

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. New York: New Press; 2004. p. 213–28.

2.

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

3.

McCloud S. The Vocabulary of Comics. In: Understanding Comics: The Invisible Art. New York: Harper Collins; 2001. p. 24–59.

4.

O'Pray M. The Animated Film. In: The Oxford Guide to Film Studies. Oxford: Oxford University Press; 1998. p. 434–9.

5.

Carels E. Animation = A Multiplication of Artforms? In: The Animate! Book: Rethinking Animation. London: LUX; 2006. p. 14–22.

6.

Darley A. Bones of Contention: Thoughts on the Study. Animation. 2007;2(1):63–76.

7.

Leslie E. Preclusion Experimental. In: Hollywood Flatlands: Animation, Critical Theory and the Avant-Garde. London: Verso; 2002. p. 166–78.

8.

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

9.

Klein NM. Seven Minutes: The Life and Death of the American Animated Cartoon. London: Verso; 1996.

10.

Ward P. Animated Interactions: Animation Aesthetics and the World of the 'Interactive' Documentary. In: Animated 'Worlds'. Eastleigh: John Libbey Publishing; 2006. p. 113–29.

11.

Thomas F, Johnston O. The Principles of Animation. In: The Illusion of Life: Disney Animation. 1st Hyperion Edition. New York: Hyperion; 1995. p. 46–69.

12.

Williams R. The Animator's Survival Kit. Expanded Edition. London: 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. 4th Edition. New York: Routledge; 2016.

15.

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

16.

Krasner JS. Motion Graphic Design: Applied History and Aesthetics. 3rd Edition. Abingdon: Focal Press; 2013.

17.

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

18.

Klein N. Animation and Animorphs. In: Meta-Morphing: Visual Transformation and the Culture of Quick-Change. Minneapolis: University of Minnesota Press; 2000. p. 21-40.

19.

Faulkner A, Chavez C. Adobe Photoshop CC: 2017 Release. Vol. Classroom in a Book : The Official Training Workbook From Adobe Systems. San Jose: AdobePress; 2017.

20.

Tufte ER. Visual Explanations: Images and Quantities, Evidence and Narrative. Cheshire, Conn: Graphics; 1997.

21.

Crafton D. *Before Mickey: Animated Film, 1898-1928*. New Edition. Chicago, Ill: University of Chicago Press; 1993.

22.

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

23.

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

24.

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

25.

Furniss M. *Animation: The Global History*. London: 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*. Bristol: Intellect; 2005. p. 161-72.

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* [Internet]. Bristol: Intellect; 2005. p. 161-72. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=283031>

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. New York: Routledge; 2013.

30.

Buchan S, editor. Pervasive Animation [Internet]. Vol. AFI film readers. 2013. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1356326>

31.

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

32.

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

33.

Catmull EE, Wallace A. Creativity, Inc: Overcoming the Unseen Forces That Stand in the Way of True Inspiration. London: 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. 1st Paperback Edition. New York: Princeton Architectural Press; 2010.

36.

Tufte ER. Beautiful Evidence. Cheshire, Conn: Graphics Press; 2006.

37.

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

38.

Comer S. Film and Video Art. London: Tate; 2009.

39.

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

40.

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

41.

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

42.

Shaw A. Design for Motion: Fundamentals and Techniques of Motion Design. Shaw D, editor. New York: 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. London, New York: Routledge; 2000. p. 81–101.

44.

Lamarre T. From Animation to Anime: Drawing Movements and Moving Drawings. Japan Forum. 2002;14(2):329-67.

45.

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

46.

Manovich L. The Illusions. In: The Language of New Media [Internet]. First MIT Press pbk. edition. Cambridge, Massachusetts: The MIT Press; 2001. p. 161-86. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=6246549>

47.

Gehman C. The Sharpest Point: Animation at the End of Cinema. YYY 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. YYY Books; 2005. p. 166-78.

49.

Hebert P. Cinema, Animation and Other Arts: An Unanswered Question. In: The Sharpest Point: Animation at the End of Cinema. YYY Books; 2005. p. 179-88.

50.

Ward P. Rotoshop in Context: Computer Rotoscoping and Animation Aesthetics. Animation Journal [Internet]. 2004;12:32-52. Available from: <https://search.proquest.com/fiaf/docview/198948145/92671FACB143449CPQ/1?accountid=11455>

51.

Lamarre T. Cartoon Film Theory: Imamura Taihei on Animation, Documentary and Photography. In: Animating Film Theory. Durham: Duke University Press; 2014. p. 221–51.

52.

Beckman KR. Animating Film Theory [Internet]. Durham: Duke University Press; 2014. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1647711>

53.

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

54.

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

55.

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

56.

Blain JM. The Complete Guide to Blender Graphics: Computer Modeling & Animation. 3rd Edition. Boca Raton: CRC Press; 2016.

57.

Blair P. Cartoon Animation. Laguna Hills, Calif: 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. London: Drawing Room; 2012.

60.

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

61.

Eisenstein S, Leyda J. Eisenstein on Disney. Vol. Eisenstein texts. London: Methuen; 1988.

62.

Svankmajer J. Animating the Fantastic. Afterimage. 1987;13.

63.

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

64.

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

65.

Klein NM. The Vatican to Vegas: A History of Special Effects. New York: New Press; 2004.

66.

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

67.

Obrist HU. *Mapping It Out: An Alternative Atlas of Contemporary Cartographies*. London: Thames & Hudson; 2014.

68.

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

69.

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

70.

Wright R. *Computer Baroque: Computer Animation 1987-1995* | Animate Projects Archive [Internet]. 2009. Available from: http://animateprojectsarchive.org/writing/essay_archive/r_wright

71.

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

72.

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

73.

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

74.

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

75.

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

76.

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

77.

Elsaesser T. Tales of Epiphany and Entropy: Paranarrative Worlds on Youtube. In: Film Theory and Contemporary Hollywood Movies. New York; London: Routledge; 2009. p. 150–72.

78.

Elsaesser T. Tales of Epiphany and Entropy: Paranarrative World on YouTube. In: Film Theory and Contemporary Hollywood Movies [Internet]. New York: Routledge; 2009. p. 150–72. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=431808>

79.

Gunning T. The Transforming Image: The Roots of Animation in Metamorphosis and Motion. In: Buchan S, editor. Pervasive Animation. New York: Routledge; 2013. p. 53–70.

80.

Gunning T. The Transforming Image: the Roots of Animation in Metamorphosis and Motion. In: Buchan S, editor. Pervasive Animation [Internet]. 2013. p. 52–70. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1356326>

81.

Buchan S, editor. Animated 'Worlds'. Eastleigh: John Libbey Publishing; 2006.

82.

Lamarre T. Coming to Life: Cartoon Animals and Natural Philosophy. In: Buchan S, editor. Pervasive Animation. New York: Routledge; 2013. p. 117–42.

83.

Lamarre T. Coming to Life: Cartoon Animals and Natural Philosophy. In: Buchan S, editor. Pervasive Animation [Internet]. 2013. p. 117–42. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1356326>