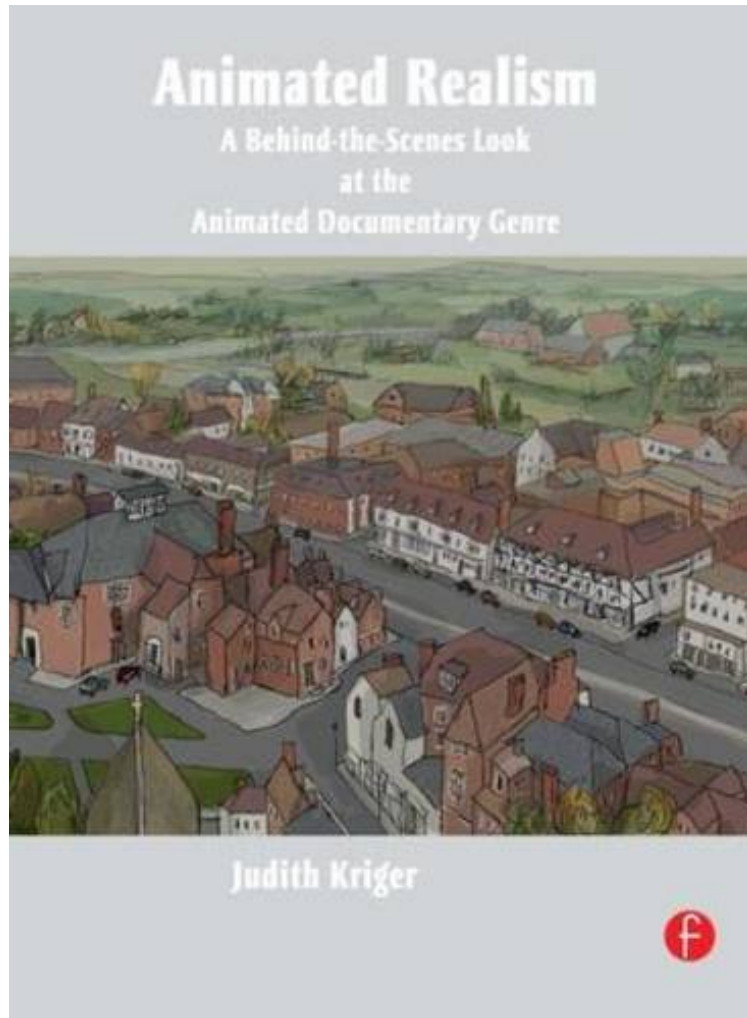


Animated Realism: A Behind The Scenes Look at the Animated Documentary Genre

Judith Kriger

ebooks / Download PDF / *ePub / DOC / audiobook



DOWNLOAD



READ ONLINE

#3090458 in Books 2011-12-01 Original language: English PDF # 1 9.60 x .70 x 7.40l, 1.25 #File Name: 0240814398224 pages | File size: 58.Mb

Judith Kriger : Animated Realism: A Behind The Scenes Look at the Animated Documentary Genre before purchasing it in order to gage whether or not it would be worth my time, and all praised Animated Realism: A Behind The Scenes Look at the Animated Documentary Genre:

2 of 2 people found the following review helpful. The documentary via animation By Tim Lukeman The use of animation in documentary films is a recent sometimes disputed development. In this collection of interviews with 7 contemporary animators making expressive use of this approach, Judith Kriger explores some of its successes possibilities for the future. One of the first things that struck me in all of these interviews was the animator's insistence on an individual vision style, rather than mere imitation of the popular animation most of us are familiar with from TV

blockbuster animated films. Even with the development of computer tools -- a topic much discussed in these pages -- animation remains a time-consuming craft, one that requires a deep love of the medium. In which case, why simply copy the vision of others, rather than developing your own? While I was familiar with some of the work explored here, more of it was unfamiliar to me. Reading about it, especially as seen through the passionate enthusiasm of its creators, made me want to see more of it! Of course anyone making a film hopes to have a certain amount of popular appeal, if for no other reason than to raise the money required to make it in the first place -- but the deeply personal approach to the animated documentary can only come from an artistic drive, a need to express something very individual and intimate. I was especially fascinated by the work of Marie-Josée Saint-Pierre in this regard. I also have to say that my dislike of much CGI took a beating, as the creators showed innovative ways of using it that go beyond its often plastic, sterile perfection pseudo-reality. I think this is due to their view of it as animation, with all the potential of the medium, as opposed to the videogame style of attempted photorealism. For me, that just defeats the whole purpose of animation. The book is well illustrated with the work of the animators, giving the reader a taste of their individual styles. Kriger's questions are thoughtful, and she clearly has an extensive knowledge of each animator's work. The animators themselves offer not only technical information, but delve into their own love of animation their personal histories, so that we get a real sense of them as whole artists. So ... is this just for aspiring animators? It's definitely required reading for them! But it should appeal to a wider audience as well, in that it deals with the questions of art, the artist's tools, and the artist's intentions. Anyone who has ever tried to create something will find both inspiration and food for thought here -- recommended! 1 of 1 people found the following review helpful. Animated Realism By JMM In the introduction, the author states the following: "It's important for directors and students of both the animated and documentary forms to understand how these forms of storytelling can be combined together in uniquely powerful and imaginative ways." But is it really that important? I'm not so sure. In my view, these two forms completely oppose each other. Documentary is all about presenting reality - assembling real footage, looking at real problems and situations, creating a real experience for the audience. In contrast, Animation is a completely artificial format. In my opinion, the purpose of the book is to inspire animators to capture realism within their work. Animation is usually flawless because every aspect of the image can be manipulated until it is perfect. The author seems to admire films where the animation is more realistic and messy - there are imperfections in the animation which add a certain realism to what is normally a very artificial format. The book is comprised of several long interviews, but I didn't find them all that interesting. But an animation student could find value within the text. There are also a lot of great images within the book. The biggest disappointment is the companion website. In researching the product, I came across the website (which I also found advertised directly on the back of the book itself). It is very unprofessional, and seems to be incomplete/unfinished despite the book being available for sale to the public. There are some additional images related to the book's subjects. There is also a video clip section, but it's just a bunch of random YouTube videos (some of which have been removed due to copyright infringement). 3 of 3 people found the following review helpful. Not what I expected. By Claire Jordan I thought this would be a book exploring the emerging trend of animated documentaries and the use of animation to produce recreations in documentary films. Since I'm currently producing a documentary about a historical character that utilizes animation instead of live-action for the recreation scenes, I was interested in exploring styles and techniques used by other filmmakers as well as examining aesthetic and ethical considerations. I thought a book entitled: "Animated Realism: A Behind the Scenes Look at the Animated Documentary Genre" would cover some of those topics. It doesn't. This book seems to be intended for animation students who want to know the ins and outs of getting a job and working day-to-day in the animation industry in general (the book tends to veer from animated documentaries to animated artfilms and fiction.) Each chapter is an interview with a different animator and the discussion tends to center around how they got there and how many hours a day they work. There is little discussion of the techniques used or of the aesthetic choices made. The interviews are very surface level, there are very few probing or even interesting questions asked. Overall, the interviews feel like blog entries that have been repurposed. If you are studying the emerging genre of animated documentaries or are hoping to evaluate the potential of animation as a documentary tool you probably won't find much substance here. However, if you are considering animation as a career and are looking for an understanding of what the job entails, this is an excellent choice. Perhaps a more accurate title would have been: "Animated Realism: Casual Conversations with the People Behind the Animated Documentary Genre."

With the development and accessibility of animation tools and techniques, filmmakers are blurring the boundaries between documentary filmmaking and animation. The intimacy, imperfection and charm of the animated form is providing live-action and animation directors with unique ways to tell stories, humanize events and convey information not easily adapted for live-action media. Animated Realism presents animation techniques as they apply to the documentary genre with an inspirational behind-the-scenes look at award-winning animated documentaries. Animators and documentary filmmakers alike will learn how to develop a visual style with animation, translate a graphic novel into a documentary and use 3D animation as a storytelling tool, all in the context of creating animated documentaries. With insight and inspiration, Animated Realism includes interviews from industry luminaries like John

Canemaker, Oscar Winning Director of *The Moon and the Son*, Yoni Goodman, Animation Director of Oscar Nominated *Waltz with Bashir* and Chris Landreth, Oscar Winning creator of *Ryan*. Packed with beautiful, instructive illustrations and previously unpublished material (including storyboards, photos and hand-drawn sketches) and interspersed with interviews - this is an exceptional source of inspiration and knowledge for animators, students and fans alike. With a companion website featuring animated shorts from leading animated documentaries, animators, students and documentary filmmakers will be able to analyze and apply Oscar-winning animation techniques to their own films.

"I want to mention a newly released book that I just came across, 'Animated Realism: A Behind-the-Scenes Look at the Animated Documentary Genre'. Written by Judith Kriger (Focal Press), this is the first book I know of on the subject. Kriger focuses on the work of 7 animated filmmakers who have created works in the documentation genre: John Canemaker (*The Moon and the Son*), Paul Fierlinger (*Drawn from Memory*), Yoni Goodman (art director on *Waltz with Bashir*), Chris Landreth (*Ryan*), Bob Sabiston of Flat Black Films, Marie-Jose Saint-Pierre of MJSTP Films, and Dennis Tupicoff (*Chainsaw*). Kriger presents us with a short biography of each filmmaker, an overview of their oeuvre, brief interviews which uncover their source of inspiration, current (2012) projects, working processes, and funding and distribution strategies. The book is heavily illustrated with beautifully reproduced pre- and post-production stills, and successfully contributes to our deeper understanding of this burgeoning style of filmmaking."-- Animation World Network

About the Author Judith Kriger is a Los Angeles, CA-based independent filmmaker and animator. She has worked professionally in the entertainment industry for over twenty years on various projects for film, broadcast, video games and the web. Ms. Kriger's credits include: *Cats and Dogs*, *Antz*, *A Simple Wish*, *Bebe's Kids*, *South Park*, *Ren and Stimpy*, *The Family Dog* and various Doughboy commercials. Ms. Kriger produces, directs and animates her own independent films and is currently working on an animated project about the Hebrew alphabet. She is an Assistant Professor of Film and Television at the Dodge College of Film and Media Arts at Chapman University. Ms. Kriger teaches introductory and advanced courses in 3D animation and visual effects production.