

# MA2023: Animation and VFX

My general animation reading list.

Initially for MA2023 Animation and VFX but includes general subject area.

View Online



---

[1]

N. Klein, 'Movie F/X: Making Heads Roll', in *The Vatican to Vegas: A History of Special Effects*, New York: New Press, 2004, pp. 213–228.

[2]

S. McCloud, *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*, 1st Edition. New York: Harper, 2006.

[3]

S. McCloud, 'The Vocabulary of Comics', in *Understanding Comics: The Invisible Art*, New York: Harper Collins, 2001, pp. 24–59.

[4]

M. O'Pray, 'The Animated Film', in *The Oxford Guide to Film Studies*, Oxford: Oxford University Press, 1998, pp. 434–439.

[5]

E. Carels, 'Animation = A Multiplication of Artforms?', in *The Animate! Book: Rethinking Animation*, London: LUX, 2006, pp. 14–22.

[6]

A. Darley, 'Bones of Contention: Thoughts on the Study', *Animation*, vol. 2, no. 1, pp. 63–76, 2007, doi: 10.1177/1746847706068902.

[7]

E. Leslie, 'Preclusion Experimental', in *Hollywood Flatlands: Animation, Critical Theory and the Avant-Garde*, London: Verso, 2002, pp. 166–178.

[8]

E. Leslie, *Hollywood Flatlands: Animation, Critical Theory and the Avant-Garde*. London: Verso, 2004.

[9]

N. M. Klein, *Seven Minutes: The Life and Death of the American Animated Cartoon*. London: Verso, 1996.

[10]

P. Ward, 'Animated Interactions: Animation Aesthetics and the World of the "Interactive" Documentary', in *Animated 'Worlds'*, Eastleigh: John Libbey Publishing, 2006, pp. 113–129.

[11]

F. Thomas and O. Johnston, 'The Principles of Animation', in *The Illusion of Life: Disney Animation*, 1st Hyperion Edition., New York: Hyperion, 1995, pp. 46–69.

[12]

R. Williams, *The Animator's Survival Kit*, Expanded Edition. London: Faber, 2009.

[13]

M. Christiansen, *Adobe After Effects CC: Visual Effects and Compositing Studio Techniques*. Peachpit, 2014.

[14]

T. Meyer and C. Meyer, *After Effects Apprentice: Real-World Skills for the Aspiring Motion Graphics Artist*, 4th Edition. New York: Routledge, 2016.

[15]

T. Meyer and C. Meyer, *After Effects Apprentice: Real-World Skills for the Aspiring Motion Graphics Artist*, 4th Edition. New York: Routledge, 2016 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4443374>

[16]

J. S. Krasner, *Motion Graphic Design: Applied History and Aesthetics*, 3rd Edition. Abingdon: Focal Press, 2013.

[17]

J. S. Krasner, *Motion Graphic Design: Applied History and Aesthetics*, Third edition. Abingdon: Focal Press, 2013 [Online]. Available: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780240824703>

[18]

N. Klein, 'Animation and Animorphs', in *Meta-Morphing: Visual Transformation and the Culture of Quick-Change*, Minneapolis: University of Minnesota Press, 2000, pp. 21-40.

[19]

A. Faulkner and C. Chavez, *Adobe Photoshop CC: 2017 Release, vol. Classroom in a Book: The Official Training Workbook From Adobe Systems*. San Jose: Adobe Press, 2017.

[20]

E. R. Tufte, *Visual Explanations: Images and Quantities, Evidence and Narrative*. Cheshire, Conn: Graphics, 1997.

[21]

D. Crafton, *Before Mickey: Animated Film, 1898-1928*, New Edition. Chicago, Ill: University

of Chicago Press, 1993.

[22]

T. Sito, *Drawing the Line: The Untold Story of the Animation Unions From Bosko to Bart Simpson*. Lexington, Ky: University Press of Kentucky, 2006 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=792211>

[23]

T. Sito, *Moving Innovation: A History of Computer Animation*. Cambridge, Massachusetts: The MIT Press, 2013 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3339617>

[24]

F. Thomas and O. Johnston, *The Illusion of Life: Disney Animation*, 1st Hyperion Edition. New York: Hyperion, 1995.

[25]

M. Furniss, *Animation: The Global History*. London: Thames & Hudson, 2017.

[26]

P. Ward, 'I Was Dreaming I Was Awake, and Then I Woke Up and Found Myself Asleep': Dreaming, Spectacle and Reality in Waking Life', in *The Spectacle of the Real: From Hollywood to 'Reality' TV and Beyond*, Bristol: Intellect, 2005, pp. 161-172.

[27]

P. Ward, 'I Was Dreaming I Was Awake, and Then I Woke Up and Found Myself Asleep': Dreaming, Spectacle and Reality in Waking Life', in *The Spectacle of the Real: From Hollywood to 'Reality' TV and Beyond*, Bristol: Intellect, 2005, pp. 161-172 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=283031>

[28]

E. Carels, 'Biometry and Antibodies. Modernising Animation / Animating Modernity', in *Animism: 1*, Lukas & Sternberg, 2010.

[29]

S. Buchan, *Pervasive Animation*, vol. *AFI film readers*. New York: Routledge, 2013.

[30]

S. Buchan, Ed., *Pervasive Animation*, vol. *AFI film readers*. 2013 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1356326>

[31]

J. Pilling, *Animating the Unconscious: Desire, Sexuality and Animation*. London: Wallflower Press, 2012.

[32]

B. Gyncild and L. Fridsma, *Adobe After Effects CC: 2017 Release*, vol. *Classroom in a book*. San Jose, California: Adobe, 2017.

[33]

E. E. Catmull and A. Wallace, *Creativity, Inc: Overcoming the Unseen Forces That Stand in the Way of True Inspiration*. London: Bantam Press, 2014.

[34]

F. Camper, 'The Films of Robert Breer', in *Aurora 2007: Possible Worlds*, AURORA, 2007.

[35]

D. Rosenberg and A. Grafton, *Cartographies of Time*, 1st Paperback Edition. New York: Princeton Architectural Press, 2010.

[36]

E. R. Tufte, *Beautiful Evidence*. Cheshire, Conn: Graphics Press, 2006.

[37]

E. Hooks, *Acting for Animators*, 4th Edition. London: Routledge, 2017.

[38]

S. Comer, *Film and Video Art*. London: Tate, 2009.

[39]

T. Leighton, *Art and the Moving Image: A Critical Reader*. London: Tate Pub, 2008.

[40]

D. Crafton, *Shadow of a Mouse: Performance, Belief, and World-Making in Animation*. Berkeley, California: University of California Press, 2013.

[41]

K. Sullivan, *Ideas for the Animated Short: Finding and Building Stories*, 2nd Edition. New York: Focal Press, 2013.

[42]

A. Shaw, *Design for Motion: Fundamentals and Techniques of Motion Design*. New York: Focal Press, 2016.

[43]

A. Darley, 'Simulation and Hyperrealism: Computer Animation: Second-Order Realism', in *Visual Digital Culture: Surface Play and Spectacle in New Media Genres*, London, New York: Routledge, 2000, pp. 81–101.

[44]

T. Lamarre, 'From Animation to Anime: Drawing Movements and Moving Drawings', Japan Forum, vol. 14, no. 2, pp. 329–367, 2002, doi: 10.1080/09555800220136400.

[45]

L. Manovich, 'The Illusions', in The Language of New Media, 1st MIT Press pbk. ed., Cambridge, Mass: MIT Press, 2002 [Online]. Available: <http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=138702>

[46]

L. Manovich, 'The Illusions', in The Language of New Media, First MIT Press pbk. edition., Cambridge, Massachusetts: The MIT Press, 2001, pp. 161–186 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=6246549>

[47]

C. Gehman, The Sharpest Point: Animation at the End of Cinema. YYZ Books, 2005.

[48]

T. Takahashi, 'Meticulously, Recklessly Worked Upon: Direct Animation, the Auratic and the Index', in The Sharpest Point: Animation at the End of Cinema, YYZ Books, 2005, pp. 166–178.

[49]

P. Hebert, 'Cinema, Animation and Other Arts: An Unanswered Question', in The Sharpest Point: Animation at the End of Cinema, YYZ Books, 2005, pp. 179–188.

[50]

P. Ward, 'Rotoshop in Context: Computer Rotoscoping and Animation Aesthetics', Animation Journal, vol. 12, pp. 32–52, 2004 [Online]. Available: <https://search.proquest.com/fiaf/docview/198948145/92671FACB143449CPQ/1?accountid=11455>

[51]

T. Lamarre, 'Cartoon Film Theory: Imamura Taihei on Animation, Documentary and Photography', in *Animating Film Theory*, Durham: Duke University Press, 2014, pp. 221–251.

[52]

K. R. Beckman, *Animating Film Theory*. Durham: Duke University Press, 2014 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1647711>

[53]

G. Bendazzi, *Animation: Volume I: Foundations - The Golden Age*. Independence: CRC Press, 2015 [Online]. Available: <http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4689249>

[54]

G. Bendazzi, *Animation: Volume II: The Birth of a Style - The Three Markets*. Independence: CRC Press, 2015 [Online]. Available: <http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4689309>

[55]

G. Bendazzi, *Animation: Volume III: Contemporary Times*. Independence: CRC Press, 2015 [Online]. Available: <http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4689314>

[56]

J. M. Blain, *The Complete Guide to Blender Graphics: Computer Modeling & Animation*, 3rd Edition. Boca Raton: CRC Press, 2016.

[57]

P. Blair, *Cartoon Animation*. Laguna Hills, Calif: Walter Foster, 1997.



[58]

L. Lye, Len Lye: Motion Sketch. Drawing Center, U.S., 2014.

[59]

E. Carels and K. Macfarlane, Graphology: Drawing From Automatism and Automation. London: Drawing Room, 2012.

[60]

I. Crook and P. Beare, Motion Graphics: Principles and Processes From the Ground Up, vol. Required reading range. Course reader. London: Fairchild Books, 2016.

[61]

S. Eisenstein and J. Leyda, Eisenstein on Disney, vol. Eisenstein texts. London: Methuen, 1988.

[62]

J. Svankmajer, 'Animating the Fantastic', Afterimage, vol. 13, 1987.

[63]

K. Harmon, You Are Here: Personal Geographies and Other Maps of the Imagination. New York: Princeton Architectural Press, 2004.

[64]

R. Horrocks, Art That Moves: The Work of Len Lye. Auckland: Auckland University Press, 2010 [Online]. Available:  
<http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1531092>

[65]

N. M. Klein, *The Vatican to Vegas: A History of Special Effects*. New York: New Press, 2004.

[66]

T. LaMarre, *The Anime Machine: A Media Theory of Animation*. Minneapolis, Minn: University of Minnesota Press, 2009.

[67]

H.-U. Obrist, *Mapping It Out: An Alternative Atlas of Contemporary Cartographies*. London: Thames & Hudson, 2014.

[68]

J. Pilling, *A Reader in Animation Studies*. London: John Libbey, 1997.

[69]

J. Pilling, *A Reader in Animation Studies*. London: John Libbey, 1997 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1977966>

[70]

R. Wright, 'Computer Baroque: Computer Animation 1987-1995 | Animate Projects Archive', 2009. [Online]. Available: [http://animateprojectsarchive.org/writing/essay\\_archive/r\\_wright](http://animateprojectsarchive.org/writing/essay_archive/r_wright)

[71]

J. Pilling, *Animating the Unconscious: Desire, Sexuality and Animation*. London: Wallflower Press, 2012.

[72]

D. Rosenberg and A. Grafton, *Cartographies of Time*, 1st Paperback Edition. New York: Princeton Architectural Press, 2010.

[73]

N. Sammond, *Birth of an Industry: Blackface Minstrelsy and the Rise of American Animation*. Durham: Duke University Press, 2015.

[74]

N. Sammond, *Birth of an Industry: Blackface Minstrelsy and the Rise of American Animation*. Durham: Duke University Press, 2015 [Online]. Available: <https://ebookcentral-proquest-com.royalholloway.idm.oclc.org/lib/rhul/detail.action?docID=2124360>

[75]

P. Wells and S. Moore, *The Fundamentals of Animation*, 2nd Edition. London: Fairchild Books, 2016.

[76]

A. Dorfman and A. Mattelart, *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*, New Enlarged Edition. New York: International General, 1991.

[77]

T. Elsaesser, 'Tales of Epiphany and Entropy: Paranarrative Worlds on Youtube', in *Film Theory and Contemporary Hollywood Movies*, New York; London: Routledge, 2009, pp. 150-172.

[78]

T. Elsaesser, 'Tales of Epiphany and Entropy: Paranarrative World on YouTube', in *Film Theory and Contemporary Hollywood Movies*, New York: Routledge, 2009, pp. 150-172 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=431808>

[79]

T. Gunning, 'The Transforming Image: The Roots of Animation in Metamorphosis and

Motion', in *Pervasive Animation*, vol. AFI film readers, S. Buchan, Ed. New York: Routledge, 2013, pp. 53–70.

[80]

T. Gunning, 'The Transforming Image: the Roots of Animation in Metamorphosis and Motion', in *Pervasive Animation*, vol. AFI film readers, S. Buchan, Ed. 2013, pp. 52–70 [Online]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1356326>

[81]

S. Buchan, Ed., *Animated 'Worlds'*. Eastleigh: John Libbey Publishing, 2006.

[82]

T. Lamarre, 'Coming to Life: Cartoon Animals and Natural Philosophy', in *Pervasive Animation*, vol. AFI film readers, S. Buchan, Ed. New York: Routledge, 2013, pp. 117–142.

[83]

T. Lamarre, 'Coming to Life: Cartoon Animals and Natural Philosophy', in *Pervasive Animation*, vol. AFI film readers, S. Buchan, Ed. 2013, pp. 117–142 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1356326>