

Animation Genre And Authorship

Auteurs and Authorship: A Film Reader offers students an introductory and comprehensive view of perhaps the most central concept in film studies. This unique anthology addresses the aesthetic and historical debates surrounding auteurship while providing author criticism and analysis in practice. Examines a number of mainstream and established directors, including John Ford, Alfred Hitchcock, Howard Hawks, Douglas Sirk, Frank Capra, Kathryn Bigelow, and Spike Lee Features historically important, foundational texts as well as contemporary pieces Includes numerous student features, such as a general editor's introduction, short prefaces to each of the sections, bibliography, alternative tables of contents, and boxed features Each essay deliberately focuses across film makers' oeuvres, rather than on one specific film, to enable lecturers to have flexibility in constructing their syllabi

The internationally acclaimed films *Persepolis* and *Waltz with Bashir* only hinted at the vibrant animation culture that exists within the Middle East and North Africa. In spite of censorship, oppression and war, animation studios have thrived in recent years - in Egypt, Iran, Iraq, Lebanon, Morocco, Palestine, Syria and Turkey - giving rise to a whole new generation of entrepreneurs and artists. The success of animation in the Middle East is in part a product of a changing cultural climate, which is increasingly calling for art that reflects politics. Equally, the professionalization and popularization of film festivals and the emergence of animation studios and private initiatives are the results of a growing consumer culture, in which family-friendly entertainment is big business. Animation in the Middle East uncovers the history and politics that have defined the practice and study of animation in the Middle East, and explores the innovative visions of contemporary animators in the region.

V. 1. Definition and form -- v. 2. Content -- v. 3. Context -- v. 4. Key individuals.

This book is the first history of British animated cartoons, from the earliest period of cinema in the 1890s up to the late 1920s. In this period cartoonists and performers from earlier traditions of print and stage entertainment came to film to expand their artistic practice, bringing with them a range of techniques and ideas that shaped the development of British animation. These were commercial rather than avant-garde artists, but they nevertheless saw the new medium of cinema as offering the potential to engage with modern concerns of the early 20th century, be it the political and human turmoil of the First World War or new freedoms of the 1920s. Cook's examination and reassessment of these films and their histories reveals their close attention and play with the way audiences saw the world. As such, this book offers new insight into the changing understanding of vision at that time as Britain's place in the world was reshaped in the early 20th century.

Introduction to Film Studies

Creativity and Constraint in Iran and the Arab World

Animation in the Middle East

Early British Animation

From Page and Stage to Cinema Screens

The Oxford Handbook of Children's Film

Between 1996-97 an almost unprecedented campaign was mounted in the British press against one film: David Cronenberg's *Crash*. What motivated this campaign? What can it tell us about British film culture? What impact did the campaign have on general audiences? This book, which draws on a year-long investigation supported by the Economic and Social Research Council, offers a series of important and challenging findings and is a major contribution to our understanding of censorship campaigns, how audiences respond to films, and the strategies employed in engaging with such texts.

AnimationGenre and AuthorshipColumbia University Press

In recent years, the Arab world and Iran have been afflicted by cataclysmic events, among them brutal state crackdowns of revolutions. Yet, filmmakers have persisted in their desire to tell their stories, against the odds, in creative acts that attest to their imagination, courage and resilience. In this book, Shohini Chaudhuri examines a broad range of films made during the tumultuous period since 2009, ranging from internationally award-winning festival favourites, such as *For Sama* (2019), *Capernaum* (2018) and *Taxi Tehran* (2015), to lesser-known films from the region. While freedom of expression is often understood through the lens of state censorship, she reveals the different types of obstacles that filmmakers face and their strategies for overcoming them so that those constraints are transformed into creative opportunities. Using her original interviews with filmmakers such as Waad al-Kateab, Yasmin Fedda, Larissa Sansour, Mani Haghighi and Ossama Mohammed, she identifies nine creative strategies for producing work under conditions of crisis. Chaudhuri argues that creativity is indelibly shaped by constraints, whether these are externally imposed by existing materials, funding and socio-political conditions, or self-imposed constraints, through choices of genre or acceptance of rules and responsibilities. She shows that the range of creative strategies emanating from the region is much wider than allegory and becoming ever more direct. She thus opens up new lines of inquiry into cinematic creativity in sites of conflict and crisis in the Middle East and beyond.

The topic of violence in the media seems as inundated as can be. Countless studies and research projects have been conducted, mostly to show its negative effects on society. What Gwynneth Symonds proposes, though, takes this significant topic one step further: studying the aesthetics of media violence. By defining key terms like the 'graphic' nature and 'authenticity' of violent representations, and discussing how those definitions are linked to actual violence outside the film and television screen, Symonds broadens the arena of study.

Engagingly written, *The Aesthetics of Violence in Contemporary Media* fills an important gap. Symonds uses

existing studies for the empirical audience reception data, together with discussions of the different representations of violence to look at violence in the media as an art form in of itself. By looking at The Simpsons, Bowling for Columbine and Norma Khouri's Forbidden Love, just to name a few, Symonds cross-analyzes violence in multiple media to see their affective role in audience reception - an important aspect when discussing media. The book strikes a balance between the readers' need to see how theory matches what actually happens in the texts in question and the demands of a theoretical overview.

Identity in Animation

Interpreting Anime

Animation

The A to Z of Animation and Cartoons

Images of a Generation

Animation and Memory

This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum. It boasts contributions from philosophers and film theorists alike, with many essays employing pluralist approaches to this interdisciplinary subject. Core areas treated include film ontology, film structure, psychology, authorship, narrative, and viewer emotion. Emerging areas of interest, including virtual reality, video games, and nonfictional and autobiographical film also have dedicated chapters. Other areas of focus include the film medium's intersection with contemporary social issues, film's kinship to other art forms, and the influence of historically seminal schools of thought in the philosophy of film. Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject.

Talented animation artists often neglect successful storytelling in favor of strong visuals, but now you can have both with this complete guide to adaptation for animation. Veteran independent filmmaker Hannes Rall teaches you how to draw and adapt inspiration from copyright-free materials like fairy tales, myths, and classic literature, making it easier than ever to create your own compelling narrative. Particular focus is given to making the adequate narrative and visual choices when transferring a text from page to screen: How to create a successful adaptation. With sections on subjects like transcultural adaptations, visual poetry and production design, this book is just the right mix of practical advice, lavish illustrations, and industry case studies to give you everything you need to start adapting your story today. Key features: Learn to apply concepts of adapting classic and modern literature for animation in different techniques Exclusive interviews with animation legends Giannalberto Bendazzi, John Canemaker, Ishu Patel and Georges Schwizgebel Lavishly illustrated with 325 color images (mostly never published before) that give thrilling insights into the visual development of award-winning animated adaptations

Discusses the distinctiveness of the cartoon form, as well as myriad other types of animation production, and examines

animation's importance as a barometer of the social conditions in which it is made and which it reflects. [back cover]. Understanding Animation offers a number of reasons why animation has been consigned to the margins of film history and criticism, and argues animation's case to be recognised as a significant art form.

Crisis Cinema in the Middle East

Understanding Animation

Emotion in Animated Films

The Idea of Nature in Disney Animation

Revising Animation Genres: Jan Svankmajer, Tim Burton and James Cameron and the Study of Myth

Basics Animation 01: Scriptwriting

This is a comprehensive textbook for students of cinema. It provides a guide to the main concepts used to analyse the film industry and film texts, and also introduces some of the world's key national cinemas.

Basics Animation: Scriptwriting addresses the full range of approaches to scripting and developing for animated films. It details the issues faced by the animation scriptwriter, and the techniques to overcome them. It also seeks to promote the unique qualities of animation as a form of expression, using many images to illustrate and emphasise points made in the text. This book looks at genres in animation as a starting point for scripting, employing a range of case studies from feature films to public relations work to independent productions, in order to reveal a range of approaches to writing.

Professional animator Howard Beckerman has drawn them all: Popeye, Heckle & Jeckle, even Mickey Mouse. In Animation, he offers a road map to the complex art of making an animated feature. Vivid sketches, screen shots, and step-by-step illustrations show how to make a drawing come to life, create storyboards, use form and color, develop a soundtrack, edit, and more. This new edition is also thoroughly updated to reflect the latest trends surrounding digital technology. Animation provides artists and aspiring filmmakers with everything they need to carve their niche in today's quickly evolving animation industry.

For students, fans, and scholars alike, this wide-ranging primer on anime employs a panoply of critical approaches Well-known through hit movies like Spirited Away, Akira, and Ghost in the Shell, anime has a long history spanning a wide range of directors, genres, and styles. Christopher Bolton's Interpreting Anime is a thoughtful, carefully organized introduction to Japanese animation for anyone eager to see why this genre has remained a vital, adaptable art form for decades. Interpreting Anime is easily accessible and structured around individual films and a broad array of critical approaches. Each chapter centers on a different feature-length anime film, juxtaposing it with a particular medium—like literary fiction, classical Japanese theater, and contemporary stage drama—to reveal what is unique about anime's way of representing the world. This analysis is abetted by a suite of questions provoked by each film, along with Bolton's incisive responses. Throughout, Interpreting Anime applies multiple frames, such as queer theory, psychoanalysis, and theories of postmodernism, giving readers a thorough understanding of both the cultural underpinnings and critical significance of each film. What emerges from the sweep of Interpreting Anime is Bolton's original, articulate case for what makes anime unique as a medium: how it at once engages profound social and political realities

while also drawing attention to the very challenges of representing reality in animation ' s imaginative and compelling visual forms.

The Animation Studies Reader

Connections Between Media, Mediums and Genres

Historical Dictionary of Animation and Cartoons

Renegotiating Identity in Modern China

Adaptation for Animation

Chinese Animation, Creative Industries, and Digital Culture

The Oxford Handbook of Children's Film offers a uniquely comprehensive study of children's cinema from an interdisciplinary, global perspective.

David Whitley's compelling study complicates our understanding of the classic Disney canon by focusing on the way images of the world are mediated within popular art for children. He examines a range of Disney's feature animations, from Snow White to Finding Nemo, to show that, even as the films communicate the central ideologies of their times, they also express the ambiguities and tensions that underlie these dominant values.

Movie Movements: Films That Changed the World of Cinema is a one-stop guide to the major movements that have shaped and reshaped what cinema is and can be. It introduces the reader to definitions of the founding concepts in Film Studies such as authorship, technological impacts and the rise of digital cinema, social influences and notions of the avant-garde, and cinema's emergence as an art form that reflects and shapes the world. It explores, in concise and clear sections, how major works from the classic French Nouvelle Vague to the dazzling animation of Norman McLaren and the memorial documentary of Shoah, were conceived, developed, produced, and eventually received by the public, critics and film history. Offering a concise overview of a vast and compelling field, this book is a must-read for both the film enthusiast and the Film Studies student.

This book examines the relationship that exists between fantasy cinema and the medium of animation. Animation has played a key role in defining our collective expectations and experiences of fantasy cinema, just as fantasy storytelling has often served as inspiration for the most popular animated film and television. Bringing together contributions from world-renowned film and media scholars, *Fantasy/Animation* considers the various historical, theoretical, and cultural ramifications of the animated fantasy film. This collection provides a range of chapters on subjects including Disney, Pixar, and Studio Ghibli, filmmakers such as Ralph Bakshi and James Cameron, and on film and television franchises such as Dreamworks' *How To Train Your Dragon* (2010-) and HBO's *Game of Thrones* (2011-).

Animation in Context

Chinese Independent Animation

Re-Imagining Animation: The Changing Face of the Moving Image

Images of Identity

The Fundamentals of Animation Auteurs and Authorship

*In the second edition of *The Idea of Nature in Disney Animation*, David Whitley updates his 2008 book to reflect recent developments in Disney and Disney-Pixar animation such as the apocalyptic tale of earth's failed ecosystem, WALL-E. As Whitley has shown, and Disney's newest films continue to demonstrate, the messages animated films convey about the natural world are of crucial importance to their child viewers. Beginning with *Snow White*, Whitley examines a wide range of Disney's feature animations, in which images of wild nature are central to the narrative. He challenges the notion that the sentimentality of the Disney aesthetic, an oft-criticized aspect of such films as *Bambi*, *The Jungle Book*, *Pocahontas*, *Beauty and the Beast*, and *Finding Nemo*, necessarily prevents audiences from developing a critical awareness of contested environmental issues. On the contrary, even as the films communicate the central ideologies of the times in which they were produced, they also express the ambiguities and tensions that underlie these dominant values. In distinguishing among the effects produced by each film and revealing the diverse ways in which images of nature are mediated, Whitley urges us towards a more complex interpretation of the classic Disney canon and makes an important contribution to our understanding of the role popular art plays in shaping the emotions and ideas that are central to contemporary experience.*

Animation: Genre and Authorship explores the distinctive language of animation, its production processes, and the particular questions about who makes it, under what conditions and with what purpose. In this first study to look specifically at the ways in which animation displays unique models of "auteurism" and how it revises generic categories, Paul Wells challenges the prominence of live-action movie-making as the first form of contemporary cinema and visual culture. The book also includes interviews with Ray Harryhausen and Caroline Leaf, and a full "timeline" of the history of animation.

Animation in Context is an illustrated introduction to cultural theory, contextual research and critical analysis. By making academic language more accessible, it empowers animators with the confidence and enthusiasm to engage with theory as a fun, integral, and applied part of the creative process. Interviews with contemporary industry professionals and academics, student case studies and a range of practical research exercises, combine to encourage a more versatile approach to animation practice – from creating storyboards to set designs and soundtracks; as well as developing virals, 3D zoetropes and projection mapping visuals. Mark Collington focuses on a core selection of theoretical approaches that shape animation narrative, supported by a broader set of shared theoretical principles from the worlds of art, design, film and media studies. This discussion is underpinned by cross-disciplinary thinking on a range of topics including genre,

humour, montage and propaganda. These are applied to the analysis of a range of animated films and projects from Disney and Animé, to independent artist-filmmakers such as Wendy Tilby, Amanda Forbis and Jerzy Kucia. These ideas are also applied to other uses of animation such as advertising, sitcom, gaming and animated documentary. Packed with examples from classic and contemporary films, *The Fundamentals of Animation* presents each stage of the animation production process in an engaging visual style, whilst providing an historical and critical context for four core disciplines: drawn/cel; 2D/3D stop-motion; computer generated; and experimental animation. With insightful commentary from leading animators, Wells and Moore also introduce you to the many different career paths open to aspiring animators, from storyboard artist or character designer to VFX artist or writer and director. They also provide you with key tips on producing engaging portfolios and show reels. - Illustrated with over 300 images, including preliminary sketches, frame-by-frame analyses and shots of animators at work. - Now explores the animated documentary genre and the role of visual effects and gaming in contemporary animation. - Features more than 20 interviews with a range of international practitioners including Pete Docter, Director, *Monsters, Inc.* (2001), *Up* (2009) and *Inside Out* (2015). Featured Artists Sarah Cox, ArthurCox Lluis Danti, Media Molecule Pete Docter, Pixar Paul Driessen Eric Fogel Cathal Gaffney, Brown Bag Films Adam Goddard Philip Hunt, STUDIO AKA The Brothers McLeod Bill Plympton Ellen Poon, Industrial Light and Magic Barry Purves Joanna Quinn Chris Randall, Second Home Studios Maureen Selwood Koji Yamamura

The New Generation in Chinese Animation
Censorship Campaigns and Film Reception
Genre and Authorship
New German Cinema
Critical and Primary Sources
The Aesthetics of Violence in Contemporary Media

Re-Imagining Animation: The Changing Face of the Moving Image by Paul Wells and Johnny Hardstaff explores the changing nature of animation in the twenty-first century. Animation was once constructed frame-by-frame, but now the creation and manipulation of the moving image has changed. With the digital revolution, what was once merely an adjunct of film has become central to the entire cinematic enterprise. This title examines animation's changing role through engagement with a series of contemporary moving-image works, and comprises an important text on a popular subject. Each case study looks at the entire creative process, from the initial creative stimulus, through the development of an aesthetic and the technical production of the work, to the final outcome. This book is suitable for students of animation, established professional animators, and anyone with an interest in animation.

"This second edition of Historical Dictionary of Animation and Cartoons contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on animators, directors, studios, techniques, films, and some of the best-known characters"--

In 1995 Chinese animated filmmaking ceased to be a state-run enterprise and was plunged into the free market. Using key animated films as his case studies, Shaopeng Chen examines new generation Chinese animation in its aesthetic and industrial contexts. He argues that, unlike its predecessors, this new generation does not have a distinctive national identity, but represents an important stage of diversity and exploration in the history of Chinese animation. Chen identifies distinct characteristics of new generation filmmaking, including an orientation towards young audiences and the recurring figure of the immortal monkey-like Sun Wukong. He explores how films such as Lotus Lantern/Baolian Deng (1999) responded to competition from American imports such as The Lion King (1994), retaining Chinese iconography while at the same time adopting Hollywood aesthetics and techniques. Addressing the series Boonie Bears/Xiong Chumo (2014-5), Chen focuses on the films' adaptation from the original TV series, and how the films were promoted across generations and by means of both online and offline channels. Discussing the series Kuiba/Kui Ba (2011, 2013, 2014), Chen examines Vasoon Animation Studio's ambitious attempt to create the first Chinese-style high fantasy fictional universe, and considers why the first film was a critical success but a failure at the box-office. He also explores the relationship between Japanese anime and new generation Chinese animation. Finally, Chen considers how word-of-mouth social media engagement lay behind the success of Monkey King: Hero is Back (2015).

Ranging from blockbuster movies to experimental shorts or documentaries to scientific research, computer animation shapes a great part of media communication processes today. Be it the portrayal of emotional characters in moving films or the creation of controllable emotional stimuli in scientific contexts, computer animation's characteristic artificiality makes it ideal for various areas connected to the emotional: with the ability to move beyond the constraints of the empirical "real world," animation allows for an immense freedom. This book looks at international film productions using animation techniques to display and/or to elicit emotions, with a special attention to the aesthetics, characters and stories of these films, and to the challenges and benefits of using computer techniques for these purposes.

The Crash Controversy

A Practical Guide to Theory and Making

The Palgrave Handbook of the Philosophy of Film and Motion Pictures

A Journey into Self, Difference, Culture and the Body

Fantasy/Animation

Comprising a discussion of 'Alice in the Cities', 'The Bitter Tears of Petra von Kant', 'Heimat' and 'The American Friend', Julia Knight's study

examines the American dominance of German film, the framework of European art cinema and how German cinema engages with contemporary German reality.

Animation: Genre and Authorship explores the distinctive language of animation, its production processes, and the particular questions about who makes it, under what conditions, and with what purpose. In this first study to look specifically at the ways in which animation displays unique models of "auteurism" and how it revises generic categories, Paul Wells challenges the prominence of live-action moviemaking as the first form of contemporary cinema and visual culture. The book also includes interviews with Ray Harryhausen and Caroline Leaf, and a full timeline of the history of animation.

The A to Z of Animation and Cartoons is an introduction to all aspects of animation history and its development as a technology and industry beyond the familiar cartoons from the Disney and Warner Bros. Studios. This is done through a chronology, an introductory essay, photos, a bibliography, and over 200 cross-referenced dictionary entries on animators, directors, studios, techniques, films, and some of the best-known characters.

This book explores the development of the Chinese animation film industry from the beginning of China's reform process up to the present. It discusses above all the relationship between the communist state's policies to stimulate "creative industries", concepts of creativity and aesthetics, and the creation and maintenance, through changing circumstances, of a national style by Chinese animators. The book also examines the relationship between Chinese animation, changing technologies including the rise first of television and then of digital media, and youth culture, demonstrating the importance of Chinese animation in Chinese youth culture in the digital age.

Arab Animation

A Film Reader

Movie Movements

Animated 'Worlds'

From Snow White to WALL-E

Animation: The Whole Story

This book examines the role of memory in animation, as well as the ways in which the medium of animation can function as a technology of remembering and forgetting. By doing so, it establishes a platform for the cross-fertilization between the burgeoning fields of animation studies and memory studies. By analyzing a wide range of different animation types, from stop motion to computer animation, and from cell animated cartoons to painted animation, this book explores the ways in which animation can function as a representational medium. The five parts of the book discuss the interrelation of animation and memory through the lens of materiality, corporeality, animation techniques, the city, and animated documentaries. These discussions raise a number of questions: how do animation films bring forth personal and collective pasts? What is the role of found footage, objects, and sound in the material and affective dimensions of animation? How does animation serve political ends? The essays in this volume offer answers to these questions through a wide variety of case studies and contexts. The book will appeal to both a broad academic and a more general readership with an interest in

animation studies, memory studies, cultural studies, comparative visual arts, and media studies. Chapter “Introduction” is available open access under a Creative Commons Attribution 4.0 International License via link.springer.com.

This study of ‘independent’ animation opens up a quietly subversive and vibrant dimension of contemporary Chinese culture which, hitherto, has not received as much attention as dissident art or political activism. Scholarly interest in Chinese animation has increased over the last decade, with attention paid to the conventional media circle of production, distribution and consumption. The ‘independent’ sector has been largely ignored however, until now. By focusing on distinctive independent artists like Pisan and Lei Lei, and situating their work within the present day media ecology, the author examines the relationship between the genre and the sociocultural transformation of contemporary China. Animation, the author argues, has a special significance, as the nature of the animation text is itself multilayered and given to multiple interpretations and avenues of engagement. Through an examination of the affordances of this ‘independent’ media entity, the author explores how this multifaceted cultural form reveals ambiguities that parallel contradictions in art and society. In so doing, independent animation provides a convenient ‘mirror’ for examining how recent social upheavals have been negotiated, and how certain practitioners have found effective ways for discussing the post-Socialist reality within the current political configuration.

Identity in Animation: A Journey into Self, Difference, Culture and the Body uncovers the meaning behind some of the most influential characters in the history of animation and questions their unique sense of who they are and how they are formed. Jane Batkin explores how identity politics shape the inner psychology of the character and their exterior motivation, often buoyed along by their questioning of ‘place’ and ‘belonging’ and driven by issues of self, difference, gender and the body. Through this, **Identity in Animation** illustrates and questions the construction of stereotypes as well as unconventional representations within American, European and Eastern animation. It does so with examples such as the strong gender tropes of Japan’s Hayao Miyazaki, the strange relationships created by Australian director Adam Elliot and Nick Park’s depiction of Britishness. In addition, this book discusses Betty Boop’s sexuality and ultimate repression, Warner Bros’ anarchic, self-aware characters and Disney’s fascinating representation of self and society. **Identity in Animation** is an ideal book for students and researchers of animation studies, as well as any media and film studies students taking modules on animation as part of their course.

Scientific Essay from the year 2011 in the subject Film Science, grade: N/A: Professional Lecture, University of Technology, Sydney (School of Design), course: MA Animation, language: English, abstract: This lecture ‘Revising Animation Genres: Jan Svankmajer, Tim Burton and James Cameron and the Study of Myth’ addresses

the idea or concept of today's classification of genres for animation feature films and interrogates why this concept needs to be revised today. The lecture is also about what makes it possible to tell a story successfully within films that use animation visual effects today. To do this, it discusses why the concept of the animation genre needs to be revised and suggests how today we need to look at the idea of genres in animation differently than we did in the past. By contrast with the modernism of the past (when fixed styles in art and culture had existed, making it possible to create certain strong recognisable frameworks for art which had helped us categorise different styles and genres and types of film and types of stories), today, a lot more art and art making is made up from a lot of pastiche, which now sees the appropriating of a mixture of ideas from other contexts, genres and themes. This appropriation of ideas previously not normally grouped together within an artwork or film or piece of animation is now being combined into an overall fraternizing of codes and references in films that often would employ animation visual effects.

Transforming Literature Frame by Frame

Animasophy

Practice and Aesthetics from Baghdad to Casablanca

Animation and America

Theoretical Writings on the Animated Film

What do we mean by the term "animation" when we are discussing film? Is it a technique? A style? A way of seeing or experiencing "a world" that has little relation to our own lived experience of "the world"? In *Animated Worlds*, contributors reveal the astonishing variety of "worlds" animation confronts us with. Essays range from close film analyses to phenomenological and cognitive approaches, spectatorship, performance, literary theory, and digital aesthetics. Authors include Vivian Sobchack, Richard Weihe, Thomas Lamarre, Paul Wells, and Karin Wehn.

The *Animation Studies Reader* brings together both key writings within animation studies and new material in emerging areas of the field. The collection provides readers with seminal texts that ground animation studies within the contexts of theory and aesthetics, form and genre, and issues of representation. The first section collates key readings on animation theory, on how we might conceptualise animation, and on some of the fundamental qualities of animation. New material is also introduced in this section specifically addressing questions raised by the nature, style and materiality of animation. The second section outlines some of the main forms that animation takes, which includes discussions of genre. Although this section cannot be exhaustive, the material chosen is particularly useful as it provides samples of analysis that can illuminate some of the issues the first section of the book raises. The third section focuses on issues of representation and how the medium of animation might have an impact on how bodies,

gender, sexuality, race and ethnicity are represented. These representations can only be read through an understanding of the questions that the first two sections of the book raise; we can only decode these representations if we take into account form and genre, and theoretical conceptualisations such as visual pleasure, spectacle, the uncanny, realism etc.