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Nota di contenuto	1. Introduction, Caroline Ruddell and Paul Ward -- 2. Made by Hand, Birgitta Hosea -- 3. Craft as Critique in Experimental Animation, Lilly Husbands -- 4. Lotte Reiniger: The Crafty Animator and Cultural Value, Katharina Boeckenhoff and Caroline Ruddell -- 5. Autobiography and Authenticity in Stop-Motion Animation, Carla MacKinnon -- 6. Handmade Aesthetics in Animation for Adults and Children, Ewan Kirkland -- 7. In good hands? Indexes and interfaces in A Computer Animated Hand (Ed Catmull & Frederic Parke, 1972), Christopher Holliday -- 8. Crafted Wonder: The Puppet's Place within Popular Special Effects Reception, Alexander Sergeant -- 9. Q&A with Eric Dyer, Caroline Ruddell and Paul Ward.
Sommario/riassunto	This collection is a study of the value of craft as it can be understood within the study and practice of animation. The book reconsiders the position of craft, which is often understood as inferior to 'art', with a particular focus on questions of labour in animation production and gendered practices. The notion of craft has been widely investigated in a number of areas including art, design and textiles, but despite the fact that a wide range of animators use craft-based techniques, the

value of craft has not been interrogated in this context until now. Seeking to address such a gap in the literature, this collection considers the concept of craft through a range of varying case studies. Chapters include studies on experimental animation, computer animation, trauma and memory, children's animation and silhouette animation among others. The Crafty Animator also goes some way to exploring the relationship craft has with the digital in the context of animation production. Through these varied discussions, this book problematizes simplistic notions about the value of certain methods and techniques, working to create a dialogue between craft and animation. .
