

2nd International Conference on **Computer Graphics & Animation**

September 21-22, 2015 San Antonio, USA

Animation & neurocinematics: The visible language of E-motion-S and its magical science

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We love movies because we like to jump from our “reality” to live a dream, a parallel universe that inspires us. We lodge for adventure, love, excitement, answers to quests. That’s the magic of cinema, make you believe what you see and over all, FEEL it. As Antonio Damasio said- “we’re feeling machines that think”. Such feelings come from the interpretation of the emotions in our bodies. Emotions are our universal language, the motivation of living, the fuel, the key of what makes a movie successful and truly an art piece that you will remember because it moves you, the secret empathy. Animation, indeed, is a social emotional learning media, which goes beyond the limitations of live action movies due to the diversity of techniques and its visual plasticity capable to construct the impossible. Animators are not real actors but more like the midwife who brings the anima into aliveness and that requires knowing how emotions work. Ed Hooks as an expert in training animators and actors always remarks “emotion tends to lead action” and animators must understand this as well as the connections between thinking, emotions and physical action. I would like to expose how integrating Hooks advices and the emerging results of scientists like Talma Hendler, Gal Raz or Paul Ekman who study the science behind the scenes: the magic of Neurocinematics (Uri Hasson); can help any professional from the industry to be more aware of our performances and enhance the cinematic experience. Animation is a visual thinking and feeling media, which offers a promising unlimited arena, to explore and practice emotional intelligence and keep us interested in living fully aware and feeling new realities by loving, creating meaningful movies.

Biography

Inma Carpe works as Visual Development Artist/Animator and Teacher at the ALL, The Animation workshop in Denmark. She gives workshops and collaborate with other countries developing educational curriculums and studying animation and affective neurosciences for self-development and communication, focusing on emotions and mindfulness based on productions. She eventually works at film festivals in Hollywood as Production Assistant. Her personal work in animation reflects an interest in collage, blending animation with fashion illustration, sciences and education. Her specialty in pre-production brought her to live in different countries working for short formats and independent studios.

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