

Animation: Genre and Authorship

By Paul Wells

London: Wallflower Press, 2002. ISBN 1-903364-20-5. 8 illustrations, 160pp. £11.99 (pbk)

A review by Esme Davidson, Nottingham Trent University, UK

In the opening paragraph of this book Paul Wells states that animation is "arguably the most important creative form of the twenty-first century ... It is the omnipresent pictorial form of the modern era" (1). Despite animation's prominent status in everyday life, from television commercials to the recent spate of popular feature length animation films to various uses on the Web, the form itself has suffered a long history of systematic neglect -- both critically and academically. Frequently dismissed as nothing more than an entertainment form aimed at children, animation has rarely been considered worthy of sustained critical or academic attention. Over recent years this situation has gradually improved. An increase in the number of film festivals focusing on animation, and the establishing of the Society for Animation Studies in 1987 have helped to raise the profile and popularity of the animated form. Its critical and commercial status in Hollywood was recently recognised when it was granted its own Academy Awards category. However, despite this new critical interest serious academic explorations of animation are still relatively uncommon. Paul Wells is in fact individually responsible for many of the recent contributions to the topic. His publications in this field include *Art and Animation* (1997) (as guest editor), *Understanding Animation* (1998), *Animation and America* (2001), and a forthcoming title *British Animation* (2002), as well as several shorter pieces. Continuing this almost single-handed quest to open up the arena of animation, Wells locates *Animation: Genre and Authorship* as an introduction to the topic while simultaneously engaging with the specific issues of genre and auteur theory and their relationships to the animated form. Using mini-case studies to illustrate his arguments, Wells enthusiastically draws on a wide variety of animation styles and forms from many different countries and cultures. This broad scope of reference provides an excellent means of giving readers access to animated forms they may not readily have encountered, while at the same time delivering the message that there is more to animation than Walt Disney.

Animation: Genre and Authorship is divided into five chapters, the first three of which unite to form Wells' "introduction" to animation. He begins by offering some definitions of animation, and rather than presenting a linear historical review of the development of animation, Wells chooses to concentrate on the common *processes* involved in generating the form across its various techniques. He also considers the special status of animation as an intrinsically modernist art form. The book does not lack a more conventional historical dimension, however, as Wells presents a useful "Animation Timeline" as an appendix, which identifies key "histories" in the evolution of animation across a range of cultures and contexts (113-135).

The bulk of this book, however, is concerned with the unique relationships between animation and two of the structuring theories of film studies: genre and authorship. Wells identifies the "high degree of circularity" in genre studies that focuses on the iconography of

Animation Genre And Authorship

R Sandford



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Animation Paul Wells,2002 Wells provides an overview of the distinctive language of animation its production processes and the particular questions about who makes it under what conditions and with what purpose **The Crash Controversy** Martin Barker,Jane Arthurs,Ramaswami Harindranath,2001 Between 1996 97 an almost unprecedented campaign was mounted in the British press against on 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 The Near-Death of the Author John Potts,2022-11-01 In the modern world of networked digital media authors must navigate many challenges Most pressing the illegal downloading and streaming of copyright material on the internet deprives authors of royalties and in some cases it has discouraged creativity or terminated careers Exploring technology s impact on the status and idea of authorship in today s world The Near Death of the Author reveals the many obstacles facing contemporary authors John Potts details how the online culture of remix and creative reuse operates in a post authorship mode with little regard for individual authorship The book explores how developments in algorithms and artificial intelligence AI have yielded novels newspaper articles musical works films and paintings without the need of human authors or artists It also examines how these AI achievements have provoked questions regarding the authorship of new works such as Does the author need to be human And more alarmingly Is there even a need for human authors Providing suggestions on how contemporary authors can endure in the world of data the book ultimately concludes that network culture has provoked the near death but not the death of the author **Animation Journal** ,2001

Contemporary British and Irish Film Directors Yoram Allon,Del Cullen,Hannah Patterson,2001 The guide encompasses the careers of over 350 directors from the last 20 years A must for any film studies library it is a unique reference to the changing dynamics of these cinemas *Film and Philosophy* Daniel Shaw,2008 This introductory volume presents an overview of the philosophy of film a burgeoning sub discipline of Aesthetics It offers a sampling of paradigmatic instances of philosophers and philosophical film theorists discussing the movies in a fashion that takes cinema as seriously as any other Fine Art leaving little doubt that doing philosophy of film is a serious intellectual enterprise Animated Worlds Suzanne Buchan,David Surman,Paul Ward,2006 Animated Worlds is an edited anthology of papers originally presented at the eponymous conference held in 2003 at Farnham Castle England Sight and Sound ,2002 *American Film and Politics from Reagan to Bush Jr* Philip Davies,Paul Wells,2002 Focusing on the two decades leading to the beginning of the 21st century this collection examines central issues in American politics and society through the films of the period Using everything from Oliver Stone to Disney Clint Eastwood to John Sayles Jurassic Park to Dumb and Dumber the international

array of authors explore a number of themes These include the cinematic views of political institutions of politically significant places of the projection of major issues such as gender family and race and the cultural politics of the film makers themselves in America at the start of a new century *The Gangster Film* Ron Wilson,2015 Examines the gangster film in its historical context with an emphasis on the ways the image of the gangster has adapted and changed *Introduction to Film Studies* Jill Nelmes,2007 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

International Journal of Comic Art ,2005 **The Animated Bestiary** Paul Wells,2009 The Animated Bestiary critically evaluates the depiction of animals in cartoons and animation more generally Paul Wells argues that artists use animals to engage with issues that would be more difficult to address directly because of political religious or social taboos

International Index to Film Periodicals ,1995 *Bibliographic Index* ,2007 **The Illusion of Life 2** Alan Cholodenko,2007 Collection of 16 essays on post World War II animation in Japan and the United States generated by The Life of Illusion Australia s second international conference on animation held in Sydney Mar 3 5 1995 *Digital Encounters* Aylish Wood,2007 A cross media study of digital moving images in animation cinema games and installation art **Fantasy Cinema** David Butler,2009 Often dismissed as simple tales of sword and sorcery fantasy is one of the fundamental impulses in filmmaking a source of some of the most vivid and memorable films ever made that reaches far beyond the confines of a single genre As well as some of the major genres stylistic approaches and exponents of cinematic fantasy from Georges Melies Walt Disney and Andrei Tarkovsky to contemporary fantasists such as Terry Gilliam and Peter Jackson This volume focuses on fantasy s social function with case studies including *The Thief of Baghdad* 1924 *Excalibur* 1981 the *Lord of the Rings* trilogy 2001 03 and *Bruce Almighty* 2003 and interpretations Taking in the popular and the experimental subversive desires and reactionary dreams this book is an engaging introduction to one of the vital energies in cinema Book cover

The Encyclopedia of British Film Brian McFarlane,2005 Fully updated edition of a comprehensive history of the British film industry from its inception to the present day with minute listings of the producers directors actors and studios behind a century or so of great British cinema An invaluable addition to the reference shelf of anyone with an interest in British cinema Brian McFarlane is professor of film history at Monash University in Australia *Discourse* ,2012

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