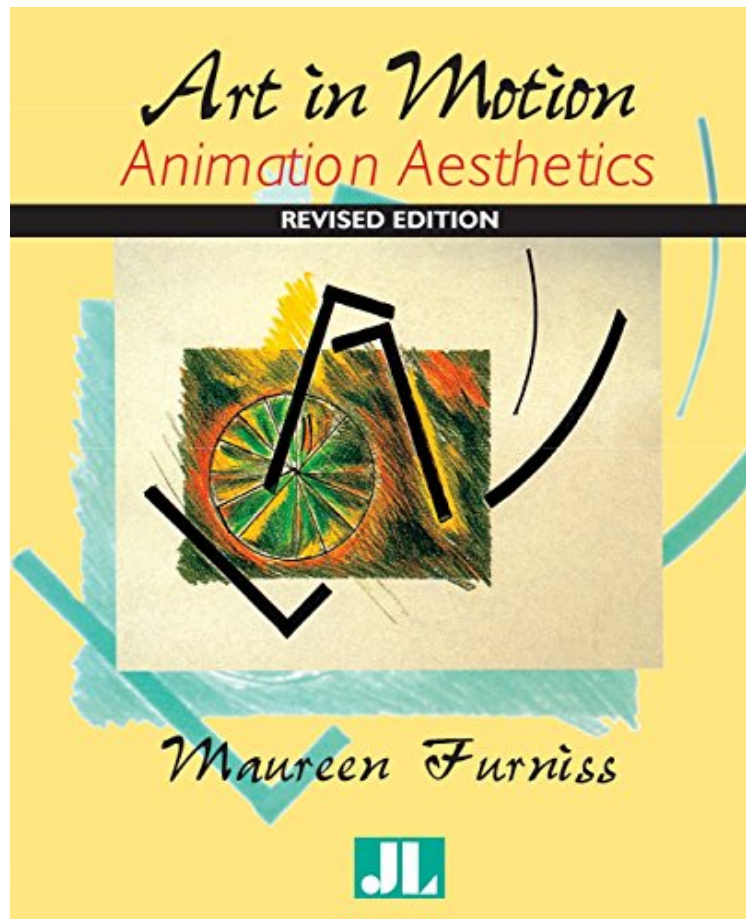


## Art in Motion, Revised Edition: Animation Aesthetics

Maureen Furniss

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**Maureen Furniss : Art in Motion, Revised Edition: Animation Aesthetics** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Art in Motion, Revised Edition: Animation Aesthetics:

0 of 0 people found the following review helpful. Great book amazing price By Customer Purchased for a class for UNCA! Great book amazing price! 0 of 0 people found the following review helpful. Great starting reference By Aurora This is a good one to have as a starting reference and can help guide new animators into seeing things a little more clearly. It is also helpful for more experienced animators to expand on their knowledge or just review a few things. Overall well written with clear examples that can easily be looked up online. 10 of 10 people found the following review helpful. Animation is not just Disney! By A Customer This book exposes you to many different types of animation along with traditional animation. I had taken a class on this subject with the author of the book and learned a lot about the different kinds of animation. I highly recommend that you watch some of the animation used as examples in book to get a better understanding of the topics discussed.

Art in Motion is the first comprehensive examination of the aesthetics of animation in its many forms. It gives an overview of the relationship between animation studies and media studies, then focuses on specific aesthetic issues concerning flat and dimensional animation, full and limited animation, and new technologies. A series of studies on abstract animation, audiences, representation, and institutional regulators is also included.

True to the description on its back cover, this book remains a 'comprehensive' treatment of animation aesthetics--but comprehensive pertains primarily to the US--which Furniss (California Institute of the Arts) acknowledges--with occasional references to Canada and Europe. Covering history, alternatives, visuals, sound/structural design, limited animation, stop-motion and digital animation, censorship, audiences, representation, and abstract animation, the book provides a thorough overview suitable for nonspecialists because of its facile writing style and numerous illustrations. But to be truly comprehensive, this book should cover a broader geographical area. A serious shortcoming of this revised edition is the skimpy coverage of Asia's rich tradition. Though Japan merits a page or two, China and Korea each get a paragraph, India even less. For example, the author makes no mention of China's exquisite brush painting style, Korea's 'multimation' experiments, or the very recent accelerated growth of animation production in India, Korea, China, and parts of Southeast Asia. Only two of the 129 illustrations are Asia-oriented, both of the South Asian cooperative venture 'Meena' (initiated by UNICEF in association with Hanna-Barbera Cartoons), with not one word of explanation about it. Those who do not own the first edition (1998) may wish to acquire this one. Summing Up: Optional. Undergraduate and general readers. -- ChoiceJ. A. Lent, Temple University, Dec. 2008 (J. A. Lent, Temple University 2008-01-00)About the AuthorMaureen Furniss teaches on the animation faculty at California Institute of the Arts. She is the founding editor of Animation Journal.