

MA2023: Animation and VFX

My general animation reading list.

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

View Online



1.

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

2.

McCloud, S. Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels. (Harper, 2006).

3.

McCloud, S. The Vocabulary of Comics. in Understanding Comics: The Invisible Art 24–59 (Harper Collins, 2001).

4.

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

5.

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

6.

Darley, A. Bones of Contention: Thoughts on the Study. Animation **2**, 63–76 (2007).

7.

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

8.

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

9.

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

10.

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

11.

Thomas, F. & Johnston, O. *The Principles of Animation*. in *The Illusion of Life: Disney Animation* 46–69 (Hyperion, 1995).

12.

Williams, R. *The Animator's Survival Kit*. (Faber, 2009).

13.

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

14.

Meyer, T. & Meyer, C. After Effects Apprentice: Real-World Skills for the Aspiring Motion Graphics Artist. (Routledge, 2016).

15.

Meyer, T. & Meyer, C. After Effects Apprentice: Real-World Skills for the Aspiring Motion Graphics Artist. (Routledge, 2016).

16.

Krasner, J. S. Motion Graphic Design: Applied History and Aesthetics. (Focal Press, 2013).

17.

Krasner, J. S. Motion Graphic Design: Applied History and Aesthetics. (Focal Press, 2013).

18.

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

19.

Faulkner, A. & Chavez, C. Adobe Photoshop CC: 2017 Release. vol. Classroom in a Book : The Official Training Workbook From Adobe Systems (AdobePress, 2017).

20.

Tufte, E. R. Visual Explanations: Images and Quantities, Evidence and Narrative. (Graphics, 1997).

21.

Crafton, D. Before Mickey: Animated Film, 1898-1928. (University of Chicago Press, 1993).

22.

Sito, T. *Drawing the Line: The Untold Story of the Animation Unions From Bosko to Bart Simpson*. (University Press of Kentucky, 2006).

23.

Sito, T. *Moving Innovation: A History of Computer Animation*. (The MIT Press, 2013).

24.

Thomas, F. & Johnston, O. *The Illusion of Life: Disney Animation*. (Hyperion, 1995).

25.

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

26.

Ward, P. '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* 161–172 (Intellect, 2005).

27.

Ward, P. '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* 161–172 (Intellect, 2005).

28.

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

29.

Buchan, S. Pervasive Animation. vol. AFI film readers (Routledge, 2013).

30.

Pervasive Animation. vol. AFI film readers (2013).

31.

Pilling, J. Animating the Unconscious: Desire, Sexuality and Animation. (Wallflower Press, 2012).

32.

Gyncild, B. & Fridsma, L. Adobe After Effects CC: 2017 Release. vol. Classroom in a book (Adobe, 2017).

33.

Catmull, E. E. & Wallace, A. Creativity, Inc: Overcoming the Unseen Forces That Stand in the Way of True Inspiration. (Bantam Press, 2014).

34.

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

35.

Rosenberg, D. & Grafton, A. Cartographies of Time. (Princeton Architectural Press, 2010).

36.

Tufte, E. R. Beautiful Evidence. (Graphics Press, 2006).

37.

Hooks, E. *Acting for Animators*. (Routledge, 2017).

38.

Comer, S. *Film and Video Art*. (Tate, 2009).

39.

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

40.

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

41.

Sullivan, K. *Ideas for the Animated Short: Finding and Building Stories*. (Focal Press, 2013).

42.

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

43.

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

44.

Lamarre, T. *From Animation to Anime: Drawing Movements and Moving Drawings*. *Japan Forum* **14**, 329–367 (2002).

45.

Manovich, L. The Illusions. in The Language of New Media (MIT Press, 2002).

46.

Manovich, L. The Illusions. in The Language of New Media 161–186 (The MIT Press, 2001).

47.

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

48.

Takahashi, T. Meticulously, Recklessly Worked Upon: Direct Animation, the Auratic and the Index. in The Sharpest Point: Animation at the End of Cinema 166–178 (YYZ Books, 2005).

49.

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

50.

Ward, P. Rotoshop in Context: Computer Rotoscoping and Animation Aesthetics. Animation Journal **12**, 32–52 (2004).

51.

Lamarre, T. Cartoon Film Theory: Imamura Taihei on Animation, Documentary and Photography. in Animating Film Theory 221–251 (Duke University Press, 2014).

52.

Beckman, K. R. Animating Film Theory. (Duke University Press, 2014).

53.

Bendazzi, G. Animation: Volume I: Foundations - The Golden Age. (CRC Press, 2015).

54.

Bendazzi, G. Animation: Volume II: The Birth of a Style - The Three Markets. (CRC Press, 2015).

55.

Bendazzi, G. Animation: Volume III: Contemporary Times. (CRC Press, 2015).

56.

Blain, J. M. The Complete Guide to Blender Graphics: Computer Modeling & Animation. (CRC Press, 2016).

57.

Blair, P. Cartoon Animation. (Walter Foster, 1997).

58.

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

59.

Carels, E. & Macfarlane, K. Graphology: Drawing From Automatism and Automation. (Drawing Room, 2012).

60.

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

61.

Eisenstein, S. & Leyda, J. Eisenstein on Disney. vol. Eisenstein texts (Methuen, 1988).

62.

Svankmajer, J. Animating the Fantastic. *Afterimage* **13**, (1987).

63.

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

64.

Horrocks, R. Art That Moves: The Work of Len Lye. (Auckland University Press, 2010).

65.

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

66.

LaMarre, T. The Anime Machine: A Media Theory of Animation. (University of Minnesota Press, 2009).

67.

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

68.

Pilling, J. A Reader in Animation Studies. (John Libbey, 1997).

69.

Pilling, J. A Reader in Animation Studies. (John Libbey, 1997).

70.

Wright, R. Computer Baroque: Computer Animation 1987-1995 | Animate Projects Archive. http://animateprojectsarchive.org/writing/essay_archive/r_wright (2009).

71.

Pilling, J. Animating the Unconscious: Desire, Sexuality and Animation. (Wallflower Press, 2012).

72.

Rosenberg, D. & Grafton, A. Cartographies of Time. (Princeton Architectural Press, 2010).

73.

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

74.

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

75.

Wells, P. & Moore, S. The Fundamentals of Animation. (Fairchild Books, 2016).

76.

Dorfman, A. & Mattelart, A. How to Read Donald Duck: Imperialist Ideology in the Disney Comic. (International General, 1991).

77.

Elsaesser, T. Tales of Epiphany and Entropy: Paranarrative Worlds on Youtube. in Film Theory and Contemporary Hollywood Movies 150–172 (Routledge, 2009).

78.

Elsaesser, T. Tales of Epiphany and Entropy: Paranarrative World on YouTube. in Film Theory and Contemporary Hollywood Movies 150–172 (Routledge, 2009).

79.

Gunning, T. The Transforming Image: The Roots of Animation in Metamorphosis and Motion. in Pervasive Animation (ed. Buchan, S.) vol. AFI film readers 53–70 (Routledge, 2013).

80.

Gunning, T. The Transforming Image: the Roots of Animation in Metamorphosis and Motion. in Pervasive Animation (ed. Buchan, S.) vol. AFI film readers 52–70 (2013).

81.

Animated 'Worlds'. (John Libbey Publishing, 2006).

82.

Lamarre, T. Coming to Life: Cartoon Animals and Natural Philosophy. in Pervasive Animation (ed. Buchan, S.) vol. AFI film readers 117–142 (Routledge, 2013).

83.

Lamarre, T. Coming to Life: Cartoon Animals and Natural Philosophy. in Pervasive Animation (ed. Buchan, S.) vol. AFI film readers 117–142 (2013).