First published 2019 by Routledge 2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN and by Routledge 52 Vanderbilt Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2019 selection and editorial matter, Miriam Harris, Lilly Husbands and Paul Taberham; individual chapters, the contributors

The right of Miriam Harris, Lilly Husbands and Paul Taberham to be identified as the authors of the editorial material, and of the authors for their individual chapters, has been asserted in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data A catalog record has been requested for this book

ISBN: 978-1-138-70296-7 (hbk) ISBN: 978-1-138-70298-1 (pbk) ISBN: 978-1-315-20343-0 (ebk)

Typeset in Bembo by Deanta Global Publishing Services, Chennai, India



Printed in the United Kingdom by Henry Ling Limited

## **CONTENTS**

List of figures	viii
Foreword by Janeann Dill	ix
Acknowledgements	xı
List of contributors	xii
Introduction	1
Miriam Harris, Lilly Husbands and Paul Taberham	
PART I	
Definitions, histories and legacies	15
1 It is alive if you are: Defining experimental animation Paul Taberham	17
2 A consideration of the absolute in visual music animation Aimee Mollaghan	37
3 Experimental animation and motion graphics  Michael Betancourt	51
A hermeneutic of polyvalence: Deciphering narrative	
PART II (2011) Penyloger (2011)	
Interviews A	69
A1 Georges Schwizgebel	71
A2 Rose Bond	73

A.	3 William Kentridge	77
A	4 Robert Sowa	79
PA	TENTS CONTROL OF THE TRA	
Fre	om analogue to digital	83
4	Materiality, experimental process and animated identity Dan and Lienors Torre	85
5	'Meticulously, Recklessly, Worked Upon': Direct animation the auratic and the index  Tess Takahashi	, 102
6	Digital experimentation: Extending animation's expressive vocabulary  Miriam Harris	114
7	Beyond a digital Ecriture Féminine: Cyberfeminism and experimental computer animation	132
	RT IV noise B Humbods I had been doned at U. I. The control of the	
B1	Jodie Mack	153
B2	Maya Yonesho	158
ВЗ	Larry Cuba	161
B4	Max Hattler mine pieum lausty ni pulosda odi lo notiarebiene	164
	RT V se analysis of individual artists	
8	A hermeneutic of polyvalence: Deciphering narrative in Lewis Klahr's <i>The Pettifogger</i> (2011)  Lilly Husbands	169
9	How to be human: The animations of Jim Trainor	186

PAI	RT VI	
Inte	erviews C	197
C1	Martha Colburn	199
C2	Masha Krasnova-Shabaeva	202
C3	Diego Akel	205
PAF	RT VII	
	ence and the cosmos	209
10	Animating the cosmological horizon: Between art and science  Janine Randerson	211
11	Where do shapes come from?  Aylish Wood	228
12	NASA's voyager fly-by animations Sean Cubitt	246
	RT VIII Prviews D	259
D1	Tianran Duan	261
D2	David Theobald	010
D3	Gregory Bennett	267
Ind	Ruter Shapes From a character than a special state of the straight of the stra	271