Contributors

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Suzanne Buchan is a professor of animation aesthetics at Middlesex University London. Until 2012 she was a professor and director of the Animation Research Centre at the University for the Creative Arts in the United Kingdom. Her research investigates interdisciplinary approaches to animation as a pervasive moving-image form across a range of platforms and media, and she is also active as a film and exhibition curator. Buchan was a founding member and codirector (1994–2003) of the Fantoche International Animation Film Festival in Switzerland. Her publications include *Pervasive Animation: An AFI Reader* (2013), *The Quay Brothers: Into a Metaphysical Playroom* (2011), and *Animated “Worlds”* (2006). She is the founder and editor of *animation: an interdisciplinary journal*. She continues to work on her wider “pervasive animation” project, which includes a forthcoming curated exhibition for the Museum of Design, Zurich.

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which celebrates play, plasmatic possibility, and the life of images in cartoons, comics, and cinema. The book begins with Winsor McCay’s *Little Nemo in Slumberland* to explore how and why the emerging media of comics and cartoons brilliantly captured a playful, rebellious energy characterized by hyperbolic emotion, physicality, and imagination. Slumberland becomes more than a marvelous world for Nemo: it’s an aesthetic space defined through the artist’s innovations; an animated space that opens to embrace the imaginative sensibility of a reader; and a temporary space of play.

**Alan Cholodenko** is an Honorary Associate of the University of Sydney, and prior to that he was a senior lecturer in film and animation studies in what is now known as the Department of Art History and Film Studies at that university. He has pioneered in the articulation of film theory, animation theory, and poststructuralist and postmodernist French thought through his publications as well as his organizing of landmark events—notably for *The Illusion of Life*, the world’s first international conference on animation, held in Sydney in 1988. He is the editor of *The Illusion of Life: Essays on Animation*, the world’s first book of scholarly essays theorizing animation (1991); Samuel Weber’s *Mass Mediauras: Form, Technics, Media* (1996); and *The Illusion of Life 2: More Essays on Animation* (2007).

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Tom Gunning is the Edwin A. and Betty L. Bergman Distinguished Service Professor in the Department on Cinema and Media at the University of Chicago. He is the author of D.W. Griffith and the Origins of American Narrative Film (1991) and The Films of Fritz Lang: Allegories of Vision and Modernity (2000), as well as more than a hundred articles on early cinema, film history and theory, avant-garde film, film genre, and cinema and modernism. With André Gaudreault he originated the influential theory of the “cinema of attractions.” In 2009 he was awarded an Andrew A. Mellon Distinguished Achievement Award, the first film scholar to receive one, and in 2010 he was elected to the American Academy of Arts and Sciences. He is currently working on a book on the invention of the moving image.

Andrew R. Johnston is a visiting assistant professor in the English Department and the Program in Film and Media Studies at Amherst College. His forthcoming book, Pulses of Abstraction: Episodes from a History of Animation, explores the history of abstract animation in cinema and new media from the 1920s through the 1970s. He has also published articles and chapters on animation, avant-garde film, color aesthetics, and the history of digital technology and computer graphics in books and journals such as Color and the Moving Image (2012), Animation: Behind the Silver Screen (forthcoming), and Discourse.

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Gertrud Koch teaches cinema studies at the Free University in Berlin, where she is also the director of a research center on aesthetic experience: Sonderforschungsbereich 626. She has taught at many international universities and was a research
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