

Contents

Preface	09		
PART 1		PART 2	
Origins of Animation	10	Early Animation	68
CHAPTER 1		CHAPTER 5	
Setting the Scene for Animation	12	Animation as Modern Art	70
Early Innovations in Simulating Movement	13	Box: Modern Movements in Painting	72
Box: The Printing Press and Comic Strips	18	The Development of Modern Art	73
The Impact of Photography on Studies of Locomotion	20	Lotte Reiniger and the Art and Craft of Silhouette Animation	74
The Transition to Animated Cinema	23	Abstraction, Transcendence, and Visual Music: Theories of Modernist Animation	76
CHAPTER 2		The Russian Film Theory Revolution	83
The Magic of Early Cinema	26	Collaboration in Unsettled Times: Modernist Animation of the 1930s	84
Box: Entrepreneurs of Early Cinema	28	Support for Modernist Animation	86
First Approaches to Animation	29	CHAPTER 6	
Wonderful Tricks: Special Effects in Early Film	33	Disney's New Aesthetic	92
CHAPTER 3		Creating an Identity	94
Foundations of the Animation Industry	38	The Reorganization of the Studio	97
The Beginnings of Drawn Animation	39	A New Aesthetic for a New Era	101
Bray, Barré, and the Emergence of the Animation Studio System	43	Box: The Ideas behind "Disney Style" Movement	102
Box: The Development of the Hollywood Studio System and the Modern Cinema Experience	44	Disney's First Feature Films	104
Stop-Motion Developments of the 1910s	49	CHAPTER 7	
CHAPTER 4		Style and the Fleischer Studio	110
The Late Silent Era and the Coming of Sound	52	The Development of Style in the 1930s	112
Iconic Figures of the Late Silent Era	53	The Fleischer Studio: Style and Structure	114
Box: Distribution Options	54	Box: Classifying Content	115
Box: The Introduction of Sound Technology	57	Box: Censorship	116
The Consolidation of the American Animation Industry	62	Box: The New Deal and the Rise of Unions in the US Animation Industry	121
Stop-Motion Developments in the Late Silent Era	64	CHAPTER 8	
		Comedy and the Dominance of American Animation	126
		Key Elements of Comedy	128
		Animation at Warner Bros.	131
		Animation at MGM	137

PART 3**Wartime and Midcentury 142****CHAPTER 9**
Animation in World War II 144

Animation and the War Effort 146

Box: The Events of World War II 147

Identifying the Enemy 147

Animation with an Agenda 153

Wartime Animation outside the United States 157

CHAPTER 10
International Developments in
Postwar Animation 163

Occupation and Animation 165

Postwar Animation in Communist Countries 170

Postwar Animation in Great Britain and Canada 176

CHAPTER 11
Stop-Motion Approaches 184

Experiments in Stop-Motion 186

Stop-Motion in Advertising 187

Stop-Motion in Eastern Europe 188

Pioneering Efforts in Japan and China 192

Box: Japanese Theatrical Traditions 194

American Stop-Motion in the Postwar Period 195

Stop-Motion Stars 197

CHAPTER 12
Midcentury Shifts in American Design 201Finding the Artist in the Animation:
Developments at the Major Studios 204

United We Stand: The Influence of the UPA Studio 208

The Rise of Animated Advertising 215

CHAPTER 13
Early Television Animation 218The Beginnings of Made-for-Television
Animation in America 220

The Rise of Children's Animated Television Series 225

Box: Media Regulation 227

American Animated Television Production in the 1980s 230

International Developments in
Made-for-Television Animation 232**PART 4****Experimental Modes 238****CHAPTER 14**
Postwar Experimentation 240

Animation and the Avant-Garde 242

Experiments with Perception 247

The Beginnings of Animated Computer Art 250

CHAPTER 15
New Audiences for Animated Features 258**Box: New Voices in Popular Media** 261

Disney Animation from the Postwar Era 262

Creative Work from Disney's Rivals 264

The Rise of International Production 266

Attracting the Youth Audience 269

PART 5**New Contexts and Voices**

274

CHAPTER 16

The Emergence of Electronic Games	276
The Impact of Technology on Games	280
Types of Game	282
The Online Game Community	289
Creating and Modifying Games	291
Heroes and Damsels in Distress	293
The Future of Animated Games	294

CHAPTER 17

Voices from the Eastern Bloc	296
The Introduction of a Modern Style in Soviet Animation	298
Animation after the Fall of the Soviet Union	302
Czechoslovakia's Changing Political Identity	305
Varied Directions for Czech Animation	308
Animation from the Visegrad Group	310

CHAPTER 18

Authorship in Animated Shorts	315
Support for Short Films	318
Women and Authorship	324
Formal and Technical Experimentation	329
Developing Stop-Motion Worlds	332

CHAPTER 19

The Disney Renaissance	338
Before the Renaissance: Challenges to Disney's Reputation	340
Key Administrators at the New Disney	344
Films of the Disney Renaissance	346
Disney Theater	348
After the Renaissance	350

CHAPTER 20

Television as a Creative Space	352
Commercial Broadcast Animation	354
Cable Animation	357

CHAPTER 21

Computer-Generated Animation in Features	365
Innovators in the Effects World	368
Creating an Authentic Reality	369
John Lasseter and the Rise of Pixar	373
Digital Advances at DreamWorks Animation	379
Box: The Illusion of Depth	381
Disney Builds Its Digital Empire	382
Other Players Embrace CGI	383

PART 6**Animation Worldwide**

386

CHAPTER 22

The Culture of Japanese Animation	388
Manga and Anime	391
Hayao Miyazaki, Isao Takahata, and Studio Ghibli	393
A Survey of Japanese Animation Studios	399
Innovative Short Film Production	401
Preserving a Cultural Legacy	403

CHAPTER 23

A Panorama of World Animation	405
A Global Challenge: Creating a National Style	406
International Feature Films	420
Box: Distributing World Animation: GKIDS	424

CHAPTER 24

Animation in the Art World	427
Finding the Art in Animation	429
Installations	434
Projections and Site-Specific Works	435
Animation and Performance	437
The Art of Video Games	441

Glossary	444
----------	-----

Sources of Illustrations	447
--------------------------	-----

Index	451
-------	-----