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 Fantoché 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.

Scott Bukatman is a professor in the Film and Media Studies Program in the Department of Art and Art History at Stanford University and the author of Terminal Identity: The Virtual Subject in Postmodern Science Fiction (Duke University Press, 1993—still in print two decades later); a monograph on Blade Runner commissioned by the British Film Institute and recently reprinted as one of a small number of commemorative anniversary editions; and a collection of essays, Matters of Gravity: Special Effects and Supermen in the 20th Century (Duke University Press, 2003). His latest book is The Poetics of Slumberland: Animated Spirits and the Animating Spirit.
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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