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Monographische Arbeiten zum Animationsfilm: Eine Bibliographie

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Die folgende Bibliographie geht zurück auf eine bibliographische Liste, die im Rahmen der AG „Animation“ der Gesellschaft für Medienwissenschaft entstanden ist. Ihre Fortschreibung ist, ebenso wie die Erarbeitung einer Bibliographie der Aufsatzliteratur zum Animationsfilm, weiterhin ein Projekt der AG. Um zur laufenden Aktualisierung der Forschungsliteratur beizutragen, nehmen Sie bitte Kontakt über die Homepage der AG auf: <http://ag-animation.de/>.

Die Bibliographie bemüht sich darum, das monographische Schrifttum zu allen Formen der Animation im Film zusammenzutragen. In einigen Feldern

kann die Liste nur einen ersten Eindruck der vorliegenden Arbeiten versammeln (z.B. in den Bereichen Computeranimation, medienpädagogische Überlegungen). Und auch die selbständigen Arbeiten zu einzelnen Animatoren (wie z.B. Walt Disney) können keine vollständige Dokumentation der Schriften sein – eine genauere Aufschlüsselung wird Personalbibliographien zu einzelnen Filmemachern des Animationsfilms (einschließlich der Biographien, Kataloge und Broschüren) vorbehalten bleiben.

Stets galt es, abweichende Auflagen und auch Übersetzungen zu dokumentieren. Für eine ganze Reihe von Titeln wurde zudem eine Kurzdarstellung des Inhalts angestrebt. Einige Titel konnten nicht mit Sicherheit bibliographisch nachgewiesen werden; sie sind durch ein vorangestelltes ° gekennzeichnet.

1. Regelmäßig erscheinende Jahrbücher und Zeitschriften

1.1 Wissenschaftliche Zeitschriften

Animation: An Interdisciplinary Journal 1ff. Thousand Oaks, Cal.: Sage 2006ff.

Dreimal jährlich.

Animation Journal. Santa Clarita, Cal.: AJ Press 1992ff.

Hrsg. von der Society for Animation Studies. Jährlich.
URL: <http://www.animationjournal.com/>.

Animation Studies: Peer Reviewed Online Journal for Animation History and Theory. 1ff. Valencia, Cal.: Society for Animation Studies 2006ff.

Jahrbuch. ISSN: 1930-1928. URL: journal.animations-studies.org.

Mechademia: Emerging worlds of anime and manga. 1ff. Minneapolis, Minn.: University of Minnesota Press, 2006ff.

Annual forum for anime, manga, and the fan arts; peer-reviewed. Academic journal in English about Japanese popular culture products and fan practices. Edited by Frenchy Lunning.

1.2 Verbandsblätter, Publikumsmagazine u.ä.

Animania. The animated film quarterly. 20ff. Minneapolis, Minn.: Mruz 1981ff.

Hervorgegangen aus: *Mindrot*. Herausgegeben von David Mruz und Ron Hall. Erscheint unregelmäßig.

AnimaniA. O.O.: Animagine GmbH 1994ff.

Populäres deutschsprachiges Fachmagazin für Anime und Manga. Sechs Ausgaben pro Jahr.

URL: <http://www.animania.de/>.

Animation magazine. 1ff. Los Angeles, Cal. 1987ff.

Animatographe. Bimestriel du cinéma d'animation international. 1-3. Paris: L'Autrerie 1987.

Nach drei Ausgaben Erscheinen eingestellt.

Animatrix: A Journal of the UCLA Animation Workshop. 1ff. [Los Angeles, Cal.]: The Workshop 1984ff.

Nur erschienen bis 6, 1990-1992 [?].

Banc-titre: animation stand. Le magazine du cinéma graphique et du film d'animation, 1ff. Paris: Tarcus 1978ff.

Nachgewiesen: 1/2, 1978 bis 53, 1985[?]. Als Verlag fungierte wohl auch: Paris: Animafilm [anfangs?].

Cartoon . Quarterly magazine. Ed. by The European Association of Animation Film. Brussels: EAAF ?-2000.

Nachgewiesen 20,1993 bis 38,2000; damit wohl Ersch. eingest.

Aka: *Cartoon news*.

Cartoons: the international journal of animation. 1ff. Eastleigh: John Libbey (publ. for ASIFA) 2005ff.

Hrsg. von der International Animated Film Association (ASIFA).

Fantasmagorie: Revue du film d'animation. 1ff. Enghien: Artefact Sarl 1974ff.

Nachgewiesen: 1, 1974 bis 13, 1978; N.S. 1, 1979 bis 5, 1981. Als Verlag trat auch auf: Grenoble: Glénat [zumindest anfangs].

Film & TV graphics; an international survey of film and television graphics. / Ein internationaler Überblick über die Kunst im Animationsfilm. / Un panorama international de l'art du film d'animation. Zurich: W. Herdeg 1967ff.

Hrsg. v. Walter Herdeg u. John Halas. Dreisprachig (dt., frz., engl.).

Nur zwei Ausg. erschienen: [1.] 1967 und 2, 1976; damit Ersch. eingest.

Graffiti. A bimonthly review of film and video animation. 1ff. A publication of the International Animated Film Society, ASIFA Hollywood. Hollywood, Cal.: International Animated Film Society 1980ff.

Nur die Ausg. 5,1984 bis 8, 1987/88 nachgewiesen!

Holland Animation, Nieuwsbrief. 1ff. [Hrsg. v. Nederlandse Vereniging ter Bevordering van de Animatiefilm.] Haarlem: Der Verband 1981[?]ff.

Nachgewiesen 11, 1983 bis 19, 1985 sowie die nichtgezählten Ausgaben 1993 bis 2000; damit Ersch. eingest.

Von 1986 bis 1992 auch u.d.T. *Holland Animation* oder auch *Holland Animation bulletin: Biennial publication of the Holland Animation Association*.

The journal of visualization and computer animation. 1.1990 - 14.2003. Chichester: Wiley 1990-2003.

Fortgeführt als: *Computer animation & virtual worlds.* 15ff. Hoboken, NJ [...]: Wiley 2004ff.

Plateau. Driemaandelijks internationaal tijdschrift voor animatiefilm. 1ff. Ed. by the Belgian Animated Film Centre. Gent: BAC 1980ff.

Rencontres du Cinéma d'Animation. Bruxelles 1984.

Nur Ausg. 3, 1984 nachgewiesen.

2. Sonderausgaben von Zeitschriften, Themenhefte

Art & Design 12,3-4, 1997. iii, 92 S. = Art & animation. Guest ed.: Paul Wells.

London: Academic Ed., 1997.

= Art & design. Profile. 53.

Art History 18,1, 1995, 148 S. = Cartoon, caricature, animation. Ed.: Marcia Pointon.

Inhalt: Why the Atom is our Friend: Disney, General Dynamics and the USS Nautilus -- 'In Betweening': An Interview with Irene Kotlarz -- Corbel Grotesques on a Northampton Church -- Carnal Satire and the Constitutional King: James Gillray's Representation of King -- George III in Monstrous Craws at a New Coalition Feast (1787) -- The Wolf and the Lamb: An Image and its Afterlife.

CinémAction, 51, Avril 1989, 256 S. = Le cinéma d'animation. [Édité par] Pascal Vimenet et Michel Roudévitch. Préface de Giannalberto Bendazzi.

Condé-sur-Noireau: Corlet / [Paris]: Télérama 1989.

CinémAction, 123, 2007, 246 S. = CinémAnimationS. Dir. par Pierre Floquet.

Filmkunst Zeitschrift für Filmkultur und Filmwissenschaft, 139, 1993 = Animationsfilm in Österreich (Wien: ÖGVKM 1993).

IEEE Computer Graphics And Applications 5,7, 1985, S. 31-86 = Art and animation. Ed. by T. Defanti & C. Csuri.

Japan Forum 14,2 (Sept. 2002), S. 183-367.

Themenheft über japanische Anime-Kultur.

The Journal of the Imaginary and Fantastic 1,2, 2009: The Films of Hayao Miyazaki.

Themenheft. Das Journal ist „a free full-text 'overlay' ejournal, making a creative intervention into academic publishing in the arts & humanities.“

Online: <http://www.jurn.org/ejournal/vol1-no2.html>.

Maske und Kothurn 56,4, 2010, 120 S. = Techniken der Metamorphose. Positionen zum Animationsfilm. Hrsg. von Franziska Bruckner, Melanie Letschnig u. Georg Vogt.

Wien/Köln/Weimar: Böhlau 2010.

3. Nachschlagewerke

3.1 Bibliographien

Denerof, Harvey / Society for Animation Studies (Hrsg.): *The Animation Bibliography*, [URL: <http://bibliography.animationstudies.org>], 14.10.2010.

Die Angaben sind in die vorliegende Bibliographie eingegangen.

Goergen, Jeanpaul: *Bibliografie zum deutschen Animationsfilm*. Berlin: CineGraph Babelsberg 2002, 91 S. (Filmblatt-Schriften. 1.).

Hoffer, Thomas W.: *Animation. A reference guide*. Westport, Conn. [...]: Greenwood Press 1981, xiv, 385 S. (American popular culture.).

Kempkes, Wolfgang (Hrsg.): *Bibliographie der internationalen Literatur über Comics. / International Bibliography of Comics Literature*. München-Pulach: Vlg. Für Dokumentation / Detroit, Mich: Gale Research Comp. 1971, 213, (10) S.

2., verb. Aufl. 1974, 293 S.

In geographical order. See esp. Ch. 7, „The use of comics in related forms of expression“ on animated films.

Koulikov, Mikhail: *Online Bibliography of Anime and Manga Research / Anime and Manga Web Essay Archive (AMWESS)*. URL: http://www.cornedangel.com/amwess/acad_1_fj.html, 13.10.2010.

Lent, John A. (ed.): *Animation, caricature and gag and political cartoons in the United States and Canada: An international bibliography*. Westport, Conn.: Greenwood Press 1994, 440 pp. (Bibliographies and Indexes in Popular Culture. 3.).

Lent, John A.: *Comic art of Europe through 2000: An international bibliography. 1.2*. Westport, Conn. Praeger, 2003, xx, 1089 S. (Bibliographies and indexes in popular culture. 10.).

Lent, John A.: *Comic art of the United States through 2000, animation and cartoons: An international bibliography*. Westport, Conn.: Praeger 2005, xix, 603 S. (Bibliographies and indexes in popular culture. 12.).

Lent, John A.: *Comic books and comic strips in the United States through 2005. An international bibliography*. Westport, Conn.: Praeger 2006, viii, 345 S. (Bibliographies and indexes in popular culture. 13.).

3.2 Filmographien

Borowiec, Piotr: *Animated short films. A critical index to theatrical cartoons*. Lanham, Md. [...]: Scarecrow Press 1998, iii, 251 S.

Clements, Jonathan / McCarthy, Helen: *The anime encyclopedia. A guide to Japanese animation since 1917*. Berkeley, Cal.: Stone Bridge Press 2001, xviii, 545 S.

Rev. and expanded ed. Berkeley, Cal.: Stone Bridge Press 2006, xxiv, 867 S.

Lexikon zu weit über 2000 Titeln von Anime in den Erscheinungsformen (Kino-)Film, Video(serie), Fernsehfilm und Fernsehserie bis einschließlich 2005. Sehr kurze Anime aus dem „Kunstbereich“ sind nur selten vertreten, der Schwerpunkt liegt auf kommerziellen Produkten. Zu diesen Einträgen gesellen sich in der 2. Aufl. kurze Einträge zu Regisseuren, Animationszeichnern und Produktionsstudios, sowie statt früher zwei nunmehr 28 Überblicksartikel zu Themen wie *Sportanime* oder *Frühe Anime*.

Erickson, Hal: *Television Cartoon Shows. An Illustrated Encyclopedia, 1949 through 1993*. Jefferson, N.C.: McFarland Publisher 1995, ix, 659 S.
Repr. 2005.

Gifford, Denis: *British Animated Films, 1895-1985. A Filmography*. Jefferson, NC [...] : McFarland 1987, xxi, 345 S.

Lenburg, Jeff: *The encyclopedia of animated cartoon series*. Westport, Conn. Arlington House 1981, 190 S.

Repr.: New York, NY: Da Capo Press 1983; repr.: 1986, x, 190 S.

Lenburg, Jeff: *The encyclopedia of animated cartoons*. Foreword by June Foray. 2nd ed. New York: Facts on File 1999, xv, 576 S.

Gliederung: A Nutshell History of the American Animated Cartoon (1-17). -- Silent Cartoon Series (18-48). -- Theatrical Sound Cartoon Series (49-159). -- Full-Length Animated Features (160-214). -- Animated Television Specials (215-352). Television Cartoon Series (353-552). -- Awards and Honors.
Zuerst 1981 (?).

MacCall, Douglas L.: *Film cartoons. A guide to 20th century American animated features and shorts*. Jefferson, NC [...] : McFarland 1998, v, 261 S.

Gliederung: Animated Feature Films; Features with Animated Sequences; Animated Shorts. Ausschließlich US-Filme.

Pettigrew, Neil: *The stop-motion filmography. A critical guide to 297 features using puppet animation*. With a foreword by Ray Harryhausen. Jefferson, N.C.: McFarland 1999, viii, 838, 32 S.

Woolery, George W.: *Children's television, the first thirty-five years, 1946-1981. 1: Animated cartoon series*. Metuchen, N.J.: Scarecrow Press 1983, xvii, 386 S.

Fortgeschrieben: 2: *Live, film, and tape series*. Metuchen, N.J./London: Scarecrow Press 1985, xxxi, 788 S.

Woolery, George W.: *Animated TV specials. The complete directory to the first twenty-five years, 1962-1987*. Metuchen, NJ [...] : Scarecrow Press 1989, xxvii, 542 S.

3.3 Lexika

Dobson, Nichola: *Historical dictionary of animation and cartoons*. Lanham, Md.: Scarecrow Press 2009, 245 S. (Historical dictionaries of literature and the arts. 34.)

Introduction to all aspects of animation history, its development as a technology, and the industry beyond the familiar cartoons from the Disney and Warner Brothers 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.

Gardner, Garth: *Gardner's computer graphics & animation dictionary*. Washington DC: Garth Gardner Co. 2003, 255 S.

Giesen, Rolf: *Lexikon des Trick- und Animationsfilms. Von Aladdin, Akira und Sindbad bis zu Shrek, Spider-Man und South Park. Filme und Figuren, Serien und Künstler, Studios und Technik - Die große Welt der animierten Filme. Zeichen-, Puppen-, Silhouetten- und Legetrick, Stop Motion, Mischfilme und 3D-Computeranimation*. Berlin: Schwarzkopf & Schwarzkopf 2003, 478 S.

Michalski, Jens: *Alles Trick. Das große Lexikon des Animationsfilmes der DDR*. Berlin: Michalski 2005, 296 S.

Monaco, James: *The dictionary of new media: The new digital world: video, audio, print: film, television, DVD, home theatre, satellite, digital photography, wireless, super CD, Internet*. New York: Harbor Electronic Pub. 1999, 287 S.

Diverse Folgeausgaben.

Monaco, James: *Film und neue Medien: Lexikon der Fachbegriffe*. Übers. v. Hans-Michael Bock. Reinbek:

Rowohlt Taschenbuch Verlag 2000, 189 S. (rororo 60655.)/(rororo Film + TV.).
Überarb. Neuausg.: *Film verstehen - das Lexikon. Die wichtigsten Fachbegriffe zu Film und neuen Medien.*
Reinbek: Rowohlt Taschenbuch-Verlag 2011, 285 S. (Rororo. 62667.).

Poitras, Gilles: *The anime companion : what's Japanese in Japanese animation?* Berkeley, Cal.: Stone Bridge Press 1999, xii, 163 S.

Roncarelli, Robi: *The computer animation dictionary: including related terms used in computer graphics, film and video, production, and desktop publishing.* New York: Springer 1989, 124 S.

Taylor, Richard: *The encyclopedia of animation techniques.* Philadelphia, PA: Running Press Book Pub. 1996, 176 S.
Repr.: London: Focal Press 1999.
[New ed.], Edison, NJ: Chartwell Books 2004.
Span.: *Enciclopedia de técnicas de animación.* [Barcelona]: Editorial Acanto 2000, 176 S.

Vince, John (ed.): *Handbook of computer animation.* London/New York: Springer 2003, xiii, 244 S. (Springer professional computing.).

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Mehrsprachiges Wörterbuch des Animationsfilms:
Tschechisch / Englisch / Deutsch / Französisch.

3.5 Direktorien

Association Française du Cinéma d'Animation: *Annuaire. Guide des professionnels du film d'animation en France.* Paris: Éd. Dujarric 2002, 350 S.

Lenburg, Jeff: *The great cartoon directors.* Jefferson, N.C. McFarland, 1983, xi, 147 S., [32] Taf.
Repr. ed. New York: Da Capo Press 1993.

Lenburg, Jeff: *Who's who in animated cartoons: An international guide to film & television's award-winning and legendary animators.* New York Milwaukee, WI: Applause Theatre & Cinema Books / Hal Leonard Corp. [distributor] 2006, xii, 381 S.

4. Monographien

Ajanović, Midhat: *De visuella tonsättarna. Animationens mästare i urval.* Göteborg: Optimal Press 2005, 220 S.

Alberti, Walter: *Il cinema di animazione, 1832-1956.* Torino: Edizioni Radio Italiana 1957, 223 S.

Amidi, Amid: *The art of robots.* San Francisco: Chronicle Books 2005, 144 S.
Inhalt: Rivet Town -- The city -- Big weld industries -- Outmodes -- Chop Shop -- Artists.

Amidi, Amid: *Cartoon modern. Style and design in fifties animation.* San Francisco, Cal.: Chronicle Books 2006, 200 S.

Inhalt: Notes about the artwork -- Academy Pictures -- Creative Arts Studio -- Elektra Films -- Fine Arts Films -- Grantray-Lawrence Animation -- Hanna-Barbera -- John Sutherland Productions -- Keitz & Herndon -- MGM -- Pintoff Productions -- Playhouse Pictures -- Ray Patin Productions -- Shamus Culhane Productions -- Storyboard -- Terrytoons -- United Productions of America -- Walt Disney Productions -- Walter Lantz Productions -- Warner Bros. -- The international design scene -- Conclusion.

Bacher, Hans: *Dream worlds: Production design for animation.* Oxford: Focal Press 2008, 208 S.

Barrès, Patrick: *Le cinéma d'animation. Un cinéma d'expériences plastiques.* Paris [...]: L'Harmattan 2006, 189 S. (Champs visuels.).

Bassan, Raphaël: *Cinéma et abstraction: Des croisements.* Paris: Paris expérimental 2007, 36 S. (Les Cahiers de Paris expérimental. 25.).

Beudet, Louise: *L'Art du cinéma d'animation / The Art of Animated Films.* Montréal: Musée des Beaux-Arts de Montréal / The Montreal Museum of Fine Arts 1982, 96 S.

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- Beckerman, Howard: *Animation: The whole story*. Mattituck, N.Y. Amereon House 2001.
Rev. ed. New York: Allworth Press 2003, x, 309 S.
Inhalt: An animators history of animation -- The curtain rises -- The studios are born -- Jolson speaks, Mickey squeaks -- Cartoonlands call to action -- From Bullwinkle to Bart, and beyond -- The story takes shape -- Drawing : the bare bones -- Character creation -- Storytelling with animation -- Direction -- Layout : all the worlds a stage -- The story comes to life -- Animation: moments in time -- Locomotion : the illusion of movement -- Using color -- Filming, frame by frame -- The soundtrack and editing -- The story goes forth -- Computer animation -- The business of animation.
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 Inhalt: Introduction – Brief Histories of World Animation – Pre-1900: The Origins of Animation – 1900-1927: Film Animation: The Era of Experimentation – 1928-1957: Film Animation: The Golden Age of Cartoons – 1958-1985: The Television Age – 1986-2010: The Digital Dawn – Resources – Glossary – Academy Award Winners – Animation books and websites.
- Cavallaro, Dani: *Anime Intersections: Tradition and Innovation in Theme and Technique*. Jefferson, NC / London: McFarland 2007, 209 S.
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levision comedy / Michael V. Tueth -- From Fred and
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Digitale Doppelgänger und animierte Hollywoodstars, Fahrten durch Nervenbahnen und Hautporen, unmögliche Kameraperspektiven und Bildräume, die sich unendlich fortsetzen - in aktuellen Spielfilmen sind gefilmte Bildanteile und Computeranimationen oft ununterscheidbar miteinander verschmolzen. Eine neue Kategorie von "hybriden Bewegungsbildern" ist entstanden, die eine Bildästhetik jenseits des Effekt-Kinos hervorgebracht hat. Ihre Inszenierungsstrategien unterwandern unsere Vorstellung realistischer Darstellungen - sie beeinflussen unsere Wahrnehmung nachhaltig und prägen unsere Sicht auf die Welt mit. Das Buch verbindet die Darstellung der technischen Voraussetzungen dieser neuen Bildwelten mit einer eingehenden Untersuchung ihrer ästhetischen Implikationen. Es schließt damit eine Lücke in der wissenschaftlichen Auseinandersetzung mit der Digitalisierung der Bildproduktion.

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Parish, James Robert: *Jim Henson. Puppeteer and filmmaker.* New York: Ferguson 2006, 138 S. (Ferguson career biographies.).

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Azzano, Enrico / Fontana, Andrea / Tarò, Davide (a cura di): *Satoshi Kon. Il cinema attraverso lo specchio.* Piombino: Il foglio 2009, 264 S. (Cinema-Split screen.).

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Kristahn, Heinz-Jürgen / Benayoun, Robert: *Jan Lenica. Plakat- und Filmkunst*. Ausstellung, Katholische Akademie Hamburg [...]. Berlin: Frölich & Kaufmann 1981, 190 S. (Internationale Plakatkunst.).

Jan Lenica. [Wystawa, Centrum Sztuki Współczesnej, Warszawa, 28 kwietnia-4 czerwca 2000.] Warszawa: Centrum Sztuki Współczesnej 2000, 128 S.

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Glover, Guy: *McLaren*. [Writer, Guy Glover; research and project co-ordination, William Gallant, André Petrowski; graphic design, Guy Pilotte.] Montréal: National Film Board of Canada, 1980, 31 S.

Jordan, William E.: *Norman McLaren: His career and techniques*. Montreal: National Film Board of Canada n.d., 14 S.

Martin, André [...]: *Norman McLaren*. [Mit Texten v. André Martin, Alexandre Alexeieff, Dusan Vukotic et al.] S.l. [Annecy]: [Festival du cinéma d'animation] [1965], 48 unpag. S. (Journées internationales du cinéma d'animation, Annecy, 1965. / Cinémathèque canadienne Montréal. 1965. / Association française pour la diffusion du cinéma. 1965).. Filmographie.

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Auch frz.: *Cinéma d'animation sans caméra*. Technique mise au point par Norman McLaren à l'Office national du film, Canada. Montréal, Québec: Service d'information de publicité, Office national du film 1959, 12 S.

McLaren, Norman / Maillet, Raymond / Martin, André: *Hello Gertie Ciao Goofy*. Exposition mondiale du cinéma d'animation. Montréal: La Cinémathèque canadienne 1967, 48 ungez. S.

McLaren, Norman / White, Michael: *The drawings of Norman McLaren*. / *Les dessins de Norman McLaren*. Ed. from taped interviews by Michael White. Montreal: Tundra Books, 1975, 192 S. Text in Engl. und Franz.

McLaren, Norman: *Norman McLaren*. Edinburgh: Scottish Arts Council 1977, 70 S. Catalogue of an exhibition held at Third Eye Centre, Glasgow 13 May-11 June 1977 [...].

McLaren, Norman: *On the creative process*. Comp. & ed. by Donald McWilliams. Montréal: National Film Board of Canada 1991, 106 S.

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Norman McLaren. [= Themenheft der *Séquences*, 82, Oct. 1975.] Montréal: Séquences 1975, 48 S.

Richard, Valliere T.: *Norman McLaren, manipulator of movement: The National Film Board years, 1947-1967*. Newark Toronto: University of Delaware Press / Associated University Presses 1982, 128 S.

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Melbourne-Cooper, Arthur

De Vries, Tjitte / Mul, Ati: *"They Thought It Was a Marvel": Arthur Melbourne-Cooper (1874-1961), Pioneer of Puppet Animation*. Amsterdam: Amsterdam University Press / Pallas Publications 2009 [2010], 576 S., 32 farbige Taf., 74 Zweifarb-Taf., 1 DVD.

Drawing on hitherto unseen archival material and interviews, "They Thought It Was a Marvel" sketches an unforgettable portrait of British pioneer filmmaker Arthur Melbourne-Cooper. Tjitte de Vries and Ati Mul sift through several of Melbourne-Cooper's films, emphasizing his contributions to early cinema while simultaneously arguing their case that Melbourne-Cooper's *Matches Appeal* is the first animated film. Accompanying the book is a DVD that features the six surviving animated films made by Melbourne-Cooper.

Miyazaki, Hayao

Bencivenni, Alessandro: *Hayao Miyazaki. Il dio dell'anime*. Prefazione di Luca Raffaelli. Recco (Genova): Le Mani 2003, 167 S., [4] Taf.

Cavallaro, Dani: *The animé art of Hayao Miyazaki*. Jefferson, NC [...]: McFarland 2006, viii, 204 S.

Considers the visual conventions of Japanese comic books and animated films, Miyazaki's early foray into comic books and animation, the Studio Ghibli era, and the company's development. It analyzes all of Miyazaki's productions between 1984 and 2004, including such hits as *My Neighbor Totoro*.

McCarthy, Helen: *Hayao Miyazaki: Master of Japanese animation: films, themes, artistry*. Berkeley, California Stone Bridge Press 1999, 239 S.

Zahr. Nachdr.

Mizzi, Andante

Oswald, Jani: *Andante Mizzi*. Klagenfurt: Drava 2010, 117 S., 1 DVD-Video.

Die DVD enth. 10 Animationsfilme.

Norstein, Yurij

Kitson, Clare: *Yuri Norstein and Tale of Tales: An Animator's Journey*, Bloomington, Ind/ London: Indiana University Press / John Libbey 2005, xii, 148 S.

O'Brien, Willis

Rovin, Jeff: *From the land beyond beyond. The films of Willis O'Brien and Ray Harryhausen*. New York : Berkley 1977, x, 277 S. (A Berkley Windhover book.).

Inhalt: Painting with light – O'Bie – The eighth Wonder of the World – Ray Harryhausen – Mighty Joe Young – The beast from twenty thousand fathoms – It came from beneath the sea – Of saucers and Saurians – Twenty million miles to Earth – The seventh voyage of Sinbad – The storm-blown heroes – Jason and the Argonauts – First men in the moon – Bring on the dinosaurs! – The golden voyage of Sinbad – Sinbad and the eye of the tiger – Tsuburaya, Danforth, and others.

Oshii, Mamuro

Ruh, Brian: *Stray dog of anime. The films of Mamoru Oshii*, New York, NY: Palgrave Macmillan 2004, x, 230, [16] S.

Inhalt: The World of Urusei Yatsura: Urusei Yatsura: Only You and Urusei Yatsura 2: Beautiful Dreamer -- Angel's Egg -- Twilight Q 2: Labyrinth Objects File 538 -- The World of Patlabor: Patlabor 1 and Patlabor 2 -- Ghost in the Shell -- Jin-Roh and Blood the Last Vampire -- Avalon.

Quay Bros.

Buchan, Suzanne: *The Quay Brothers: Into a Metaphysical Playroom*. Minneapolis, MN: University of Minnesota Press, 2011, 296 S.

The complex, special power of the Quay Brothers' puppet animation poetics. This work is the first thorough analysis of the creative oeuvre of the Quay Brothers. Known for their animation shorts that rely on puppetry, miniatures, and stop-motion techniques, their fiercely idiosyncratic films are fertile fields for Suzanne Buchan's engaging descriptions and provocative insights into the Quays' art and into the art of independent puppet animation. Buchan's aesthetic investigation stems from extensive access to the Quay Brothers' artistic practices and work, which spans animation and live-action film, stage design, and illustration. She also draws on a long acquaintance with them and on interviews with collaborators essential to their productions, as well as archival sources. Discussions of their films' literary origins, space, puppets, montage, and the often-overlooked world of sound and music in animation shed new light on the expressive world that the Quay Brothers generate from their materials to create the poetic alchemy of their films. At once a biography of the Quays' artistic trajectory and a detailed examination of one of their best-known films, *Street of Crocodiles*, this book goes further and provides interdisciplinary methodologies and tools for the analysis of animation.

Reiniger, Lotte

Bastiancich, Alfio (a cura di): *Lotte Reiniger*. Torino: Centro internazionale per il cinema di animazione 1982, 116 S.

Downar, Margit (Red.): *Lotte Reiniger. Silhouettenfilm und Schattentheater*. [Ausstellung, Puppentheatermuseums im Münchner Stadtmuseum, 2. Juni-17. August 1979.] München: Lipp 1979, 74 S.

Dütsch, Werner (Red.): *Lotte Reiniger: Eine Dokumentation*. Berlin: Deutsche Kinemathek 1969, 65 S. (Schriftenreihe der Deutschen Kinemathek Berlin. 14.).

Ferber, Carola / Ströhl, Andreas (Hrsg.): *Lotte Reiniger: Filme = Films*. München: Goethe-Institut 1999, 58 S. (Goethe-Institut Filmprogramm. / Goethe-Institut filmprograms.).

Happ, Alfred: *Lotte Reiniger, 1899-1981. Schöpferin einer neuen Silhouettenkunst*. Tübingen: Kulturamt 2004, 206 S. (Tübinger Kataloge. 67.).

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Reiniger, Lotte: *Shadow puppets, shadow theatres, and shadow films*. Boston: Plays, inc. 1970.

Repr. 1975, 126 S., 2 Taf.

Reiniger, Lotte: *Schattentheater, Schattenpuppen, Schattenfilm*. Tübingen: Texte Verlag 1981, 135 S.

Strobel, Christel / Strobel, Hans (Hrsg.): *Lotte Reiniger. Materialien zu ihren Märchen- und Musikfilmen*. Duisburg: Atlas-Film + AV 1988, 57 S. (Atlas-Forum.).

White, Eric Walter: *Walking shadows: An essay on Lotte Reiniger's silhouette films*. London: Leonard and Virginia Woolf at the Hogarth Press 1931, 31 S.

Reynaud, Emile

Varela, Stéphanie: *La peinture animée: essai sur Emile Reynaud (1844-1918): Entre peinture et cinéma*. Paris [...]: L'Harmattan 2010, 334 S. (Champs visuels.).

= Thèse de doctorat (Littératures françaises et comparées, arts du spectacle, musicologie), Université Montpellier 3, 2009.

In this thesis in which Émile Reynaud (1844-1918) is presented as the inventor of motion painting, three years before the creation of cinema, a definition of motion painting is arrived at based on five necessary criteria which have been found to be : 1) The overall presence of texture in the paint applied directly to the support by the artist himself (thereby excluding films painted for colouring effects or digital colorization in animation films) 2) Movement inseparable from time and space (scrolling) 3) Shapes and contours painted not delineated by drawn lines as in cartoons 4) A painterly narrative different from that in a cinema film 5) The evidence of the artist's creative process in the spatial presentation of his work including its projection and the potential exhibition of various elements of his preparatory work Motion painting is unsuited to the usual distribution circuits of the animation film industry and therefore given little exposure. Motion painting which combines cinema, painting and installation readily finds a place in venues presenting contemporary art and its mixed media techniques.

Schwitzgebel, Georges

Cotte, Olivier: *Georges Schwitzgebel. Des peintures animées, die laufenden Farbbilder, animated paintings*. Carouge/Genève [...]: Heuwinkel 2004, 208 S. Dreisprachig, dt., engl. und franz.

Servais, Raoul

Moins, Philippe / Temmerman, Jan: *Raoul Servais: Itineraire d'un peintre cineaste: a painter filmmaker's journey*. Gent: Vzw Stichting Raoul Servais Foundation 1999, 118 S.

Swinnen, Johan M. / Deneulin, Luc: *Raoul Servais: The wizard of Ostend. Commitment - Challenge - Recognition. / Le magicien d'Ostende. Engagement - Défi - Reconnaissance. / De tovenaar van Oostende. Engagement - Uitdaging - Erkennung*. Brussel: VUB-Press 2008, 320 S.

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Igliori, Paola (ed.): *American Magus Harry Smith: A Modern Alchemist*. With a partial list of the things he gathered New York: Inanout Press 1996, 286 S.

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Perchuk, Andrew / Singh, Rani (ed.): *Harry Smith: The Avant-Garde in the American Vernacular*. Los Angeles, Cal.: The Getty Research Institute 2010, vii, 286 S. (Issues & Debates. 16.).

Singh, Rani (ed.): *Think of the Self Speaking: Harry Smith - Selected Interviews*. Introduction by Allen Ginsberg. Seattle: Elbow/Cityful Press 1999, iii, 186 S.

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Leono, Béatrice / Martin, François: *Ladislav Starevitch, 1882-1965. "Le cinéma... rend visibles les rêves de l'imagination"*. Paris/Budapest/Torino: L'Harmattan 2003, 484 S. (Champs visuels.).

Švankmajer, Jan

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Wulff, Hans J.: *Jan Švankmajer: Bibliographie und Filmographie*. Hamburg: Universität Hamburg 2011, Online (Medienwissenschaft/Hamburg: Berichte und Papiere. 124.).

Bounoure, Vincent (Red./Text): *Bouillonnements cachés*. Tableaux, dessins, gravures, collages, céramiques, objets et films Eva et Jan Švankmajer. Paris: Editions Confédération Parascolaire 1987, 46 S.

Bouteillet, Maïa (éd.): *Jan Švankmajer – un surréaliste du cinéma d'animation*. [Katalog des] Musée d'Art Moderne et Contemporain de Strasbourg [à l'occasion de la rétrospective de l'œuvre de Jan Svankmajer du 15 au 27 janvier 1999] / Vidéo les Beaux Jours / Apollonia échanges artistiques européens / Les Éditions Ciné-Fils. Strasbourg: Musée d'Art Moderne 1999, 74 S.

Dierna, Giuseppe (a cura di): *Jan Švankmajer, Eva Švankmajerová – memoria dell'animazione, animazione della memoria*. Milano: Mazzotta 2003, 167 S.
Katalog zu einer Ausstellung in Parma, Palazzo Pigrini, Galleria San Ludovico, 2003-2004.

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Dowd, Amanda Marie: *Communication, consumption, and manipulation. The body as language in the films of Jan Švankmajer*. M.L.A. Thesis, University of South Florida, [Tampa, Fla] 2009.

Abstract: In this thesis I will analyze and discuss the work of renowned director Jan Švankmajer. Specifically, I will examine how director Jan Švankmajer's representation of the body creates a metaphorical language. In addition, I will address what meaning can be gathered from, or made apparent through the commentary of the body's language and discuss the significance of the socio-political implications. Prior to my discussion of Švankmajer's work I will give a concise socio-political history of the Czech Republic from 1968-1994; this discussion will provide a framework for the subsequent analyses. In order to provide support for my argument, I will discuss the relationship between Švankmajer's work and Michael Foucault's theory of the „body politic“, Patrick Fuery's theory of the „cinematized body“ and Mikhail Bakhtin's theory of the image of the grotesque body. After discussing the implication of these theories I will discuss three of Švankmajer's films in order to specifically address the ability of the grotesque body to subvert discourses of power and how the socio-cultural environment has an impact on Švankmajer's choice of body representation. The films I discuss include *Dimensions of Dialogue* (1982), *Food* (1992) and *Faust* (1994).

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7.1 Einzelne Filme

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Deneroff, Harvey: *The art of „Anastasia“. A Twentieth Century Fox presentation*. Text by Harvey Deneroff. New York: HarperCollins Publ. 1997, 192 S.

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Leab, Daniel J.: *Orwell subverted: The CIA and the filming of Animal farm*. With a foreword by Peter Davison. University Park, Pa.: Pennsylvania State University Press 2007, xxiv, 199 S.

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Cloudy with a Chance of Meatballs (USA 2009, Phil Lord, Chris Miller)

Miller-Zarneke, Tracey: *The art and making of Sony Pictures Animation's „Cloudy with a chance of meatballs“*. London: Titan 2009, 174 S.

Dreams That Money Can Buy (USA 1947, Hans Richter)

Sander, Julia C.: *Film-Träume - Traum-Filme: Hans Richters Film "Dreams That Money Can Buy" (1947) als poetologische Reflexion der historischen Avantgarde*. München: Meidenbauer 2010, 159 S. (LiteraturFilm, 3.).

Hans Richter begleitete den Aufbruch der historischen Avantgardebewegung von Anfang an als Maler, Filmmacher, Theoretiker und Historiograph. 1947 gelang es ihm, im US-amerikanischen Exil den Film *Dreams That Money Can Buy* zu realisieren, der einen neuen Blick auf Gewesenes und Gewordenes wirft. Beteiligt an diesem Projekt waren berühmte Avantgardisten wie Max Ernst, Fernand Léger, Man Ray, Marcel Duchamp und Alexander Calder. Ausgehend von ihren künstlerischen Ideen und Werken, inszeniert im Rahmen von Traumsequenzen, reflektiert Richter den produktiven Zusammenhang von Traum und Kunst, insbesondere Film. Seine Überlegungen stehen in einem dichten Netz von Bezügen zur avantgardistischen Kunst, zeitgenössischen Filmtheorie, psychoanalytischen Theorie und Zeitgeschichte.

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Finch, Christopher: *The art of The Lion King*. New York: Hyperion 1994, 193 S. (A Welcome Book.).

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Beck, Jerry / Friedwald, Will: *Looney tunes and merrie melodies. A complete illustrated guide to the Warner Bros. Cartoons*. New York: H. Holt 1989, 385 S. (Owl book.)/(Donald Hutter book.).

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The Muppet Show (USA 1976-81, Jim Henson)

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Merritt, Russell / Kaufman, J.B.: *Walt Disney's Silly symphonies: A companion to the classic cartoon series*. Gemona (Udine): La cineteca del Friuli 2006, xiii, 256 S.

The Simpsons (USA 1989ff, TV-Serie)

Gruteser, Michael / Klein, Thomas / Rauscher, Andreas (Hrsg.): *Subversion zur Prime-Time: Die Simpsons und die Mythen der Gesellschaft*. 2. Aufl. Marburg: Schüren 2002, 240 S.

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Krause, Martin F. / Witkowski, Linda: *Walt Disney's Snow White and the seven dwarfs: An art in its making featuring the collection of Stephen H. Ison*. Indianapolis, Ind./New York: Indianapolis Museum of Art / Hyperion 1994, 194 S.

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Lasseter, John / Daly, Steve: „*Toy story*“. *The art and making of the animated film*. New York: Hyperion 1995, 127 S.

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