ALEX TRIPP

Annotated Bibliography

Books/Journal Articles

1. Kelly, Robert L. The Foraging Spectrum: Diversity in Hunter-Gatherer Lifeways, Washington: Smithsonian Institution, 1995

This book discusses the hunter-gatherer life. It covers a huge range of terrory, and has a lot of data about different area's and their effect on every variable involved in the process of hunting and gathering. There are a few sections however which are broad enough to be helpful in dealing with this subject in the video.

2. Marcus, Erik. Meat Market. New York: Brio Press, 2005.

This is a recent book detailing the animal agriculture industry and the conditions they impose on their livestock. It goes into arguments for changes in the industry, but the first third about the current situation for animals I found valuable for my project. This book covers the majority of the imagery I want to present when dealing with this in the video.

3. Renov, Michael. "History and/as Autobiography; The Essayistic in Film and Video". Frame/work 1989

This is a journal article which gives a definition of the visual essay and Renov's idea of the essayistic as a quality which can exist in a wide range of work. It details a wide range of concepts which are indicative of this quality, although by no means are they a blueprint of any sort. It is my main resource for using the concept of the essayistic in my video.

4. Prendergast, Roy M. Film Music: A Neglected Art. New York: W.W. Norton, 1977.

This book takes a historical look at the use of music in films from silent films until, I imagine, 1977. What's interesting to me is that it also has a chapter entirely about music for animation. From cartoon music to 'animated music' (in which the soundtrack of a film was directly animated), this covers a lot of territory, and will be helpful for creating appropriate visuals for the soundtrack I have composed.

5. Eisenberg, John F. "An Introduction to the Carnivora". Carnivore Behavior, Ecology, And Evolution. Ed. John L. Gittleman. New York: Cornell University, 1989.

This article is one of many compiled in Carnivore Behavior, but in contrast to the other essays this one is much more broad and covers the more fundamental traits of the carnivore. As I will be portraying some basic situations to evoke the simple concept of the carnivore, this article should be very useful.

A/V Resources

1. <u>F-Zero</u> Dir. Kazunobu Shimizu. Prod. Shigeru Miyamoto. Super Nintendo Cartridge. Nintendo, 1991.

This is a racing game with a futuristic theme. I remember playing it as a kid and being blown away by the sense of speed that was created visually. This technique is one which I plan to emulate in my video for the generation of pseudo-3d environments for surfaces under a moving character.

2. <u>Mind Game</u>. Dir. Masaaki Yuasa. Writ. Robin Nishi. Studio 4, 2004.

This is an animated film out of Japan which experiments with a variety of animation techniques. I find this film particularly inspiring, and will be trying to emulate some of these techniques. In particular there is a chase scene which makes me think about using the technique from the previous source not just for a consistent ground, but also for a consistent "tunnel" or set path that the camera travels down.

3. <u>Moznosti Dialogu</u>. Dir. Jan Svankmejer. Studio Jihiho Tanky, 1982.

This is a Jan Svankmejer short, broken up into three chapters. It is stop motion animation, with the first chapter following three characters created out of numerous objects gradually destroying the components which they are made of. The later chapters focus on clay figures interacting with each other and continuing the theme of destruction. I find the first chapter to be the closest thing to what I am imaging the aesthetic for my video to be.

4. <u>The Work Of Director Michel Gondry</u>. Dir. Michel Gondry. DVD. Palm, 2003.

This is a collection of the music videos made by Michel Gondry. In particular I am taking influence from the video he made for The Chemical Brother's "Let Forever Be", which has an interesting approach to the blending of DV footage with elaborate studio productions. The transitions between these two segments are interesting in their seamlessness, and that is something I would like to emulate with my own transitions.

5. Van Gogh, Vincent. <u>Self-Portrait</u>. 1889. Musee d'Orsay, Paris

This painting is one of Van Gogh's impressionist self-portraits. I found this to be an example of impressionism which I could compare most to what I am doing, with small patches of color and texture coming together into coherent forms. It was particularly inspiring and I strive to be able to put in anywhere near this level of detail.

Internet:

1. Ueda, Fumito and Sugiyama, Hajime. Interview. "The Making of 'Shadow Of The Colossus" 2005 December 7th. http://www.dyingduck.com/sotc/making_of_sotc.html

This is an interview with developers for the video game Shadow of the Colossus. It outlines a number of interesting visual techniques for 3D animation. There is a technique outlined which should be applicable to the animation I'll be doing, High Dynamic Range Rendering, an effect which simulates a pupil adjusting it's dilation when moving from differently lit environments.

2. Wikipedia. "Mode 7". Online Encyclopedia Entry. http://en.wikipedia.org/wiki/Mode_7

This is an entry about the mode 7 technique used in the video game F-Zero. This entry talks about the basic concepts behind the technique, which allowed me to figure out how to implement it in a variety of ways into my video.

3. Wikipedia. "Chroma Subsampling". Online Encyclopedia Entry. http://en.wikipedia.org/wiki/Chroma_subsampling

This entry is about the chroma subsampling rate which digital video is subject to. While it is possible to have uncompressed chroma information, formats such as DV have a fairly low chroma subsampling rate. This makes the format rather aesthetically displeasing when used in conjunction with chromakeying. This article has been helpful in my decision to use S-VHS as my format.