Animating Film Theory

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From Duke University Press Books : Animating Film Theory before purchasing it in order to gage whether or not it would be worth my time, and all praised Animating Film Theory:

2 of 2 people found the following review helpful. Wow ... for a somewhat random purchase I made, this is my new favorite book on film theoryBy CustomerI've had a problem resolving performance capture VFX into standard film theory so just randomly bought this book(I do a lot with xsens, motionbuilder, maya, nuke mixed with live action and motion capture footage). This this one of those books I really not hoping for much, but got way more then I was expecting. Is by far the best book on animation film theory, and perhaps film theory, that I have ever read. At least for me, where I'm focused on integrating live action with motion capture with animation, this book hit every major point

I'm focused on. There are a bunch of different contemporary writers, all have a bit different viewpoint, but taken in whole is a great starting point for getting into a more comprehensive understanding of film theory. Every now and then one of the chapters gets a bit "stuffy" but the chapters aren't long. Even chapters that I thought I wasn't going to find interesting, like the one on WW II malaria and animation, I'm like "WOW" after I read it ... and that chapter ties into a later chapter (by a different author) that broadens the concept of "cell" animation.0 of 0 people found the following review helpful. The work and study outlined here is a great step forward in formal analysis of the animated formBy Julian GrantOutstanding film theory resource. The work and study outlined here is a great step forward in formal analysis of the animated form.

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

"The original arguments, concepts, and questions around animation introduced in this extraordinary project make it a major contribution to film and media theory and art theory more generally. Yet this is not just a book about animated films. Rather, it is a broad investigation of possible theories of animation that closely examines 'animation' as a concept with variable senses, and restores it as a central theme of past and current debates on the medium of film."