

MA2023: Animation and VFX

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My general animation reading list.

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

Beckman, Karen Redrobe, *Animating Film Theory* (Durham: Duke University Press, 2014)
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<<http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4689314>>

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

Blair, Preston, *Cartoon Animation* (Laguna Hills, Calif: Walter Foster, 1997)

Buchan, Suzanne, ed., *Animated 'Worlds'* (Eastleigh: John Libbey Publishing, 2006)

———, *Pervasive Animation* (New York: Routledge, 2013), AFI film readers

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<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1356326>>

Camper, Fred, 'The Films of Robert Breer', in *Aurora 2007: Possible Worlds* (AURORA, 2007)

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

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Carels, Edwin, and Kate Macfarlane, *Graphology: Drawing From Automatism and Automation* (London: Drawing Room, 2012)

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

Christiansen, Mark, *Adobe After Effects CC: Visual Effects and Compositing Studio*

Techniques (Peachpit, 2014)

Comer, Stuart, *Film and Video Art* (London: Tate, 2009)

Crafton, Donald, *Before Mickey: Animated Film, 1898-1928, New Edition* (Chicago, Ill: University of Chicago Press, 1993)

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Crook, Ian, and Peter Beare, *Motion Graphics: Principles and Processes From the Ground Up* (London: Fairchild Books, 2016), Required reading range. Course reader

Darley, Andrew, 'Bones of Contention: Thoughts on the Study', *Animation*, 2.1 (2007), 63–76 <<https://doi.org/10.1177/1746847706068902>>

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

Eisenstein, Sergei, and Jay Leyda, *Eisenstein on Disney* (London: Methuen, 1988), Eisenstein texts

Elsaesser, Thomas, 'Tales of Epiphany and Entropy: Paranarrative World on YouTube', in *Film Theory and Contemporary Hollywood Movies* (New York: Routledge, 2009), pp. 150–72 <<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=431808>>

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Faulkner, Andrew, and Conrad Chavez, *Adobe Photoshop CC: 2017 Release* (San Jose: Adobe Press, 2017), Classroom in a Book : The Official Training Workbook From Adobe Systems

Furniss, Maureen, *Animation: The Global History* (London: Thames & Hudson, 2017)

Gehman, Chris, *The Sharpest Point: Animation at the End of Cinema* (YYZ Books, 2005)

Gunning, Tom, 'The Transforming Image: The Roots of Animation in Metamorphosis and Motion', in *Pervasive Animation*, ed. by Suzanne Buchan (New York: Routledge, 2013), AFI film readers, 53–70

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Harmon, Katharine, *You Are Here: Personal Geographies and Other Maps of the Imagination* (New York: Princeton Architectural Press, 2004)

Hebert, Pierre, 'Cinema, Animation and Other Arts: An Unanswered Question', in *The Sharpest Point: Animation at the End of Cinema* (YYZ Books, 2005), pp. 179–88

Hooks, Ed, *Acting for Animators*, 4th Edition (London: Routledge, 2017)

Horrocks, Roger, *Art That Moves: The Work of Len Lye* (Auckland: Auckland University Press, 2010) <<http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1531092>>

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

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Lamarre, Thomas, 'Cartoon Film Theory: Imamura Taihei on Animation, Documentary and Photography', in *Animating Film Theory* (Durham: Duke University Press, 2014), pp. 221–51

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LaMarre, Thomas, *The Anime Machine: A Media Theory of Animation* (Minneapolis, Minn: University of Minnesota Press, 2009)

Leighton, Tanya, *Art and the Moving Image: A Critical Reader* (London: Tate Pub, 2008)

Leslie, Esther, *Hollywood Flatlands: Animation, Critical Theory and the Avant-Garde* (London: Verso, 2004)

———, 'Preclusion Experimental', in *Hollywood Flatlands: Animation, Critical Theory and the Avant-Garde* (London: Verso, 2002), pp. 166–78

Lye, Len, *Len Lye: Motion Sketch* (Drawing Center, U.S., 2014)

Manovich, Lev, 'The Illusions', in *The Language of New Media*, 1st MIT Press pbk. ed (Cambridge, Mass: MIT Press, 2002)

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- Takahashi, Tess, '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. 166–78
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- , '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. 161–72
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Williams, Richard, *The Animator's Survival Kit*, Expanded Edition (London: Faber, 2009)

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