Rotoscoping uncanny bodies: Animation technology, animation aesthetics

Davis, Amy M.
As animation spreads through society – showing up on the World Wide Web, on Cable Channels broadcasting 24-hours a day, in dvd collections, and even on our mobile phones – we increasingly appreciate its potential as a means of entertaining and informing people across the world. However, the growth in not only exhibition contexts but also production media leaves educators and students with a big question: ‘how do we train for this multifaceted field, using the latest technology – while still being grounded in essential qualities of the art form?’ This edition of Art in Motion: Animation Aesthetics retains the bulk of its original form, while incorporating new information and updating material to bring its discussion into the new social and historical contexts of animation production.

Framing traditional animation as a discipline of embodied knowledge, I observed my body and mind-related processes that surface in the act of drawing and visualizing the final project. In the process of rotoscoping animation, which entailed ongoing frame by frame study and observing of bodies in motion in my eight studio projects with particular focus on bachata technique in Phases of Dance (Chapter 3), I begun to think more and more about my own body and how I use, learn and express myself through it in animation, dance and. Rotoscope in Context: Computer Rotoscoping and Animation Aesthetics. Animation Journal, 12, pp. 32 -52. William Kentridge: Five Themes, 2009. Animation techniques also help people relate to robots that do not resemble a human or robot. The studies in the articles show further areas for research, such as applying animation principles in other types of robots and situations, combining animation techniques with other modalities, and testing robots moving with animation techniques over the long term. One method is rotoscoping where animators trace individual frames of a filmed action to create a realistic and human-like animation. Although the uncanny valley is focused on the robot's looks, Mori, MacDorman, and Kageki posited that more machine-like movement than organic movement makes the slopes in the valley even steeper. Rotoscoping explained. Rotoscope animation describes the process of creating animated sequences by tracing over live-action footage frame by frame. Though it can be time consuming, rotoscoping allows animators to create lifelike characters who move just like people in the real world. The technique of rotoscoping also made the lightsaber possible. Using this animation technique, Fleischer created the short film series Out of the Inkwell and made his brother's clown character (Koko the Clown) famous. Fleischer would go on to create other classic animated characters like Popeye and Betty Boop. He used rotoscoping to make their dance moves look like those of
professional dancers. Struggling with the rotoscope tools in Adobe After Effects? Here's a quick guide on how to rotoscope in AE using the masking and Roto Brush tools. Rotoscoping can be the bane of a motion graphics artist's existence. It's tough, monotonous, and just generally a drag. If you're not familiar with rotoscoping, it's the process of animating a mask over a subject in the foreground to separate it from the background. You can use this to put objects between your foreground and background or to individually edit and manipulate the different layers. It's almost like creating your own layers out of a sin