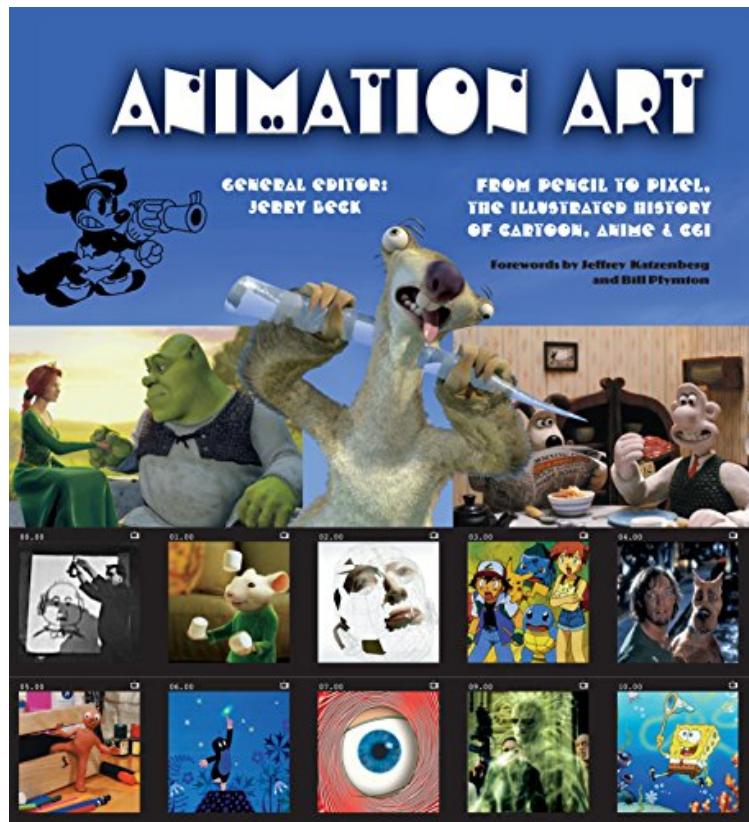


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Animation Art (eBook): From Pencil to Pixel, the illustrated History of Cartoon, Anime CGI (Illustrated Digital Editions)

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Nearly a century before the ground-breaking phenomenon Toy Story, Little Nemo appeared in the New York Herald and ushered in a major new art form. The thrilling journey from such humble origins to the blockbuster movies of

today's CGI extravaganzas like Shrek and The Matrix had begun, capturing the imagination of successive generations and embracing the onslaught of an accelerated technological revolution. Covering every aspect of animation from every part of the world, Animation Art revels in the techniques, the stories, the technology and the personalities which have fashioned the development of this modern art form. Jerry Beck has assembled an international team of experts, so whether you prefer Snow White or Akira, Looney Tunes or South Park, this is the book for you. To celebrate this most versatile of art forms, Animation Art is a visual history encompassing a vast range of animation and animators from all over the world, from the household name to the little-known independent, the big-budget to the home-grown, from the Hollywood studio to the kitchen table. Want to know when the Disney phenomenon began? When did Bugs Bunny first utter his immortal line? How do the characters move and talk at the same time? How are cartoons made today? The answers to all these questions – and many more – can be found in this book.

From The New YorkerWhile mentioning such precursors as the nineteenth century's zoetrope and the lantern slides that afforded crude animated effects as early as the seventeenth century, Beck and his contributors concentrate on the history of film animation and provide a comprehensive overview. The pioneers here include Winsor McCay, Walt Disney, and a variety of European and Asian auteurs whose work tended to be less populist. This dichotomy between the medium's high-art potential and its commercial appeal has persisted into the present, with such innovators as Pixar, on the one hand, and Jan Svankmajer, on the other. The two strands met in the career of Oskar Fischinger, a German émigré to California, whose abstract animations elaborating his concept of "visual music" were influential but who lasted just nine months on Disney's "Fantasia." Copyright © 2005 The New Yorker. "How can you not admire such an ambitious project that dares to chronicle the evolution of animation?" (Animation Magazine)About the AuthorGeneral Editor, Jerry Beck, has extensive and senior experience in the film industry, and has become one of the top names in the business. He has written numerous books on animation including *I Tawt I Taw a Putty Tat: 50 Years of Sylvester and Tweety* (Henry Holt, 1991). Beck has taught at UCLA and conducted seminars for the American Film Institute, New York University, and at the School of Visual Arts. He has been an animation consultant for Walt Disney Television Animation, has compiled many collector's editions of cartoons for Columbia House, VCI Entertainment, and even formed Cartoon Research Co. to write books, consult on animation projects, and various other supply methods for cartoons, new features, and TV series.