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Nota di contenuto	Contents; Acknowledgments; Animating Film Theory: An Introduction - Karen Beckman; I. Time and Space; 1. Animation and History - Esther Leslie; 2. Animating the Instant: The Secret Symmetry between Animation and Photography - Tom Gunning; 3. Polygraphic Photography and the Origins of 3-D Animation - Alexander R. Galloway; 4. "A Living, Developing Egg Is Present before You": Animation, Scientific Visualization, Modeling - Oliver Gaycken; II. Cinema and Animation 5. Andre Martin, Inventor of Animation Cinema: Prolegomena for a History of Terms - Herve Joubert-Laurencin (Translated by Lucy Swanson)6. "First Principles" of Animation - Alan Cholodenko; 7. Animation, in Theory - Suzanne Buchan; III. The Experiment; 8. Film as Experiment in Animation: Are Films Experiments on Human Beings - Gertrud Koch, (Translated by Daniel Hendrickson); 9. Frame Shot:

Vertov's Ideologies of Animation - Mihaela Mihailova and John MacKay;
10. Signatures of Motion: Len Lye's Scratch Films and the Energy of the Line - Andrew R. Johnston
11. Animating Copies: Japanese Graphic Design, the Xerox Machine, and Walter Benjamin - Yuriko Furuhata
12. Framing the Postmodern: The Rhetoric of Animated Form in Experimental Identity-Politics Documentary Video in the 1980s and 1990s - Tess Takahashi; IV. Animation and the World; 13. Cartoon Film Theory: Imamura Taihei on Animation, Documentary, and Photography - Thomas LaMarre; 14. African American Representation through the Combination of Live Action and Animation - Christopher P. Lehman
15. Animating Uncommon Life: U.S. Military Malaria Films (1942-1945) and the Pacific Theater - Bishnupriya Ghosh
16. Realism in the Animation Media Environment: Animation Theory from Japan - Marc Steinberg; 17. Some Observations Pertaining to Cartoon Physics; or, The Cartoon Cat in the Machine - Scott Bukatman; Bibliography; Contributors; Index

Sommario/riassunto

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
