

# PERVASIVE ANIMATION



EDITED BY  
SUZANNE DUCHAN

# Pervasive Animation Afi Film Readers

**Warren Buckland**



### **Pervasive Animation Afi Film Readers:**

Pervasive Animation Suzanne Buchan, 2013-08-22 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 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 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      **Pervasive Animation** Suzanne Buchan, 2013-08-22 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 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 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      Cognitive Media Theory Ted Nannicelli, Paul Taberham, 2014-03-26 Across the academy scholars are debating the question of what bearing scientific inquiry has upon the humanities The latest addition to the AFI Film Readers series Cognitive Media Theory takes up this question in the context of film and media studies This collection of essays by internationally recognized researchers in film and media studies psychology and philosophy offers film and media scholars and advanced students an introduction to contemporary cognitive media theory an approach to the study of diverse media forms and content that draws upon both the methods and explanations of the sciences and the humanities Exploring topics that range from color perception to the moral appraisal of characters to our interactive engagement with videogames Cognitive Media Theory showcases the richness and diversity of cognitivist research This volume will be of interest not only to students and scholars of film and media but to anyone interested in the possibility of a productive relationship between the sciences and humanities      **Animation and Memory** Maarten van Gageldonk, László Munteán, Ali Shobeiri, 2020-08-20 This book examines the role of memory in animation as well as the ways in which the medium of animation can function as a technology of remembering and forgetting By doing so it establishes a platform for the cross fertilization between the burgeoning fields of animation studies and memory studies By analyzing a wide range of different animation types from stop motion to computer animation and from cell animated cartoons to painted animation this book explores the ways in which animation can function as a representational medium The five parts of the book discuss the interrelation of animation and memory through the lens of materiality corporeality animation techniques the city and

animated documentaries These discussions raise a number of questions how do animation films bring forth personal and collective pasts What is the role of found footage objects and sound in the material and affective dimensions of animation How does animation serve political ends The essays in this volume offer answers to these questions through a wide variety of case studies and contexts The book will appeal to both a broad academic and a more general readership with an interest in animation studies memory studies cultural studies comparative visual arts and media studies Chapter Introduction is available open access under a Creative Commons Attribution 4.0 International License via [link.springer.com](https://link.springer.com)

**Ecocinema Theory and Practice** Stephen Rust, Salma Monani, Sean Cubitt, 2013 This is an anthology that offers a comprehensive introduction to the rapidly growing field of eco film criticism a branch of critical scholarship that investigates cinema's intersections with environmental understandings

**Fantasy/Animation** Christopher Holliday, Alexander Sergeant, 2018-04-27 This book examines the relationship that exists between fantasy cinema and the medium of animation Animation has played a key role in defining our collective expectations and experiences of fantasy cinema just as fantasy storytelling has often served as inspiration for our most popular animated film and television Bringing together contributions from world renowned film and media scholars Fantasy Animation considers the various historical theoretical and cultural ramifications of the animated fantasy film This collection provides a range of chapters on subjects including Disney Pixar and Studio Ghibli filmmakers such as Ralph Bakshi and James Cameron and on film and television franchises such as Dreamworks How To Train Your Dragon 2010 and HBO's Game of Thrones 2011

**Global Animation Theory** Franziska Bruckner, Holger Lang, Nikica Gilic, Daniel Šuljic, Hrvoje Turkovic, 2018-11-01 This book is open access and available on [www.bloomsburycollections.com](https://www.bloomsburycollections.com) It is funded by Knowledge Unlatched Scanning historical and current trends in animation through different perspectives including art history film media and cultural studies is a prominent facet of today's theoretical and historical approaches in this rapidly evolving field Global Animation Theory offers detailed and diverse insights into the methodologies of contemporary animation studies as well as the topics relevant for today's study of animation The contact between practical and theoretical approaches to animation at Animafest Scanner is closely connected to host of this event the World Festival of Animated Film Animafest Zagreb It has given way to academic writing that is very open to practical aspects of animation with several contributors being established not only as animation scholars but also as artists This anthology presents alongside an introduction by the editors and a preface by well known animation scholar Giannalberto Bendazzi 15 selected essays from the first three Animafest Scanner editions They explore various significant aspects of animation studies some of them still unknown to the English speaking communities

**Cinema of Exploration** James Leo Cahill, Luca Caminati, 2020-12-29 Drawing together 18 contributions from leading international scholars this book conceptualizes the history and theory of cinema's century long relationship to modes of exploration in its many forms from colonialist expeditions to decolonial radical cinemas to the perceptual voyage of the senses made possible by the cinematic apparatus

This is the first anthology dedicated to analysing cinema's relationship to exploration from a global decolonial and ecological perspective. Featuring leading scholars working with pathbreaking interdisciplinary methodologies drawing on insights from science and technology studies, postcolonial theory, indigenous ways of knowing, and film theory and history, it theorizes not only cinema's implication in imperial conquest but also its cutting edge role in empirical expansion and experiments in sensual and critical perception. The collected essays consider filmmaking in cross-cultural contexts and films made in or about peoples in South America, Asia, Africa, Indigenous North America, as well as polar, outer space, and underwater exploration, with famous figures such as Jacques-Yves Cousteau alongside amateur and scientific filmmakers. The essays in this collection are ideal for a broad range of scholars, graduate students, and advanced undergraduate students in cinema and media studies, cultural studies, and cognate fields.

**Elemental World Cinema**, 2025-07-24 This is the first book-length study on the relationship between cinema and the classical elements. It centres on earth, fire, water, and air to offer new perspectives on the intersection of film and the nonhuman in a time of climate emergency. Mobilising a range of analytical frameworks including early film theory, Indigenous epistemologies, and environmental sciences, the essays in this collection trace the complex agencies of the elements as they intersect with the material properties of the cinematic image across fiction, animation, documentary, and experimental film. In doing so, the book positions elemental cinema as a multifaceted process and experience that might encompass attempts to think with, alongside, or even like the elemental, all the while recognising the limitations of our anthropocentric systems of meaning.

**Media Authorship** Cynthia Chris, David A. Gerstner, 2013-02-15 Contemporary media authorship is frequently collaborative, participatory, non-site specific, or quite simply goes unrecognized. In this volume, media and film scholars explore the theoretical debates around authorship, intention, and identity within the rapidly transforming and globalized culture industry of new media. Defining media broadly across a range of creative artifacts and production cultures, from visual arts to videogames, from textiles to television, contributors consider authoring practices of artists, designers, do-it-yourselfers, media professionals, scholars, and others. Specifically, they ask: What constitutes media and authorship in a technologically converged, globally conglomerated, multiplatform environment for the production and distribution of content? What can we learn from cinematic and literary models of authorship and critiques of those models with regard to authorship, not only in television and recorded music but also in interactive media such as videogames and the Internet? How do we conceive of authorship through practices in which users generate content collaboratively or via appropriation? What institutional prerogatives and legal debates around intellectual property rights, fair use, and copyright bear on concepts of authorship in new media? By addressing these issues, *Media Authorship* demonstrates that the concept of authorship, as formulated in literary and film studies, is reinvigorated, contested, remade, even reauthored by new practices in the digital media environment.

**Screening Characters** Johannes Riis, Aaron Taylor, 2019-03-06 Characters are central to our experiences of screened fictions and invite a host of questions. The contributors to *Screening Characters* draw on archival

material interviews philosophical inquiry and conceptual analysis in order to give new thought provoking answers to these queries Providing multifaceted accounts of the nature of screen characters contributions are organized around a series of important subjects including issues of class race ethics and generic types as they are encountered in moving image media These topics in turn are personified by such memorable figures as Cary Grant Jon Hamm Audrey Hepburn and Seul gi Kim in addition to avatars online personalities animated characters and the ensembles of shows such as The Sopranos Mad Men and Breaking Bad

[Animating Unpredictable Effects](#) Jordan Gowanlock,2021-05-28 Uncanny computer generated animations of splashing waves billowing smoke clouds and characters flowing hair have become a ubiquitous presence on screens of all types since the 1980s This Open Access book charts the history of these digital moving images and the software tools that make them Unpredictable Visual Effects uncovers an institutional and industrial history that saw media industries conducting more private R D as Cold War federal funding began to wane in the late 1980s In this context studios and media software companies took concepts used for studying and managing unpredictable systems like markets weather and fluids and turned them into tools for animation Unpredictable Visual Effects theorizes how these animations are part of a paradigm of control evident across society while at the same time exploring what they can teach us about the relationship between making and knowing

[Undead](#) Karen Redrobe,2025-04-15 A free ebook version of this title is available through Luminos University of California Press s Open Access publishing program Visit [www.luminosoa.org](http://www.luminosoa.org) to learn more Undead examines the visual culture of war broadly understood through the lens of animation Focusing on works in which relational intermedial and variably paced practices of inter in animation generate aesthetic tactics for thinking about feeling and reframing war Karen Redrobe analyzes works by artists including Yael Bartana Nancy Davenport Kelly Dolak and Wazhmah Osman Gesiye David Hartt Helen Hill Onyeka Igwe Maryam Mohajer Ibrahim Nasrallah and Mary Reid Kelley and Patrick Kelley Deftly moving between cinema and media studies peace and conflict studies and art history Undead is an interdisciplinary feminist meditation on the complex relationship between states of war and the discourses infrastructures and institutions through which memory change and understanding are made

*Hollywood Puzzle Films* Warren Buckland,2014-05-30 From Inception to The Lake House moviegoers are increasingly flocking to narratologically complex puzzle films These puzzle movies borrow techniques like fragmented spatio temporal reality time loops unstable characters with split identities or unreliable narrators more commonly attributed to art cinema and independent films The essays in *Hollywood Puzzle Films* examine the appropriation of puzzle film techniques by contemporary Hollywood dramas and blockbusters through questions of narrative time and altered realities Analyzing movies like Source Code The Butterfly Effect Donnie Darko D j Vu and adaptations of Philip K Dick contributors explore the implications of Hollywood s new movie mind games

**Color and the Moving Image** Simon Brown,Sarah Street,Liz Watkins,2013-10-28 This new AFI Film Reader is the first comprehensive collection of original essays on the use of color in film Contributors from diverse film studies backgrounds consider the

importance of color throughout the history of the medium assessing not only the theoretical implications of color on the screen but also the ways in which developments in cinematographic technologies transformed the aesthetics of color and the nature of film archiving and restoration Color and the Moving Image includes new writing on key directors whose work is already associated with color such as Hitchcock Jarman and Sirk as well as others whose use of color has not yet been explored in such detail including Eric Rohmer and the Coen Brothers This volume is an excellent resource for a variety of film studies courses and the global film archiving community at large

**Disney Gothic** Jeffrey Andrew Weinstock, Lorna Piatti-Farnell, 2024-04-24 Despite Disney's carefully crafted image of family friendliness Gothic elements are pervasive in all of Disney's productions ranging from its theme parks to its films and television programs The contributors to Disney Gothic reveal that the Gothic in fact serves as the unacknowledged motor of the Disney machine Exploring representations of villains ghosts and monsters this book sheds important new light on the role these Gothic elements play throughout the Disney universe in constructing and reinforcing conceptions of normalcy and deviance in relation to shifting understandings of morality social roles and identity categories In doing so this book raises fascinating questions about the appeal marketing and consumption of Gothic horror by adults and particularly by children who historically have been Disney's primary audience

**The Colour Fantastic** Giovanna Fossati, Victoria Jackson, Bregt Lameris, Elif Rongen-Kaynakci, Sarah Street, 2025-10-01 Sparked by a groundbreaking Amsterdam workshop titled Disorderly Order Colours in Silent Film scholarly and archival interest in colour as a crucial aspect of film form technology and aesthetics has enjoyed a resurgence in the past twenty years In the spirit of the workshop this anthology brings together international experts to explore a diverse range of themes that they hope will inspire the next twenty years of research on colour in silent film Taking an interdisciplinary approach the book explores archival restoration colour film technology colour theory and experimental film alongside beautifully saturated images of silent cinema

**New Silent Cinema** Katherine Groo, Paul Flaig, 2015-09-16 With the success of Martin Scorsese's Hugo 2011 and Michel Hazanavicius's The Artist 2011 nothing seems more contemporary in recent film than the styles forms and histories of early and silent cinemas This collection considers the latest return to silent film alongside the larger historical field of visual repetitions and affective currents that wind their way through 20th and 21st century visual cultures Contributors bring together several fields of research including early and silent cinema studies experimental and new media historiography and archive theory and studies of media ontology and epistemology Chapters link the methods concerns and concepts of early and silent film studies as they have flourished over the last quarter century to the most recent developments in digital culture from YouTube to 3D recasting this contemporary phenomenon in popular culture and new media against key debates and concepts in silent film scholarship An interview with acclaimed Canadian filmmaker Guy Maddin closes out the collection

**Animating Film Theory** Karen Redrobe, 2014-03-21 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 Furuhashi Alexander R Galloway Oliver Gaycken Bishnupriya Ghosh Tom Gunning Andrew R Johnston Herv Joubert Laurencin Gertrud Koch Thomas LaMarre Christopher P Lehman Esther Leslie John MacKay Mihaela Mihailova Marc Steinberg Tess Takahashi

**Sculpture, Sexuality and History** Jana Funke, Jen Grove, 2019-01-04 This book investigates the wide ranging connections between sculpture sexuality and history in Western culture from the eighteenth century to the present Sculpture has offered a privileged site for the articulation of sexual experience and the formation of sexual knowledge As historical objects sculptures also draw attention to the different ways in which knowledge about sexuality is facilitated through an engagement with the past Bringing together contributors from across disciplines including art history classics film studies gender studies history literary studies museum studies queer theory and reception studies the volume presents original readings of sculptural art in relation to antiquarianism aesthetics collecting cultures censorship and obscenity psychoanalysis sexology and the experience and regulation of museum spaces It examines how sculptural encounters were imagined and articulated in literature painting film and science As a whole the book opens up a new understanding of the ways in which sculptures as real or imagined objects have fundamentally shaped approaches to and receptions of the past in relation to sex gender and sexuality Chapters 8 and 10 of this book are available open access under a CC BY 4.0 license at [link.springer.com](https://link.springer.com)



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