

03:35:02.000 --> 03:35:08.000

And then that's like when he has like that dream and he like kind of floats off, even that ghostly.

03:35:08.000 --> 03:35:19.000

Operation. It's like he almost goes beyond what he was. Well, it's like definitely went beyond what he's able to do.

03:35:19.000 --> 03:35:20.000

Yeah.

03:35:20.000 --> 03:35:24.000

And he can't control his body even after his body is ideologically gone somewhere else.

03:35:24.000 --> 03:35:31.000

Yeah. And I wonder too if there's a kind of warning there for us as a viewer.

03:35:31.000 --> 03:35:39.000

That He's kind of aspiring to more than he should and look what happens and there's sort of a judgment in implication there.

03:35:39.000 --> 03:35:49.000

Yeah, well, like I mentioned before, I didn't really get to I guess close that but Though the idea that the sorcerers like that parent in the mythology, right?

03:35:49.000 --> 03:36:05.000

So like you have that parent. Protection. At the end of the Sorcerer's Apprentice scene, the sorcerer comes back, he dispels the water and then puts me back in that like quickly back in his role of you go do the work.

03:36:05.000 --> 03:36:11.000

Right, so yeah, definitely there is a there is a lesson to be to be told

03:36:11.000 --> 03:36:20.000

Great, thank you so much. We have time for one more question or comment if anyone has any.

03:36:20.000 --> 03:36:25.000

If not, let's, give a round of applause once again for Matthew. Great job.

03:36:25.000 --> 03:36:32.000

Thank you and thank you everyone for your amazing questions and and listening and I really appreciate it.

03:36:32.000 --> 03:36:42.000

Great job. I think we have a break after this, but there's also a discord chat if you want to continue to ask Matthew questions or or Just talk a little bit more about this amazing work.

03:36:42.000 --> 03:36:44.000

Good luck in the next few weeks.

03:36:44.000 --> 03:36:46.000

Thank you.

03:36:46.000 --> 03:36:47.000

Thank you everybody.

03:36:47.000 --> 03:36:48.000

Stay cool.

03:36:48.000 --> 03:36:55.000

Thank you everyone. Thank you for all your help.

03:36:55.000 --> 03:36:56.000

Thank you.

03:36:56.000 --> 03:37:21.000

Thank you. Nice job, Matthew.

03:37:21.000 --> 03:37:29.000

Nancy, are you able to put your email into the chat?

03:37:29.000 --> 03:37:30.000

Thank you very much.

03:37:30.000 --> 03:37:33.000

Yeah, I'm trying to right now. Hey, Garnet, okay, wait a minute here.

03:37:33.000 --> 03:37:36.000

Yeah, if you need help doing that, Nancy, let me know.

03:37:36.000 --> 03:37:40.000

No, it's keeps getting messages on top of messages.

03:37:40.000 --> 03:37:42.000

Oh yeah.

03:37:42.000 --> 03:37:57.000

Okay, here we go.

03:37:57.000 --> 03:38:02.000

Oops, sorry, that's 2 OS in Yahoo, not, not a 9.

03:38:02.000 --> 03:38:03.000

Okay, I'll

03:38:03.000 --> 03:38:06.000

Yeah.

03:38:06.000 --> 03:38:20.000

Fat fingers here, let me try that again.

03:38:20.000 --> 03:38:26.000

There.

03:38:26.000 --> 03:38:27.000

Yeah.



03:38:27.000 --> 03:38:28.000

Got it. Did it come?

03:38:28.000 --> 03:38:31.000

Nancy, tell me what it is and I'll type it in.

03:38:31.000 --> 03:38:35.000

. It's showing on my message screen I chat screen. Yeah.

03:38:35.000 --> 03:38:42.000

Is it beyond breed? Beyond, yahoo.com.

03:38:42.000 --> 03:38:44.000

Correct.

03:38:44.000 --> 03:38:46.000

I thought I remembered it.

03:38:46.000 --> 03:38:50.000

Yeah, that's the. Which I edit.

03:38:50.000 --> 03:39:05.000

Right. Wonderful. The newsletter that Nancy has been. Running, editing, directing, etc, for a longage time, right?

03:39:05.000 --> 03:39:09.000

And which will be giving a report on this conference.

03:39:09.000 --> 03:39:10.000

Exciting.

03:39:10.000 --> 03:39:14.000

Great. Great. Alright, did you get at that time, Matthew? Okay, cool.

03:39:14.000 --> 03:39:15.000

Yeah

03:39:15.000 --> 03:39:16.000

Maybe I should have your, well, I could get your email later.

03:39:16.000 --> 03:39:24.000

Yeah. It's Nancy Mars. Just so yeah, and just so you know.

03:39:24.000 --> 03:39:33.000

I'm gonna But Nancy. Nancy is the last name in there.

03:39:33.000 --> 03:39:34.000

Thank you.

03:39:34.000 --> 03:39:40.000

There you go.

03:39:40.000 --> 03:39:44.000

I appreciate it.

03:39:44.000 --> 03:39:45.000

We will. Thank you so much.

03:39:45.000 --> 03:39:55.000

You bet. Okay. Yeah, thank you. Welcome.

03:39:55.000 --> 03:39:56.000

Definitely. Definitely in person. I love those.

03:39:56.000 --> 03:39:59.000

I hope you join us again at an in person or another online seminar. Okay, good. And next year I think it's.

03:39:59.000 --> 03:40:02.000

Where are we? Minnesota. Yeah.

03:40:02.000 --> 03:40:04.000

Minnesota? A little cold, but exciting.

03:40:04.000 --> 03:40:09.000

Yeah. Yeah, well, for Florida, you might be okay, right? Might be nice and welcome.

03:40:09.000 --> 03:40:13.000

Yeah. That is, yeah.

03:40:13.000 --> 03:40:24.000

Well, it's in the summer, not the winter, so.

03:40:24.000 --> 03:40:25.000

Yes.

03:40:25.000 --> 03:40:29.000

Alright. That's right. Alright, I'm gonna make the apps and host hosts so I can sign up and Go have some lunch and good to see everybody.

03:40:29.000 --> 03:40:30.000

Thank you so much.

03:40:30.000 --> 03:41:00.000

Take care. Bye. You too.