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Suzanne Buchan is Professor of Animation Aesthetics at Middlesex University, London. Her research investigates animation as a pervasive moving image form across a range of platforms and media. She teaches history, theory and aesthetics of cinema, digital screen arts, and animation, and she is active as a curator.

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Suzanne has designed and delivered moving image courses for both practice- and theory-led students of architecture, fine art, fashion and film production. She has published widely, is founder and editor of animation: an interdisciplinary journal (Sage), and is active as an exhibition curator. Prior to joining the RCA, Suzanne was Professor of Animation Aesthetics in the Department of Visual Communication and the Director of the Art and Design Research Institute (ADRI) at Middlesex University ...

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Pervasive Animation : Suzanne Buchan : 9780415807241

The Royal College of Art is delighted to announce the appointment of Professor Suzanne Buchan as Head of Animation. Professor Buchan will join the College from Middlesex University, where she was Professor of Animation Aesthetics in the Department of Visual Communication and the Director of the Art and Design Research Institute from 2013 – 15. Discussing her appointment, Professor Buchan said: ‘ I am galvanised by this opportunity to enhance research within the Animation programme ’ s ...

Professor Suzanne Buchan Announced as Head of Animation at ...

Suzanne Buchan Is a well-known author, some of his books are a fascination for readers like in the Pervasive Animation book, this is one of the most wanted Suzanne Buchan author readers around the world.

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Pervasive Animation. An AFI Reader. Suzanne Buchan (ed.) New York: Routledge 2013. 374pp, 2 colour inserts. ISBN 978-0-415-80724-1. This new addition to the AFI Film Readers series brings together original scholarship on animation in contemporary moving image culture, from classic experimental and independent shorts to digital animation and installation.

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contemporary moving image culture, from classic experimental and independent shorts to digital animation and installation. The collection - that is also a philosophy of animation - foregrounds new critical perspectives on animation, connects them to historical and contemporary philosophical and theoretical contexts and production practice, and expands the existing canon. Throughout, contributors offer an interdisciplinary roadmap of new directions in film and animation studies, discussing animation in relationship to aesthetics, ideology, philosophy, historiography, visualization, genealogies, spectatorship, representation, technologies, and material culture.

The Bristol-based animation company Aardman is best known for its most famous creations Wallace and Gromit and Shaun the Sheep. But despite the quintessentially British aesthetic and tone of its movies, this very British studio continues to enjoy international box office success with movies such as Shaun the Sheep Movie, Flushed Away and Wallace and Gromit: Curse of the Were-Rabbit. Aardman has always been closely linked with one of its key animators, Nick Park, and its stop motion, Plasticine-modelled family films, but it has more recently begun to experiment with modern digital filmmaking effects that either emulate 'Claymation' methods or form a hybrid animation style. This unique volume brings together leading film and animation scholars with children's media/animation professionals to explore the production practices behind Aardman's creativity, its history from its early shorts to contemporary hits, how its films fit within traditions of British animation, social realism and fantasy cinema, the key personalities who have formed its ethos, its representations of 'British-ness' on screen and the implications of traditional animation methods in a digital era.

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videos. For more information, please scroll down. Bevor Sie dieses erweiterte eBook kaufen, prüfen Sie, ob Ihr Reader Fixed Layout und Videosequenzen wiedergeben kann. Aus Pixeln gebaute Fabelwesen bewohnen fantastische Welten, Flugsimulatoren lassen uns schweben wie Vögel, Medienfassaden überformen ganze Bauwerke. Animierte Bilder wie diese durchdringen die visuelle Kultur und bestimmen unseren Alltag so selbstverständlich mit, dass wir sie kaum bewusst wahrnehmen. In hyperrealistischen Bildern verschwimmen die Grenzen von Wirklichkeit und Fiktion. Ebenso verblüffende körperliche oder räumliche Erfahrungen bieten interaktive Werke wie Games oder immersive Installationen. Animation verleiht aber auch Formlosem wie Daten und Informationen oder philosophischen Ideen eine Gestalt und macht Ereignisse im Nanometer-Bereich sichtbar. Die Publikation zeigt massgebende Arbeiten und ihre Entstehung und gibt so Einblicke in die mannigfaltigen Welten der Animation in der Ära des Digitalen. Mythical creatures constructed from pixels inhabit fantastical worlds, flight simulators give us a chance to soar like birds, and media facades transform entire buildings. Animated images such as these permeate our visual culture and we take them and the way they shape our everyday lives so much for granted that we scarcely notice them, at least consciously. Hyper-realistic images blur the borderlines between reality and fiction. Interactive creations such as video games or immersive installations offer equally astounding experiences. Animation also gives a form to philosophical ideas or formats without a clear shape, such as data and information, and renders nanometre-scale events visible. The publication presents key works and looks at how they came into being, offering glimpses into the multi-faceted world of animation in the digital era. More than 20 video clips are included in the expanded eBook, which offers genuine multi-media added value.

Moving image culture seems to privilege the instantly identifiable: the recognizable face, the well-timed stunt,

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the perfectly synchronized line of dialogue. Yet perfect, in-focus visibility does not come 'naturally' to the moving image, and if there is one visual effect the eye of the camera can record better than the human eye it is blur. Looking beyond popular media to works of experimental cinema and video art, this groundbreaking collection addresses the aesthetics and politics of moving images in states of decay, distortion, indistinctness and fragmentation. A range of international scholars examines what is at stake in these images' sometimes radical foregrounding of materiality and mediation, or of evanescence and spectrality, as well as their challenging of the dominant position accorded to 'legible' images. How have artists and filmmakers rendered the 'indefinite' image, and what questions does it pose? With a range of approaches, from aesthetics to phenomenology to production studies, the authors in this volume investigate techniques, themes and concepts that emerge from this wilful excavation of the moving image's material base.

Animating Film Theory provides an enriched understanding of the relationship between two of the most unwieldy and unstable organizing concepts in cinema and media studies: animation and film theory. For the most part, animation has been excluded from the purview of film theory. The contributors to this collection consider the reasons for this marginalization while also bringing attention to key historical contributions across a wide range of animation practices, geographic and linguistic terrains, and historical periods. They delve deep into questions of how animation might best be understood, as well as how it relates to concepts such as the still, the moving image, the frame, animism, and utopia. The contributors take on the kinds of theoretical questions that have remained underexplored because, as Karen Beckman argues, scholars of cinema and media studies have allowed themselves to be constrained by too narrow a sense of what cinema is. This collection reanimates and expands film studies by taking the concept of animation seriously. Contributors. Karen Beckman, Suzanne Buchan, Scott Bukatman, Alan Cholodenko, Yuriko Furuhashi,

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Alexander R. Galloway, Oliver Gaycken, Bishnupriya Ghosh, Tom Gunning, Andrew R. Johnston, Herv é Joubert-Laurencin, Gertrud Koch, Thomas LaMarre, Christopher P. Lehman, Esther Leslie, John MacKay, Mihaela Mihailova, Marc Steinberg, Tess Takahashi

Videodisc contains selected clips from the Animated Painting Exhibition.

The first comprehensive study of animated landscapes across media.

Julie A. Turnock tracks the use and evolution of special effects in 1970s filmmaking, a development as revolutionary to film as the form's transition to sound in the 1920s. Beginning with the classical studio era's early approaches to special effects, she follows the industry's slow build toward the significant advances of the late 1960s and early 1970s, which set the stage for the groundbreaking achievements of 1977. Turnock analyzes the far-reaching impact of the convincing, absorbing, and seemingly unlimited fantasy environments of that year's iconic films, dedicating a major section of her book to the unparalleled innovations of *Star Wars* and *Close Encounters of the Third Kind*. She then traces these films' technological, cultural, and aesthetic influence into the 1980s in the deployment of optical special effects as well as the "not-too-realistic" and hyper-realistic techniques of traditional stop motion and *Showscan*. She concludes with a critique of special effects practices in the 2000s and their implications for the future of filmmaking and the production and experience of other visual media.

What do we mean by the term "animation" when we are discussing film? Is it a technique? A style? A way of seeing or experiencing "a world" that has little relation to our own lived experience of "the world"? In

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Animated Worlds, contributors reveal the astonishing variety of "worlds" animation confronts us with. Essays range from close film analyses to phenomenological and cognitive approaches, spectatorship, performance, literary theory, and digital aesthetics. Authors include Vivian Sobchack, Richard Weihe, Thomas Lamarre, Paul Wells, and Karin Wehn.

The complex, special power of the Quay Brothers' puppet animation poetics.

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