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Author Suzanne
Buchan
Published On
August 2013

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author suzanne buchan
published on august 2013

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author suzanne buchan

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Animation Author

Suzanne Buchan

Suzanne Buchan is

Professor of Animation

Aesthetics at Middlesex

University, London. Her

research investigates

animation as a pervasive

moving image form

across a range of

platforms and media. She

teaches history, theory

and aesthetics of cinema,

digital screen arts, and

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animation, and she is
active as a curator.

Author Suzanne

Buchan

Pervasive Animation
(AFI Film Readers):

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platforms and media. She teaches history, theory and aesthetics of cinema, digital screen arts, and animation, and she is active as a curator.

Pervasive Animation - 1st Edition - Suzanne Buchan ...

Pervasive Animation. by. Suzanne Buchan (Editor)

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This new addition to the AFI Film Readers series brings together original scholarship on animation in contemporary moving image culture, from classic experimental and independent shorts to digital animation and installation.

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Suzanne Buchan -
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Suzanne has designed and delivered moving image courses for both practice- and theory-led students of architecture, fine art, fashion and film production. She has published widely, is founder and editor of animation: an interdisciplinary journal (Sage), and is active as an exhibition curator. Prior to joining the RCA,

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Suzanne was Professor of Animation Aesthetics in the Department of Visual Communication and the Director of the Art and Design Research Institute (ADRI) at Middlesex University ...

Professor Suzanne
Buchan Professor
Suzanne Buchan | Royal
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August 2013

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author suzanne buchan

aug 2013 Sep 08, 2020

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2013 by suzanne buchan

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Author Suzanne Buchan

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Author Suzanne

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Suzanne Buchan

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Film Readers

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Author Suzanne

Buchan Aug

2013 ~~ Uploaded By

Zane Grey, suzanne

buchan is professor of

animation aesthetics at

middlesex university

london her research

investigates animation as

a pervasive moving image

form across a range of

platforms and media she

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teaches history theory
and aesthetics of cinema

Author Suzanne

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Author Suzanne Buchan

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About the author (2013)

Suzanne Buchan is

Professor of Animation

Aesthetics at Middlesex

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Author Suzanne

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across a range of

platforms and media. She

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Animation
and aesthetics of cinema,
digital screen arts, and
animation, and she is
active as a curator.

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Pervasive Animation :
August 2013
Suzanne Buchan :

9780415807241

The Royal College of Art
is delighted to announce
the appointment of
Professor Suzanne
Buchan as Head of
Animation. Professor

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Buchan will join the
College from Middlesex
University, where she was
Professor of Animation
Aesthetics in the
Department of Visual
Communication and the
Director of the Art and
Design Research Institute
from 2013 – 15.

Discussing her
appointment, Professor
Buchan said: ‘ I am
galvanised by this

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Animation

opportunity to enhance
research within the

Animation

programme ' s ...

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Professor Suzanne

Buchan Announced as

Head of Animation at ...

Suzanne Buchan Is a well-

known author, some of

his books are a

fascination for readers

like in the Pervasive

Animation book, this is

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Suzanne Buchan author

readers around the

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Buchan (ed.) New York:

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new addition to the AFI
Film Readers series
brings together original
scholarship on animation
in contemporary moving
image culture, from
classic experimental and
independent shorts to
digital animation and
installation.

Suzanne Buchan-
Pervasive Animation -
ADRI

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This new addition to the AFI Film Readers series brings together original scholarship on animation in contemporary moving image culture, from classic experimental and independent shorts to digital animation and installation. The collection - that is also a philosophy of animation - foregrounds new c...

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Author Suzanne
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Suzanne Buchan is
Professor of Animation
Aesthetics at Middlesex
University, London. Her
research investigates
animation as a pervasive
moving image form
across a range of
platforms and media. She
teaches history, theory
and aesthetics of cinema,
digital screen arts, and
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Animation - that is also a
philosophy of animation

- foregrounds new

critical perspectives on

animation, connects

them to historical and

contemporary

philosophical and

theoretical contexts and

production practice, and

expands the existing

canon. Throughout,

contributors offer an

interdisciplinary

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roadmap of new
directions in film and
animation studies,
discussing animation in
relationship to aesthetics,
ideology, philosophy,
historiography,
visualization, genealogies,
spectatorship,
representation,
technologies, and
material culture.

The Bristol-based

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animation company

Aardman is best known for its most famous

creations Wallace and

Gromit and Shaun the

Sheep. But despite the

quintessentially British

aesthetic and tone of its

movies, this very British

studio continues to enjoy

international box office

success with movies such

as Shaun the Sheep

Movie, Flushed Away

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and Wallace and Gromit:

Curse of the Were-Rabbit. Aardman has always been closely

linked with one of its key animators, Nick Park, and its stop motion,

Plasticine-modelled

family films, but it has

more recently begun to

experiment with modern digital filmmaking effects that either emulate

'Claymation' methods or

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form a hybrid animation style. This unique volume brings together leading film and animation scholars with children's media/animation professionals to explore the production practices behind Aardman's creativity, its history from its early shorts to contemporary hits, how its films fit within traditions of British

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animation, social realism
and fantasy cinema, the
key personalities who
have formed its ethos, its
representations of 'British-
ness' on screen and the
implications of
traditional animation
methods in a digital era.

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Animation
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Published On:
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ü berformen ganze
Bauwerke. Animierte
Bilder wie diese
durchdringen die visuelle
Kultur und bestimmen
unseren Alltag so
selbstverst ä ndlich mit,
dass wir sie kaum
bewusst wahrnehmen. In
hyperrealistischen
Bildern verschwimmen
die Grenzen von
Wirklichkeit und
Fiktion. Ebenso

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verblüffende

körperliche oder

räumliche Erfahrungen

bieten interaktive Werke

wie Games oder

immersive Installationen.

Animation verleiht aber

auch Formlosem wie

Daten und

Informationen oder

philosophischen Ideen

eine Gestalt und macht

Ereignisse im Nanometer-

Bereich sichtbar. Die

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Publikation zeigt
massgebende Arbeiten
und ihre Entstehung und
gibt so Einblicke in die
mannigfaltigen Welten
der Animation in der
Ära des Digitalen.

Mythical creatures
constructed from pixels
inhabit fantastical worlds,
flight simulators give us a
chance to soar like birds,
and media facades
transform entire

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buildings. Animated images such as these permeate our visual culture and we take them and the way they shape our everyday lives so much for granted that we scarcely notice them, at least consciously. Hyper-realistic images blur the borderlines between reality and fiction.

Interactive creations such as video games or

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immersive installations offer equally astounding experiences. Animation also gives a form to philosophical ideas or formats without a clear shape, such as data and information, and renders nanometre-scale events visible. The publication presents key works and looks at how they came into being, offering glimpses into the multi-

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faceted world of animation in the digital era. More than 20 video clips are included in the expanded eBook, which offers genuine multi-media added value.

Moving image culture seems to privilege the instantly identifiable: the recognizable face, the well-timed stunt, the perfectly synchronized

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line of dialogue. Yet perfect, in-focus visibility does not come 'naturally' to the moving image, and if there is one visual effect the eye of the camera can record better than the human eye it is blur.

Looking beyond popular media to works of experimental cinema and video art, this groundbreaking collection addresses the

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aesthetics and politics of
moving images in states
of decay, distortion,
indistinctness and
fragmentation. A range
of international scholars
examines what is at stake
in these images'
sometimes radical
foregrounding of
materiality and
mediation, or of
evanescence and
spectrality, as well as their

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challenging of the dominant position accorded to 'legible' images. How have artists and filmmakers rendered the 'indefinite' image, and what questions does it pose? With a range of approaches, from aesthetics to phenomenology to production studies, the authors in this volume investigate techniques,

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Animation
Author Suzanne
Buchan
themes and concepts that emerge from this wilful excavation of the moving image's material base.

Published On

Animating Film Theory
August 2013
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

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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

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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

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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

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Furuhata, Alexander R.

Galloway, Oliver

Gaycken, Bishnupriya

Ghosh, Tom Gunning,

Andrew R. Johnston,

Herv é Joubert-

Laurencin, Gertrud

Koch, Thomas LaMarre,

Christopher P. Lehman,

Esther Leslie, John

MacKay, Mihaela

Mihailova, Marc

Steinberg, Tess

Takahashi

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Animation

Videodisc contains
selected clips from the
Animated Painting

Exhibition.

Published On
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The first comprehensive
study of animated
landscapes across media.

What do we mean by the
term "animation" when
we are discussing film? Is
it a technique? A style? A

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Animation
Author: Suzanne
Ruchan
Published On
August 2013

way of seeing or
experiencing "a world"
that has little relation to
our own lived experience
of "the world"? In
Animated Worlds,
contributors reveal the
astonishing variety of
"worlds" animation
confronts us with. Essays
range from close film
analyses to
phenomenological and
cognitive approaches,

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spectatorship,
performance, literary
theory, and digital
aesthetics. Authors
include Vivian Sobchack,
Richard Weihe, Thomas
Lamarre, Paul Wells, and
Karin Wehn.

The complex, special
power of the Quay
Brothers' puppet
animation poetics.

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At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. In this beautifully written and deeply researched study, Hannah Frank provides an original way to understand American

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animated cartoons from the Golden Age of animation (1920 – 1960). In the pre-digital age of the twentieth century, the making of cartoons was mechanized and standardized: thousands of drawings were inked and painted onto individual transparent celluloid sheets (called “ cels ”) and then photographed in

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Animation, a labor-intensive process that was divided across scores of artists and technicians. In order to see the art, labor, and technology of cel animation, Frank slows cartoons down to look frame by frame, finding hitherto unseen aspects of the animated image. What emerges is both a methodology and a highly original account of

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an art formed on the
assembly line.

Author Suzanne

Buchan

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