



## Pages

# \$helper.page.title

Created by Anton Fuxjäger, last modified on 24. Feb 2012

## Medienwissenschaft / Hamburg: Berichte und Papiere

### 131, 2012: Animationsfilm.

Redaktion und Copyright dieser Ausgabe: Franziska Bruckner, Erwin Feyersinger, Anton Fuxjäger, Ludger Kaczmarek, Maike Sarah Reinerth, Dominik Schrey und Hans J. Wulff.

ISSN 1613-7477.

URL: [http://www.rrz.uni-hamburg.de/Medien/berichte/arbeiten/0131\\_12.pdf](http://www.rrz.uni-hamburg.de/Medien/berichte/arbeiten/0131_12.pdf).

Letzte Änderung: 2.2.2012.

## Monographische Arbeiten zum Animationsfilm: Eine Bibliographie Zusammengestellt von Franziska Bruckner, Erwin Feyersinger, Anton Fuxjäger, Ludger Kaczmarek, Maike Sarah Reinerth, Dominik Schrey und Hans J. Wulff

### Inhalt

1. Regelmäßig erscheinende Zeitschriften
  - 1.1 Wissenschaftliche Zeitschriften
  - 1.2 Verbandsblätter, Publikumsmagazine etc.
2. Sonderausgaben von Zeitschriften
3. Nachschlagewerke
  - 3.1 Bibliographien
  - 3.2 Filmographien
  - 3.3 Lexika
  - 3.4 Wörterbücher
4. Monografien
  - 4.1 Spezielle Themen
  - 4.2 Computeranimation
  - 4.3 Medienpädagogik, Wirkungsforschung
5. Einführungen, Handreichungen, Praxisanleitungen
6. Nationale Kinematographien der Animation  
[im Alphabet der Länder]



- 7. Einzelne Autoren des Animationsfilms  
[im Alphabet der Autoren]
- 7.1 Einzelne Filme
- 7.2 Figuren, Zeichentrickfiguren
- 7.3 Studios
- 8. Abschlussarbeiten

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.animationstudies.org](http://journal.animationstudies.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'Autrerive 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: Gléniat [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. Csurí.

*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-Pullach: 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.corneredangel.com/amwess/acad\\_1\\_fj.html](http://www.corneredangel.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,

### 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.).

### **3.4 Wörterbücher**

Kubíček, Jirí: *Cesko-anglicko-nemecko-francouzský, anglicko-cesko-nemecko-francouzský, nemecko-cesko-anglicko-francouzský, francouzsko-cesko-anglicko-nemecký slovník pojmů z oblasti animovaného filmu.* 2., opr. vyd. Praha: Akad. Múzických Umení 2005, 80 S. (Studijní texty.).

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

### **3.5 Direktorien**

Association Française du Cinéma d'Animation: *Animannuaire. 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.

## **1. Monographien**

Ajanovic, 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.).

Beaudet, 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.

Beck, Jerry: *The animated movie guide*. Chicago, IL: Chicago Review Press 2005, xx, 348 S. (An A Cappella book.).

Beck, Jerry, Ball, Ryan (Hrsg.): *Animation art: from pencil to pixel, the history of cartoon, anime and CGI*. [...] London: Flame Tree 2004, 382 S

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.

Beiman, Nancy: *Prepare to board! Creating story and characters for animated features and shorts*. Amsterdam/Boston: Elsevier Focal Press 2007, xi, 317 S.

Bendazzi, Giannalberto: *Topolino e poi. Cinema d'animazione dal 1888 ai giorni nostri*. Milano: Ed. il Formichiere 1978, 250 S. (Cinema.).

Frz.: *Le film d'animation. 1.* Traduction: Geneviève Vidal. Grenoble: La Pensée sauvage 1986, 190 S.

Engl.: Bendazzi, Giannalberto: *Cartoons: One hundred years of cinema animation.* Trans. Anna Taraboletti-Segre. Bloomington, Ind.: Indiana University Press 1994.

Bendazzi, Giannalberto: *Le film d'animation. Du dessin animé à l'image de synthèse.* Grenoble: La Pensée Sauvage, JICA 1985, 190 S.

Bendazzi, Giannalberto: *Cartoons. Cento anni di cinema d'animazione.* Venezia: Marsilio 1988, xxiv, 677 S. (Cinema.).

2. ed. riveduta e ampl. 1992, xxiv, 690 S.

Engl.: *Cartoons: One Hundred Years of Cinema Animation*, Bloomington / Indianapolis, IN: Indiana University Press 1994, xxiii, 514 S..

Repr. 2003.

Repr. 2006, xxiii, 514 S.

Also London: Libbey 2006.

Span.: Bendazzi, Giannalberto / Rosa, Emilio de la: *Cartoons: 110 años de cine de animación.* Madrid: Ocho y Medio 2003.

Frz.: Bendazzi, Giannalberto: *Cartoons: Le cinéma d'animation, 1892-1992.* Paris: Liana Levi 1991.

Bendazzi, Giannalberto: *I continenti dell'animazione.* Milano: CUEM 2002, 34 S.

Bendazzi, Giannalberto / Ceconello, Manuele / Michelone, Guido: *Coloriture. Voci, rumori, musiche nel cinema d'animazione.* Bologna: Ed. Pendragon 1995, 357 S. (Le sfere. 4.).

Bendazzi, Giannalberto / Michelone, Guido (a cura di): *Il movimento creato. Studi e documenti di ventisei saggi sul cinema d'animazione.* Torino: Pluriverso 1993, 219 S.

Bendazzi, Giannalberto / Scrimatore, Raffaella (a cura di): *Il cinema d'animazione e la nuova critica.* Milano: CUEM [Cooperativa Universitaria Editrice Milanese], 2006, 203 S. (Tra spettacolo e drammaturgia.).

Biesenbach, Klaus (a cura di): *Animations.* [Katalog. Texts: Giannalberto Bendazzi ...]. Berlin: KW - Institute for Contemporary Art, Kunst-Werke Berlin 2001, 189 S.

Catalogue, published to accompany the Exhibition Animations, P.S. 1 Contemporary Art Center, a MoMA affiliate, New York, October 14, 2001 to January 13, 2002 / Kunst-Werke, KW - Institute for Contemporary Art, Berlin, February 8, 2003 to April 6, 2003.

Bendazzi, Giannalberto / Scrimatore, Raffaella (a cura di): *Il cinema d'animazione e la nuova critica.* Supervisione grafica [di] Gabriele Fantoni. Milano: CUEM 2006, 203 S. (Tra spettacolo e drammaturgia.).

Blanc, Mel / Bashe, Philip: *That's not all folks.* New York, NY: Warner Books 1988, xi, 275 S.

- Braak, Menno ter: *De absolute film*. Rotterdam: W.L. en J. Brusse 1931, 50 S. (Monografieën over filmkunst. 8.).
- Brasch, Walter M.: *Cartoon monickers: An insight into the animation industry*. Bowling Green, Ohio: Bowling Green University Popular Press 1983, xii, 180 S.
- Brierton, Tom: *Stop-motion puppet sculpting. A manual of foam injection, build-up, and finishing techniques*. Jefferson, N.C.: McFarland 2004, ix, 74 S.
- Brierton, Tom: *Stop-motion filming and performance. A guide to cameras, lighting and dramatic techniques*. Jefferson [...]: McFarland 2006, 98 S.
- Buchan, Suzanne (Hrsg.): *Trickraum - Spacetricks*. Basel: Merian / Christoph 2005, 143 S.
- Katalog zur Ausstellung: Museum für Gestaltung Zürich, 3. August bis 13. November 2005.
- Buchan, Suzanne, Surman, David, Ward, Paul (Hrsg.): *Animated 'Worlds'*. Bloomington, Ind. / Eastleigh: Indiana University Press / John Libbey 2006, xiii, 207 S.
- Bulloch, Ivan: *Cartoons & animation*. [Texte von Ivan Bulloch, Shona Hynes, Jeffery Lewis.] [Illustrators/model-makers Peter Bull, Ivan Bulloch]. New York/London: Watts 1998, 31 S. (Art & craft skills.). Repr. 2002.
- Canemaker, John (ed.): *Storytelling in animation. An anthology*. (= The Art of the animated image. 2.) Los Angeles: American Film Institute 1988. Published in conjunction with the second Annual Walter Lantz Conference on Animation [held on June 11, 1988 at the Hitchcock Theater, Universal Studios].
- Cavalier, Stephen: *The world history of animation*. London: Aurum Press 2011, 416 S. (Aurum Entertainment.).
- Zugl.: Berkeley: University of California Press 2011.
- 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.
- Cavallaro, Dani: *Anime and memory. Aesthetic, cultural and thematic perspectives*. Jefferson, N.C. [...]: McFarland 2009, vii, 193 S.
- Cholodenko, Alan (ed.): *The Illusion of Life: Essays on Animation*, Sydney: Power 1991, 312 S.
- Cholodenko, Alan (Hrsg.): *The Illusion of Life II: More Essays on*

*Animation*. Sydney: Power / London: Turnaround [distrib.] 2007, 576 S.  
 Rev. (Susan Napier: Animation beyond the Boundaries) in: *Mechademia* 5, 2010, S. 344-345.

Clarke, James: *Animated Films*. London: Virgin Books 2004, 298 S.

Cook, Benjamin / Thomas, Gary (Hrsg.): *The Animate! book: Rethinking animation*, London: LUX Publications & Arts Council England 2006, 156 S., 1 DVD.

Cotte, Olivier: *Il était une fois le dessin animé et le cinéma d'animation*. Paris: Dreamland 2001, 344 S.

Culhane, John / Kaestle, David: *Special effects in the movies: How they do it*. New York: Ballantine Books 1981, 184 S.

Culhane, Shamus: *Talking animals and other people*. New York: St. Martin's Press 1986, xii, 463 S.  
 Autobiographie.

Culhane, Shamus: *Animation from script to screen*. New York: St. Martin's Press 1988, xv, 336 S.

Dahmen-Ingenhoven, Regina: *Animation. Look, Form Follows Fun*. Hrsg. von Kristin Feireiss. Basel: Birkhäuser 2004, 294 S.  
 Zugl.: Aachen, Techn. Hochsch., Diss., 2000: *Orte der Animation, Architektur für die Freizeit am Ende unseres Jahrhunderts*.

Daniels, Dieter / Naumann, Sandra (eds.): *Audiovisuology Compendium See This Sound. An Interdisciplinary Survey of Audiovisual Culture*. [On the occasion of the project See This Sound, jointly realized by the Boltzmann Institute Media.Art.Research and the Lentos Art Museum Linz...] Köln: König 2010, 452 S.

Dederen, Eric / Verheylewegen, Serge / Moins, Philippe: *Ça bouge... Jeux optiques et films d'animation*. Tournai [...]: Casterman 1987, 48 S.

Edera, Bruno [...]: *Animation, der getrickste Film und seine Möglichkeiten*. [Ausstellung, Kunstgewerbemuseum Zürich, 17.6.-16.9.1972.] Texte: Buchmann, Mark / Toeplitz, Jerzy / Edera, Bruno. Zürich: Das Museum 1972, 54 S., 3 Taf. (Wegleitung des Kunstgewerbemuseums der Stadt Zürich. 287.).

Edera, Bruno: *Full length animated feature films*. London. New York: Focal Press 1977, 198 S. (The library of animation technology.).

Enticknap, Leo: *Moving image technology: From zoetrope to digital*. London/New York: Wallflower 2005, viii, 280 S.

Evans, Gareth / Curtis, David: *Art and animation*. Ed.: Paula Snyder. London: Channel 4 Television 1999, 28 S.

Faber, Liz / Walters, Helen: *Animation unlimited. Innovative short films since 1940*. London: Laurence King, in association with Harper Design International 2003, 192 S.

Finch, Christopher: *Special effects: Creating movie magic*. New York: Abbeville Press 1984, 252 S.

Finch, Christopher / Rosenkrantz, Linda: *Sotheby's guide to animation art*. New York: H. Holt 1998, vi, 198 S.

Friedrich, Andreas / Koebner, Thomas (Hrsg.): *Animationsfilm*. Stuttgart: Reclam 2007, 371 S. (Filmgenres.)/(Reclams Universal-Bibliothek. 18405.).

Furniss, Maureen: *Art in Motion: Animation Aesthetics*. Sydney: John Libbey 1999, x, 278 S.

Inhalt: Fundamentals – Introduction to animation studies – Foundations of studio practices – Alternatives in animation production – General concepts: Mise-en-scene – General concepts: Sound and structural design – Classical-era Disney Studio – Full and limited animation – Stop-motion animation – Animation and digital media – Studies in Animation Aesthetics Institutional regulators – Animation audiences – Issues of representation – Considering form in abstract animation.

Furniss, Maureen (ed.): *Animation : art & industry*. Eastleigh: John Libbey 2009, vii, 240 S.

Gehman, Chris / Reinke, Steve (Hrsg.): *The Sharpest Point: Animation at the End of Cinema*. Toronto: YYZ Books 2005, 287 S.

Giesen, Rolf / Meglin, Claudia (Hrsg.): *Künstliche Welten: Tricks, Special Effects und Computeranimation im Film von den Anfängen bis heute*, Hamburg: Europa-Verlag 2000, 237 S. (Filmbibliothek.).

Anlässlich der gleichnamigen Ausstellung im Filmmuseum Berlin, Sony-Center am Potsdamer Platz.

Giesen, Rolf / Abbott, L.B. / Prinzler, Hans Helmut: *Special effects. King Kong, Orphée und Die Reise zum Mond*. Ebersberg: Edition 81/2 1985, 205 S.

Hrsg. von d. Stiftung Deutsche Kinemathek zur Retrospektive der 35. Internationalen Filmfestspiele Berlin, 1985.

Gfader, Verina: *Adventure-Landing: A Compendium of Animation*. Berlin: Revolver Publishing 2011, 292 S.

Compendium on the subject of animation. The project brings together materials from experimental and non-commercial domains; it looks at the use of the medium of animation and presents new critical receptions within high and low cultural and artistic production. It traces questions of a time image, the doubling that is integral to image formation, and notions of territorial and urban constructions within the discourse of animation history.

Includes conversations with artists, architects and researchers Takehito Deguchi, Koji Yamamura, Masaki Fujihata, Stephen Wilson, Yoshiharu Tsukamoto, Kenta Kishi, Saki Satom, Chikara Matsumoto, Naoyuki Tsuji, Hiromitsu Murakami, Takahiro Hayakawa and Toshimaru Nakamura address specific dimensions of Japanese animation, and make the claim for a structural coherence between animation and geographical,

institutional and social ideas. In this duality of content and time, the book becomes a multilayered object. The format of the compendium - bookwork and map at once - enables a virtual journey in which the reader travels across various realms of a focused study.

Gilland, Joseph: *Elemental magic. The art of special effects animation*. Oxford: Focal Press 2009, xxvi, 302 S.

Graça, Marina Estela: *Entre o olhar e o gesto. Elementos para uma poética da imagem animada*. São Paulo: Editorial SENAC 2006, 222 S.

Zugl.: Lisboa, Univ. Nova, Fac. de Ciências Sociais e Humanas, Diss., 2001.

Graillat, Ludovic (éd. par): *De "Tron" à "Matrix", réflexions sur un cinéma d'un genre nouveau*. Actes du colloque des 2 à 4 février 2004 à la Cinémathèque de Toulouse. Toulouse: SCÉRÉN-CRDP Midi-Pyrénées [...] 2006, 220 S. (Documents, actes et rapports pour l'éducation.).

Grant, John: *Masters of Animation*. London: Batsford 2001, 208 S.

Greene, Joyce / Reber, Deborah (eds.): *Drawing insight. Communicating development through animation*. Penang [Malaysia]: Southbound 1996, x, 118 S.

Hahn, Don: *Animation magic. A behind-the-scenes look at how an animated film is made*. New York, NY: Disney Press 2000, 95 S.

Halas, John: *Film animation: A simplified approach*. Paris: Unesco 1976, 92 S. (Monographs on communication technology and utilization. 2.).

Halas, John [...]: *Visual scripting*. London/New York: Focal Press 1976, 144 S. (The Library of animation technology.).

Halas, John: *Graphics in motion. Vom Trickfilm bis zur Holografik. / From the special effects film to holographics*. [Hrsg. in Zsarb. mit Novum - Gebrauchsgraphik, Internat. Monatszeitschr. für Kommunikationsdesign. Dt. Übers.: Veronica Kay] München: Bruckmann, 1981, 206 S. (Novum Press.).

Neuaufl.: New York: Van Nostrand Reinhold 1984.

Halas, John: *Masters of animation*. London: BBC Books 1987, 136 S.

Halas, John: *The contemporary animator*. London/Boston: Focal Press 1990, 168 S.

Halas, John / Manvell, Roger: *The technique of film animation*. London: Focal Press 1959, 346 S.

2nd ed. London: Focal Press 1968 (The Library of communication techniques.).

4th ed. London: Focal Press 1976, 351 S., 8 Taf.

Span.: *La técnica de los dibujos animados*. Barcelona: Omega 1980.

Halas, John / Manvell, Roger: *Art in movement. New directions in animation*. New York: Hastings House / London: Studio Vista 1970, 192 S. (Visual communication books.).

Halas, John / Manvell, Roger: *Design in motion*. New York: Hastings

House, 1962, 160 S. (Visual communication books.).

Halas, John / Martin-Harris, Roy: *Audio-visual techniques for industry*. [Prepared for United Nations Industrial Development Organization by John Halas and Roy Martin-Harris.] New York: United Nations, 1978, ix, 84 S. (Development and transfer of technology series. 6.).

Haller, Robert A. (ed.): *First Light*. New York: Anthology Film Archives 1998, 108 S.

Online: [www.roberthaller.com/firstlight/](http://www.roberthaller.com/firstlight/).

Harryhausen, Ray / Dalton, Tony: *A century of stop motion animation: From Méliès to Aardman*. New York: Watson-Guptill 2008, 240 S.

Hein, Birgit / Herzogenrath, Wulf (Hrsg.): *Film als Film – 1910 bis heute: Vom Animationsfilm der zwanziger zum Filmenvironment der siebziger Jahre*, Stuttgart: Hatje 1977, 268 S.

2. Aufl. 1978.

Catalog of an exhibition held at the Kölnischer Kunstverein, Köln.

Engl., leicht abweichende Ausg.: Curtis, David / Drummond, Philip / Francis, Richard (eds.): *Film as Film: Formal Experiment in Film, 1910-1975*. [Katalog zur Ausstellung in der Hayward Gallery South Bank, London SE1, 3 May-17 June 1979.] London: Arts Council of Great Britain 1979, 152 S.

Hémardinquer, Pierre: *Technique des effets spéciaux pour le film et la vidéo*. Nouv. éd. augm. et actualisée par Gilles Penso. Paris: Dujarric / If diff. 1993, 287 S.

Hertz, Betti-Sue (curator): *Animated painting*. [Texte:] Buchan, Suzanne / Hertz, Betti-Sue / Manovich, Lev. San Diego, CA: San Diego Museum of Art 2007, 139 S., 1 CD-ROM.

Begleitband zur Ausstellung im San Diego Museum of Art, 13.10.2007 bis 13.1.2008; .Centro Cultural Tijuana, Tijuana, Mexico, 1.10.-31.12.2008; Faulconer Gallery, Grinnell College, Grinnell, Iowa, 2.3-16.4.2009.

Hilty, Greg / Pardo, Alona (eds.): *Watch me move. The animation show*. London/New York: Barbican / Merrell 2011, 223 S.

Anlässlich einer Ausstellung in der Barbican Art Gallery, 15.6.-11.9.2011.

Inhalt: Object, Dream and Image in Animation / Greg Hilty (10-17) – The Toolbox of Technology and Technique / Paul Wells (18-27) – Ghosts in the Machine. Experiencing Animation / Suzanne Buchan (28-39) – Apparitions – Characters – Superhumans – Fables – Fragments – Structures – Visions.

Hooks, Ed: *Acting for animators: A complete guide to performance animation*. Portsmouth, NH: Heinemann 2000.

Rev. ed. Portsmouth, NH: Heinemann, 2003.

New ed.: New York/London: Routledge 2011, 176 S.

Hooks uses basic acting theory to explain everything from character movement and facial expressions to interaction and scene construction.



Just as acting on film and on stage are very different disciplines, so is the use of acting theory in creating an animated character, scene or story. Acting for Animators is full of essential craft tips from an acting master. Hooks, Ed: *Acting in animation: A look at 12 films*. Portsmouth, NH: Heinemann 2005, xiii, 173 S.

Zu den Filmen: *Charlotte's Web – Dumbo – Pinocchio – Treasure planet – Monsters, Inc. – The Emperor's new groove – The Grave of the fireflies – Toy story II – Spirited away – The hunchback of notre dame – The road to el dorado – Tarzan*.

Jean, Marcel: *Le langage des lignes et autres essais sur le cinéma d'animation*. Nouvelle éd. Laval (Québec): Les 400 coups 2007, 174 S. (Cinéma.).

Zuerst 2006. In Frankreich vertrieben durch Seuil (Paris).

Joubert-Laurencin, Hervé: *La lettre volante. Quatre essais sur le cinéma d'animation*. Paris: Presses de la Sorbonne Nouvelle 1997, 348 S. (L foeil vivant.).

Jovanovic, Zoran: *Karikatura, Crtani film. / Cartoon, Animated Film. / La caricature, le dessin animé*. Beograd: Muzej Primenjene Umetnosti [...] 1981, 146 S.

Kaboth, Peter: *Ästhetik der Bewegung im Animationsfilm. Eine Analyse der Konventionen und Standards*. Saarbrücken: Verlag Dr. Müller 2008, 60 S.

Keefer, Cindy / The iotaCenter (ed.): *Kinetica 3: Abstraction - Animation – Music*. L.A.: The iotaCenter 2001, [www.iotacenter.org/static/k3catalog.pdf](http://www.iotacenter.org/static/k3catalog.pdf).

Kelts, Roland: *Japanamerica: How Japanese pop culture has invaded the U.S.* Basingstoke: Palgrave Macmillan 2006, xi, 238 S.

Kilmer, David: *The animated film collector's guide: Worldwide sources for cartoons on video and laserdisc*. London: Libbey 1997, x, 212 S.

Kinder, Marsha: *Playing with power in movies, television, and video games. From Muppet Babies to Teenage Mutant Ninja Turtles*. Berkeley: University of California Press 1991, xi, 266 S.

Korkis, Jim / Cawley, John : *Cartoon confidential: Everything you always wanted to know about animation but didn't know you wanted to know it*. Introduction by Bill Hannah. Westlake Village, Calif. Malibu Graphics, Inc. 1991, 170 S.

Krasner, Jon S.: *Motion graphic design, fine art animation: Principles and practice*. Boston: Focal Press / Amsterdam/London: Elsevier 2004, xv, 386 S.

Krasner, Jon S.: *Motion graphic design: Applied history and aesthetics*. 2nd ed. Amsterdam; Boston: Focal Press 2008.

Laloux, René: *Ces dessins qui bougent: 1892-1992 cent ans de cinéma d'animation*. Paris: Dreamland 1996, 200 S. (Coll. Image par image.).

Lambry, Robert: *Le Langage des lignes*. [Manuel de dessin.] Paris: Impr.-édit. de la Bonne Presse 1933, zweispaltig, 127 S.

Laybourne, Kit: *The animation book: A complete guide to animated filmmaking, from flip-books to sound cartoons*. New York: Crown 1979, 272 S.

New digital ed.: *The animation book: A complete guide to animated filmmaking from flip-books to sound cartoons to 3-D animation*. New York: Three Rivers Press 1998, xix, 426 S.

Leduc, Yves / Berthiaume, René / Aubry, François: *Le manuel de "L'homme de papier": Initiation à l'histoire et aux techniques du cinéma d'animation*. Textes additionels de Louise Beaudet et Jacques Giraldau. Montréal: Office national du film du Canada 1987, 143 S. + Beilagen.

LeGrice, Malcolm: *Abstract Film and beyond*. London: Studio Vista Publishers 1977, 160 S.

Zugl. Cambridge, Mass.: The MIT Press 1977.

Paperback ed.: Cambridge, Mass.: The MIT Press 1981.

Leslie, Esther: *Hollywood Flatlands: Animation, Critical Theory and the Avant-Garde*. New York/London: Verso 2002, viii, 344 S, [8] Taf.

Inhalt: preclusion: experi-mental – zeros, dots and dashes: drawing and the european avant-garde – mickey mouse, utopia and walter benjamin – leni and walt: deutsch-amerikanische freundschaft – eye-candy and adorno's silly symphonies – siegfried kracauer, dumbo and class struggle – eisenstein shakes mickey's hand in hollywood – techne-colour – winding up: a flat ending.

Levitan, Eli L.: *Animation art in the commercial film*. New York: Reinhold Pub. Corp. 1960, 128 S.

Leyda, Jay (ed.): *Eisenstein on Disney*. Translated by Alan Upchurch. Calcutta: Seagull 1986, 101 S.

Ursprünglich russ.

Repr.: London: Methuen 1988, 101 S. (Series of Eisenstein texts. 3.).

Lo Duca [, Giuseppe Maria]: *Le dessin animé. Histoire, esthétique, technique*. Paris: Prisma (impr. de Lang, Blanchong) 1948, 148 S.

Repr.: Plan-de-la-Tour: Editions d'Aujourd'hui 1982.

Lotman, Jeff / Smith, Jonathan: *Animation art: The early years, 1911-1953*. Atglen, Pa.: Schiffer 1995, 427 S. (A Schiffer book for collectors.).

Lotman, Jeff / Smith, Jonathan: *Animation art: The later years, 1954-1993*. Atglen, PA: Schiffer Pub. 1996, 396 S. (A Schiffer book for collectors.).

Lotman, Jeff: *Animation art at auction: Since 1994*. With the assistance of Caroline Wylie. Atglen, PA: Schiffer 1998, 208 S. (A Schiffer book for collectors.).

Lutz, Edwin George: *Animated cartoons; how they are made, their origin and development*. New York: C. Scribner's sons 1920.

Repr.: London: Chapman 1926.

Repr.: Bedford, MA: Applewood Books 1998, xx, 261 S.

Madsen, Roy P.: *Animated film; concepts, methods, uses*. New York, Interland Pub. 1969, xiv, 234 S.

Maltin, Leonard: *Of mice and magic. A history of American animated cartoons*. New York: McGraw-Hill, 1980, ix, 470 S., [8] S.

New, updated ed. New York: Crown 1984.

Rev. ed. New York: New American Library, 1987, ix, 485 S. (A Plume book.).

Dt.: *Der klassische amerikanische Zeichentrickfilm. Der berühmteste Film der Welt und seine Geschichte*. Übers.: Bernd Eckhardt, Claudia Walter.

München: Heyne 1982, 591 S. (Heyne-Filmbibliothek. 42.).

Manvell, Roger: *The animated Film*. With pictures from the film "Animal Farm" by Halas & Batchelor. London: Sylvan Press 1954, 63 S.

Marin evska, Nadežhda: *Kvadrati na vaobraženieto: estetika na animacionnitate tehniki*. Sofia: Titra 2006, 296 S.

Mit einer Zusammenfassung in engl. Sprache: Marinchevska, Nadezhda: *Frames of Imagination: Aesthetics of Animation Techniques*.

Marko-Nord, Adam / Jurander, Claes (eds.): *Om animation*. Göteborg: Filmkonst 2002, 174 S. (Filmkonst. 81.).

McCloud, Scott: *Understanding comics*. [Umschlagtitel: *The invisible art*.] [Writing and art: Scott McCloud; ed.: Mark Martin.] Northampton, MA: Tundra Pub. 1993, 215 S.

Zugl.: Kitchen Sink Press 1993.

Neuausg.: New York: HarperPerennial 1994 (A Kitchen Sink Book.).

Dt.: *Comics richtig lesen*. [*Die unsichtbare Kunst*.] Hamburg: Carlsen 2007, 224 S. (Carlsen Comics.).

Dt. zuerst 1994.

Miller, Frederic P. / Vandome, Agnes F. / McBrewster, John: *Traditional animation. Multiplane camera, rotoscoping. live-action/ animated film, special effect computer-generated imagery, rubber hose animation, post-production, storyboard, model sheet, cinematographer*. Beau Bassin: Alphascript Publishing 2009, 59 S.

Moins, Philippe: *Les Maîtres de la pâte*. Préf. de Noël Godin. Paris: Dreamland 2001., 143 S. (Coll. Image par image.).

Moscatti, Massimo: *Comics und Film*. [Übers., bearb., u. erg. von Angelika Drexel.] Frankfurt/Berlin: Ullstein 1988, 222 S. (Ullstein-Buch. 36560.)/(Ullstein-Sachbuch.).

Mulack, Thomas / Giesen, Rolf: *Special visual effects. Planung und Produktion*. Gerlingen: Bleicher 2002, 141 S. (Produktionspraxis. 10.).

Murray, Robin L. / Heuman, Joseph K.: *That's All Folks? Ecocritical Readings of American Animated Features*. Lincoln, NE: University of Nebraska Press 2011, 296 S.

Although some credit the environmental movement of the 1970s, with its profound impact on children's television programs and movies, for paving the way for later eco-films, the history of environmental expression in animated film reaches much further back in American history, as *That's All Folks?* makes clear. Countering the view that the contemporary environmental movement and the cartoons it influenced came to life in the 1960s, Robin L. Murray and Joseph K. Heumann reveal how environmentalism was already a growing concern in animated films of the 1930s, 1940s, and 1950s. From *Felix the Cat* cartoons to Disney's beloved *Bambi* to Pixar's *Wall-E* and James Cameron's *Avatar*, this volume shows how animated features with environmental themes are moneymakers on multiple levels—particularly as broad-based family entertainment and conveyors of consumer products. Only Ralph Bakshi's X-rated *Fritz the Cat* and R-rated *Heavy Traffic* and *Coonskin*, with their violent, dystopic representation of urban environments, avoid this total immersion in an anti-environmental consumer market. Showing us enviro-toons in their cultural and historical contexts, this book offers fresh insights into the changing perceptions of the relationship between humans and the environment and a new understanding of environmental and animated cinema.

Neuwirth, Allan: *Makin' toons: Inside the most popular animated TV shows and movies*. New York: Allworth Press 2003, xiii, 272 S.

Noake, Roger: *Animation: A guide to animated film techniques*. London: Macdonald Orbis 1988, 159 S.

O'Grady, Gerald/Bruce Posner (eds.): *Articulated Light: The Emergence of Abstract Film in America*. N.Y.: Anthology Film Archives 1995, 15 S.

Online: [www.vasulka.org/archive/4-20a/Articulated\(6013\).pdf](http://www.vasulka.org/archive/4-20a/Articulated(6013).pdf).

Penso, Gilles: *Les effets spéciaux de plateau*. Marseille: [s.n.] 1992, 212 Bl.

Penso, Gilles: *Stop-motion. L'Animation image par image dans le cinéma fantastique*. Paris: Dreamland 2002, 367 S.

Perisic, Zoran: *The animation stand*. New York: Hasting House 1976, 168 S. (Media manuals.) / (A Focal Press book.).

Neuaufsl.: *The animation stand - rostrum camera operation*. London [...]: Focal Press 1980, 168 S. ( Media manuals.).

Frz.: *La prise de vue en animation. Techniques du banc d'animation*.

Trad. de l'anglais par Michel Marion. Paris: Dujarric 1985, 168 S.

Perisic, Zoran: *The focalguide to shooting animation*. London/New York: Focal Press 1978, 224 S.

Perisic, Zoran: *Special optical effects in film*. London [...]: Focal Press 1980, 185 S.

Perisic, Zoran: *Visual effects cinematography*. Boston [...]: Focal Press 2000, xi, 274 S.

Pilling, Jayne (ed.): *Women and animation. A compendium*. London:

British Film Institute, Exhibition & Distribution Division 1992, 144 S.

Pilling, Jayne (ed.): *A reader in animation studies*. [A selection of papers presented at the annual conferences of the Society of Animation Studies (SAS).] London: Libbey 1997, xviii, 283 S.

Inhalt: Introduction, by Jayne Pilling – *New technologies* – What is animation and who needs to know? An essay on definitions – 'Reality' effects in computer animation – Second-order realism and post-modern aesthetics in computer animation Andy Darley – *Text and context: Analyses of individual films* – The Quay brothers' The Epic of Gilgamesh and the 'metaphysics of obscenity' – Narrative strategies for resistance and protest in Eastern European animation – Putting themselves in the pictures: Images of women in the work of Joanna Quinn – An analysis of Susan Pitt's Asparagus and Joanna Priestley's All My Relations – Clay animation comes out of the inkwell: The Fleischer brothers and clay animation – Bartosch's The Idea – Norman McLaren and Jules Engel: Post-modernists – Disney, Warner Bros. and Japanese animation – The thief of Buena Vista: Disney's Aladdin and Orientalism – Animatophilia, cultural production and corporate interests: The case of Ren and Stimpy – Francis Bacon and Walt Disney revisited – Body consciousness in the films of Jan Svankmajer – Eisenstein and Stokes on Disney: Film animation and omnipotence – Towards a post-modern animated discourse: Bakhtin, intertextuality and the cartoon carnival – Restoring the aesthetics of early abstract films – Resistance and subversion in animated films of the Nazi era: The case of Hans Fischerkoesen – European influences on early Disney feature films – Norm Ferguson and the Latin American films of Walt Disney – Table of Contents provided by Blackwell's Book Services and R.R. Bowker. Used with permission.

Pinteau, Pascal: *Effets spéciaux. Un siècle d'histoires*. Genève: Minerva 2003, 567 S.

Engl.: *Special Effects. An Oral History*. Interviews with 37 masters spanning 100 years. Transl. from the French by Laurel Hirsch. New York: Harry N. Abrams 2004, 563 S.

Poncet, Marie Thérèse. *Dessin animé, art mondial*. [Paris]: Le Cercle du livre, 1956.

Neuhausg.: *Dessin animé. Art musical et mondial: 40 ans après*. Voiron: M.-T. Poncet 1998, 246 S. [64] Taf. (L'âge d'or du dessin animé.).

Poncet, Marie-Thérèse: *L'esthétique du dessin animé*. Préface de Et. [Etienne] Souriau. Paris: Nizet 1952, 279 S.

Poncet, Marie-Thérèse: *Le dessin animé*. Monaco: Ed. du Cap 1968.

Neuhausg.: *Dessin animé. Art phénoménal. Les techniques, le matériel d'animation pour un nouvel âge d'or*. Voiron: M.-T. Poncet 1998, 253 S. [56] Taf. (L'âge d'or du dessin animé.).

Poncet, Marie-Thérèse / Réau, Louis: *Etude comparative des illustrations*

*du moyen-âge et des dessins animés*. Préface de Louis Réau. Paris: Nizet 1952, 150 S.

Zugl.: Paris, Univ., Diss., 1952.

Poncet, Marie-Thérèse: *Dessin animé. Angleterre, Canada, USA*. Voiron: M.-T. Poncet 1998, 386 S. [80] Taf. (L'âge d'or du dessin animé.).

Poncet, Marie-Thérèse: *Dessin animé. De l'Autriche aux Balkans, les Carpates*. Voiron: M.-T. Poncet 1998, 338 S. [50] Taf. (L'âge d'or du dessin animé.).

Powell, William F. / Morgan, Chad / Foster, Walter T.: *Animation project book*. Laguna Hills, CA: Walter Foster Pub. 2001, 32 S., 1 DVD.

Rev. ed. of: *Cartoon animation: basic skills*. Originally written and illustrated by Walter T. Foster, 1942; rev. by William F. Powell in 1996.

Priebe, Ken A.: *The art of stop-motion animation*. Boston, MA: Thomson Course Technology PTR 2007, xvi, 340 S., 1 CD-ROM.

Purves, Barry: *Stop motion: Passion, process and performance*. Oxford [...]: Elsevier/Focal 2008, xix, 347 S.

Purves, Barry: *Stop-motion*. Lausanne [...]: AVA Publ. 2010, 199 S. (Basics animation.. 4.).

Rickitt, Richard: *Special effects: the history and technique*. London: Virgin Books 2000, 318 S.

Zugl. New York: Billboard Books 2000.

Nachdr.: London: Aurum Press 2007, 384 S.

Rickitt, Richard: *Designing movie creatures and characters. Behind the scenes with the movie masters*. Amsterdam [...]: Elsevier 2006, 176 S.

Über die Gestaltung phantastischer Gestalten im Special-Effects-Kino.

Robbins, Trina: *A century of women cartoonists*. Northampton, Mass.: Kitchen Sink Press 1993, 183 S.

Robinson, David (Hrsg.): *Masterpieces of animation 1833-1909. Catalogue of the exhibition arranged by the author at the 10th Pordenone Festival*. Gemona: Le Giornate del Cinema Muto / La Cineteca del Friuli 1992, 128 S. (Griffithiana. 14,43.).

Catalogue of the exhibition at the 10th Pordenone Silent Film Festival, October 12-19, 1991.

Robinson, Chris: *Unsung heroes of animation*. Eastleigh: John Libbey 2005, vi, 265 S.

Robinson, Chris: *Animators unearthed. A guide to the best of contemporary animation*. New York: Continuum 2010, xii, 241 S.

Roffat, Sébastien: *Animation et propagande. Les dessins animés pendant le Seconde Guerre mondiale*. Paris [...]: L'Harmattan 2005, 325 S. (Champs visuels.).

Rondolino, Gianni: *Storia del cinema d'animazione*. Torino: G. Einaudi 1974, xxxix, 430 S., 34 Taf. (Saggi. 534.).

Bibliography, S. 369-398.

2nd. ed.: *Storia del cinema d'animazione: Dalla lanterna magica a Walt Disney da Tex Avery a Steven Spielberg*. 2nd ed. Torino: UTET, 2003 (Collana di cinema.).

Rubin, Susan: *Animation, the art and the industry*. Englewood Cliffs, N.J.: Prentice-Hall 1984, 158 S. (The art [and] design series.)/(A Spectrum book.).

Russett, Robert / Starr, Cecile (eds.): *Experimental animation: An illustrated anthology*. New York: Van Nostrand Reinhold Co. 1976, 224 S. Rev. ed.: *Experimental animation: Origins of a new art*. New York, N.Y.: Da Capo Press 1988.

Sampson, Henry T.: *That's enough, folks. Black images in animated cartoons, 1900-1960*. Lanham, Md./London: Scarecrow Press 1998, viii, 249 S.

Schamoni, Victor. *Das Lichtspiel: Möglichkeiten des absoluten Films*. Hamm: Reimann 1936, 92 S.

Zugl.: Münster, Univ., Diss., 1936.

Scheugl, Hans / Schmidt, Ernst: *Eine Subgeschichte des Films: Lexikon des Avantgarde-, Experimental- und Undergroundfilms*. 1.2. Frankfurt: Suhrkamp 1974, 1315 S. (Edition Suhrkamp. 471.).

Schobert, Walter / Leitner, Angelika / Nitschke, Uwe (Hrsg.): *Der deutsche Avant-Garde Film der 20er Jahre. / The German Avant-Garde Film of the 1920's*. München: Goethe-Institut 1989, 127 S.

Schwebel, Florian: *Von „Fritz the Cat g bis „Waltz with Bashir g. Der Animationsfilm für Erwachsene und seine Verwandten*. Marburg: Schüren 2010, 171 S.

Seeber, Guido: *Der Trickfilm in seinen grundsätzlichen Möglichkeiten: Eine praktische und theoretische Darstellung der photographischen Filmtricks*. Berlin: Der Lichtbildbühne, 1927, vi, 286 S. (Bücher der Praxis. 3.)/(Der praktische Kameramann. 2.).

Faksimile-Ausg.: *Der Trickfilm in seinem grundsätzlichen Möglichkeiten. Eine praktische und theoretische Darstellung der photographischen Filmtricks. Der praktische Kameramann*. Frankfurt am Main: Deutsches Filmmuseum 1979, vi, 286 S. (Guido-Seeber-Werkausgabe. 1.)/(Schriftenreihe des Deutschen Filmmuseums Frankfurt am Main.).

Shaw, Susannah: *Stop motion: Craft skills for model animation*. Modelmaking and animation sequences created and photographed by Cat Russ and Gary Jackson. Illustrations by Tony Guy and Susannah Shaw. Amsterdam [...]: Elsevier Focal Press 2003, x, 206 S.

Siebert, Jan: *Flexible Figuren. Medienreflexive Komik im Zeichentrickfilm*. Bielefeld: Aisthesis 2005, 261 S. (Kulturen des Komischen. 2.).

Zugl.: Karlsruhe, Univ., Diss., 2003.

Sigall, Martha: *Living life inside the lines: Tales from the golden age of animation*. Jackson, Miss.: University Press of Mississippi 2005, xvi, 245



S.

Inhalt: The beginning, 1932 – My first day in animation – The techniques of ink and paint – The cast of characters – Production terminology – The boys of Termite Terrace – Tales from Termite Terrace – The ink and paint department – The ink and paint gals – Working conditions – Studio romances – Strikes – World War II – Departing Schlesinger's – Graphic Films, here I come – MGM Cartoons – Celine Miles ink and paint – World events of the 1950s and 1960s – Lisberger productions – Kurtz and friends – Film fair – Bill Melendez Productions – Censorship and the black list – Other happenings.

Solomon, Charles (ed.): *The Art of the animated image: An anthology*.

Los Angeles: American Film Institute 1987, 96 S.

Solomon, Charles: *Enchanted drawings. The history of animation*. New York: Knopf 1989, 322 S. (A Borzoi book.).

[New] ed. New York; Avenel, N.J. Wings Books; Distributed by Random House Value Pub. 1994.

Sotheby's: *The Jeff Lotman collection of animation art: Sotheby's New York, part I & II April 13 - June 1, 2001*. New York: Sotheby's 2001, 43 S.

Stabile, Carol A. / Harrison, Mark (eds.): *Prime-time animation*. London / New York, NY: Routledge 2003, xiii, 254 S.

Inhalt: Introduction: prime time animation-an overview / Carol A.

Stabile and Mark Harrison – "Smarter than the average art form":

animation in the television era / Paul Wells – The great Saturday morning

exile: scheduling cartoons on television's periphery in the 1960s / Jason

Mittell – Re-drawing the bottom line / Allen Larson – The Flintstones to

Futurama: networks and prime time animation / Wendy Hilton-Morrow

and David T. McMahan – Synergy nirvana: brand equity, television

animation, and Cartoon Network / Kevin S. Sandler – The digital turn:

animation in the age of information technologies / Alice Crawford – Back

to the drawing board: the family in animated television comedy /

Michael V. Tueth – From Fred and Wilma to Ren and Stimpy: what

makes a cartoon "prime time"? / Rebecca Farley – "We hardly watch that

rude, crude show": class and taste in *The Simpsons* / Diane F. Alters –

"Misery chick": irony, alienation and animation in MTV's *Daria* / Kathy

M. Newman – "What are those little girls made of? The Powerpuff girls

and consumer culture / Joy Van Fuqua – "Oh my god, they digitized

Kenny!": travels in the South Park cybercommunity V4.0 / Brian L. Ott.

Stephenson, Ralph: *Animation in the Cinema*, London [et al.]:

Zwemmer Limited [et al.] 1967.

Rev. and enlarged ed. London, New York: Tantivy Press; A. S. Barnes, 1973, 206 S. (The international film guide series.).

Telotte, Jay P.: *The mouse machine. Disney and technology*. Urbana [...]:

University of Illinois Press 2008, 221 S.

Telotte, Jay P.: *Animating space. From Mickey to WALL-E*. Lexington, KY: University Press of Kentucky 2010, viii, 296 S.

Tomasovic, Dick: *Le Corps en abîme. Sur la figurine et le cinéma d'animation*. Pertuis: Rouge Profond 2006, 142 S. (Raccords.).

Travis, Lucinda / Hannh, Jack: *Animation*. 2nd ed. Los Angeles, Calif. American Film Institute, Education Services 1986, v, 44 S. (Factfile. 9.).

Verny, Serge: *Les applications des procédés Panrama et omnimax au cinéma d'animation*. Paris, Univ., Diss., 1993, 352 Bl.

Auch als Mikrofiche-Ausgabe erschienen.

Vrielynck, Robert: *Le cinéma d'animation avant et après Walt Disney: Un panorama historique et artistique*. Bruxelles: Meddens 1981, 210 S.

Holl.: *De animatiefilm vóór en na Walt Disney. Een historisch-artistiek panorama*. Amsterdam: Letteren & Kunst [1990], 210 S.

Wagner, Birgitt / Grausgruber, Waltraud (Hrsg.): *Tricky Women. AnimationsfilmKunst von Frauen*. Marburg: Schüren 2011, 189 S., 1 DVD-Video.

Die DVD enth.: *Le Chapeau/The Hat* von Michèle Cournoyer; *Flawed* von Andrea Dorfman; *Blind justice: some protection* von Marjut Rimminen; *Pleasures of war* von Ruth Lingford; *Ostorozhno, dveri otkryvajutsia!/Caution, the doors are opening* von Anastasia Zhuravleva.

Ward, Annalee: *Mouse morality. The rhetoric of Disney animated film*. Foreword by Clifford G. Christians. Austin, Tex.: University of Texas Press 2003, viii, 181 S.

Webster, Chris: *Animation: The mechanics of motion*. Oxford/Burlington, MA: Elsevier Focal Press 2005, xix, 259 S., 1 CD-ROM (Focal press visual effects and animation.).

Wells, Paul: *Understanding Animation*, New York, NY / London: Routledge 1998, x, 265 S.

Inhalt: Introduction: 'Seeing the brick' – Thinking about animated film – Notes towards a theory of animation – Once upon a time: Narrative strategies – 25 ways to start laughing – Issues in representation – Animation and audiences: 'My mother used to call me Thumper!'

Repr.: London [...]: Routledge 2000, x, 265 S.

Wells, Paul: *Animation and America*. Edinburgh: Edinburgh University Press 2002, vi, 185 S. (BAAS paperbacks.).

Repr. 2008.

Wells, Paul: *The fundamentals of animation*. London [...]: Routledge 1998, x, 265 S.

Mehrere Nachdrucke.

Repr.: Lausanne/New York: AVA / Watson-Guptill 2006, 196 S.

Auch Online.

2nd ed. London: Routledge 2007.

Inhalt: Introduction: 'Seeing the brick' – Thinking about animated film –

Notes towards a theory of animation – Once upon a time: Narrative strategies – 25 ways to start laughing – Issues in representation – Animation and audiences: 'My mother used to call me Thumper!'

Dt.: *Animation. Prinzipien, Praxis, Perspektiven*. München: Stiebner 2007, 196 S.

Frz.: *Les fondamentaux de l'animation*. Paris: Pyramyd, DL 2010, 196 S.

Wells, Paul: *Animation: Genre and Authorship*. London: Wallflower 2002, London [...]: Wallflower 2002, 149 S. (Short cuts. 13.)/(A Wallflower paperback.).

Wells, Paul / Hardstaff, Johnny: *Re-Imagining Animation: Contemporary Moving Image Cultures*, Lausanne: AVA Academia 2008, 191 S.

Inhalt: Teaching Moving Image Culture: Pedagogical Implications – The Politics of Practice – Animation Re-Imagined – 'Object React' -- From Ideas to Idioms.

Wells, Paul / Quinn, Joanna / Mills, Les: *Basics animation. Drawing for animation*. Lausanne [...]: AVA Academia 2009, 191 S. (Basics Animation. 03.).

Westbrock, Ingrid: *Der Werbefilm. Ein Beitrag zur Entwicklungsgeschichte des Genres vom Stummfilm zum frühen Ton- und Farbfilm*. Hildesheim [...]: Olms 1983, ii, 118 S.

Whitaker, Harold / Halas, John: *Timing for animation*. London/New York: Focal Press 1981, 142 S.

Whitehead, Mark: *Animation: The Pocket Essential*. Harpenden: Pocket Essentials 2004, 157 S.

Wiedemann, Julius (Hrsg.): *Animation now!* Köln [...]: Taschen 2004, 351 S.

Willoughby, Dominique: *Le cinéma graphique. Une histoire des dessins animés. Des jouets d'optique au cinéma numérique*. Paris: Editions Textuel 2009, 352 S.

Wilmesmeier, Holger: *Deutsche Avantgarde und Film: Die Filmmatinee "Der absolute Film" (3. und 10. Mai 1925)*. Münster: Lit 1994, vii, 220, (16) S. (Kunstgeschichte. 25.).

Zugl.: Heidelberg, Univ., Diss., 1993.

Winder, Catherine / Dowlatabadi, Zahra: *Producing animation*. Boston: Focal Press 2001, xvi, 315 S. (Focal Press visual effects & animation series.).

Neuaufl.: Amsterdam [...]: Elsevier 2011, xiv, 353 S.

Wood, Aylish: *Digital Encounters*. London: Routledge 2007, vii, 188 S.

Inhalt: Re-animating the interface – Digital effects and expanded narrative space – Encountering the interface – Digital games: fatal attractors – Gallery space/ temporal zoning – Finding ourselves at the interface.

Zhuang, Yueting / Pan, Yunhe / Xiao, Jun: *A modern approach to*

## 4.1 Spezielle Themen

### Ausdrucksverhalten

Cañamero, Lola (ed.): *Animating expressive characters for social interaction*. Philadelphia: John Benjamins 2008, xxiii, 296 S. (Advances in consciousness research. 74.).

### Drehbuch / Scriptwriting / Storyboarding

Byrne, Mark T.: *Animation. The art of layout and storyboarding*. [Complete step-by-step techniques in drawing layout and storyboards for classical, TV and computer game animation.] Leixlip, Col./ Kildare: Mark T. Byrne Production 1999, 192 S.

Glebas, Francis: *Directing the story. Professional storytelling and storyboarding techniques for live action and animation*. Amsterdam [...]: Elsevier/Focal Press 2009, xi, 346 S.

Drehbuchratgeber.

Hart, John (d.i. John Patrick): *The art of the storyboard: Storyboarding for film, TV, and animation*. Boston: Focal Press 1999, xii, 223 S.

Hayward, Stan: *Scriptwriting for animation*. London/New York: Focal Press 1977, 160 S. (Media manuals.).

Hart, John (d.i. John Patrick): *The art of the storyboard: Storyboarding for film, TV, and animation*. Boston: Focal Press 1999, xii, 223 S.

Patmore, Chris: *Character design. Create cutting -edge cartoon figures for comic books, computer games and graphic novels*. London: A. & C. Black 2005, 128 S.

Dt.: *Character design. Character design studio. Manga-, Comic- und Fantasyfiguren entwerfen*. Mit Beispielen von Künstlern aus aller Welt. München: Knaur 2006, 128 S.

Holl.: *Cartoonfiguren ontwerpen. Stripfiguren voor cartoons, computerspellen en stripboeken verzinnen*. Vert. uit het Engels: Carlo Gremmen. Kerkdriel: Librero 2005, 128 S.

Webber, Marilyn: *Gardner's guide to animation scriptwriting: The writer's road map*. Fairfax, Va. GGC, 2000, xiv, 208 S.

Wells, Paul: *Scriptwriting. Developing and creating text for a play, film or broadcast*. Lausanne/New York: AVA Pub. [distrib. in the USA & Canada by Watson-Guption] 2007, 183 S. (Basics animation. 01.).

Drehbuchratgeber.

Wright, Jean: *Animation writing and development: From script development to pitch*. Burlington, MA: Focal Press / Amsterdam [...]:

Elsevier/Focal Press 2005, x, 344 S.

Drehbuchratgeber.

### **Erotischer Animationsfilm**

McCarthy, Helen / Clements, Jonathan: *The erotic anime movie guide*.

Woodstock, N.Y.: Overlook Press 1999 / London: Titan Books 1998, 191 S.

### **Farbe im Animationsfilm**

Bendazzi, Giannalberto / Ceconello, Manuele / Michelone, Guido:

*Coloriture. Voci, rumori, musiche nel cinema d'animazione*. Bologna: Ed.

Pendragon 1995, 357 S. (Le sfere. 4.).

### **Kameraloser Film**

Bourgeois, Jacques: *Cinéma d'animation sans caméra*. Paris: Dessain et Tolra 1973, 64 S.

Engl.: *Animating films without a camera*. Transl. by Anne E. Kallem.

New York: Sterling 1974, 110 S.

Erweitert: *Simple film animation with & without a camera*, by Jacques

Bourgeois, Andrew Hobson & Mark Hobson. New York/Sterling/London:

Oak Tree Press 1979, 110S. (A Drake publication.). – Contents: *Animating*

*films without a camera* / by Jacques Bourgeois ; translated from the

French by Anne E. Kallem. This translation originally published: New

York : Sterling, 1976. – Translation of: *Cinéma d'animation sans caméra*.

Paris: Dessain et Tolra 1976; engl.: *Film animation as a hobby*, by Andrew

and Mark Hobson. New York: Sterling 1975.

Jutz Gabriele: *Cinéma brut. Eine alternative Genealogie der*

*Filmavantgarde*. Wien: Springer 2010, 293 S.

Schlicht, Esther / Häusler, Heide (Hrsg.): *Zelluloid: Film ohne Kamera*.

[Katalog zur Ausstellung in der Schirn-Kunsthalle, Frankfurt, 2.6.-

29.8.2010.] Bielefeld: Kerber 2010, 190 S.

### **Musik im Animationsfilm**

Bendazzi, Giannalberto / Ceconello, Manuele / Michelone, Guido:

*Coloriture. Voci, rumori, musiche nel cinema d'animazione*. Bologna: Ed.

Pendragon 1995, 357 S. (Le sfere. 4.).

Coyle, Rebecca (ed.): *Drawn to sound. A nimation film music and sonicity*. London [...]: Equinox 2010, x, 258 S.

Dubowsky, Jack Curtis: The Evolving 'Temp Score' in Animation. In:

*Music, Sound, and the Moving Image* 5,1, Spring 2011, S. 1-24.

Drawing on the author's notes and discussions with filmmakers, this article provides a glimpse into the internal process of temp scoring in computer-animated feature film, and analyses temp and final music.

Attention is given to the collaborative process, music selection,

intertextuality and authorship, as well as insight into possible ideological

comparisons with final score.

Goldmark, Daniel I.: *Happy Harmonies: Music and the Hollywood Animated Cartoon*. Ph.D. Thesis, Musicology, University of California at Los Angeles, 2001, xxi, 560 S.

V.a. über die Arbeit Carl Stallings und Scott Bradleys.

Goldmark, Daniel: *Tunes for 'toons: music and the Hollywood cartoon*. Berkeley: University of California Press 2005, xviii, 225 S.

Inhalt: Carl Stalling and popular music in the Warner Bros. cartoons. / "You really do beat the shit out of that cat": Scott Bradley's (violent) music for MGM. / Jungle jive: animation, jazz music, and swing culture. / Corny concertos and silly symphonies: classical music and cartoons. / What's opera, doc? and cartoon opera.

In the first in-depth examination of music written for Hollywood animated cartoons of the 1930s through the 1950s, Daniel Goldmark provides a brilliant account of the enormous creative effort that went into setting cartoons to music and shows how this effort shaped the characters and stories that have become embedded in American culture. Focusing on classical music, opera, and jazz, Goldmark considers the genre and compositional style of cartoons produced by major Hollywood animation studios, including Warner Bros., MGM, Lantz, and the Fleischers. The book discusses several well-known cartoons in detail, including *What's Opera, Doc?*, the 1957 Warner Bros. parody of Wagner and opera that is one of the most popular cartoons ever created. Goldmark pays particular attention to the work of Carl Stalling and Scott Bradley, arguably the two most influential composers of music for theatrical cartoons. Though their musical backgrounds and approaches to scoring differed greatly, Stalling and Bradley together established a unique sound for animated comedies that has not changed in more than seventy years. Using a rich range of sources including cue sheets, scores, informal interviews, and articles from hard-to-find journals, the author evaluates how music works in an animated universe.

Rev. (Coyle, Rebecca) in: *Music, Sound, and the Moving Image* 1,2, Autumn 2007, pp. 209-217.

Goldmark, Daniel / Taylor, Yuval (eds.): *The cartoon music book*. Chicago, Ill.: A Cappella 2002, xvi, 320 S.

Inhalt: Episodic history of cartoon music – Cartoon music today.

Kletschke, Irene: *Klangbilder. Walt Disneys „Fantasia“ (1940)*. Stuttgart: Steiner 2011, 205 S. (Beihefte zum Archiv für Musikwissenschaft.67.).

Michelone, Guido / Valenzise, Giuseppe: *Bibidi bobidi bu. La musica nei cartoni animati da Betty Boop a Peter Gabriel*. Roma: Castelvecchi 1998, 314 pp. (Suonerie. 6.).

Musik im Zeichentrickfilm.

**Puppenfilm, Puppenanimation**

### *Filmographie:*

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.

Dietrich, Daniela / Appelt, Christian (Red.): *Stop motion - die fantastische Welt des Puppentricksfilms. Die Kunst des Puppentricks, Animation selbst gemacht.* [Zur Ausstellung Stop Motion - die Fantastische Welt des Puppentricksfilms im Deutschen Filmmuseum, Frankfurt am Main, 2005] / Deutsches Filmmuseum, Frankfurt am Main. Frankfurt: Deutsches Filmmuseum 2005, 74 S. (Schriftenreihe des Deutschen Filmmuseums.).

Brierton, Tom: *Stop-motion armature machining. A construction manual.* Jefferson, N.C. [...]: McFarland 2002, ix, 102 S.

Holman, Bruce L.: *Puppet animation in the cinema: History and technique.* South Brunswick, A.S. Barnes / London: Tantivy Press 1975, 120 S.

*Ideas in motion.* Trickfilmanimationen der Scopas-Medien AG/Clayart, Frankfurt am Main. [Eine Ausstellung des Hessischen Puppenmuseums Hanau-Wilhelmsbad vom 5. August bis 28. Oktober 2001]. Hanau-Wilhelmsbad: Hessischen Puppenmuseums, 2001, 12 S.

Mäser, Rolf: *Puppen im Theater, Film und Fernseher der DDR.*

Ausstellung in der "Möwe", Berlin; 6.12.1971-13.1.1972. [Katalog]. Berlin: Zentraler Klub der Gewerkschaft Kunst "Die Möwe" 1971.

Zuerst: Dresden: Staatl. Kunstsammlung 1969, 32 S.

Moretti, Giovanni (a cura di): *Mayno, il brigante della Spinetta. Intorno a un soggetto cinematografico di Armando Mottura e Pinin Pacòt.* Torino: SEB 27 2008, 123 S. (Linea teatrale. 11.).

Scholze, Sabine: *Puppen im Film der Puppenfilm des DEFA-Studios für Trickfilme Dresden; Reflexionen.* Dresden: DIAF (Deutsches Institut für Animationsfilm) 1997, 58 S.

Seifert, Ines / Morsbach, Helmut / Haase, Juliane (Hrsg.): *Puppen im DEFA-Animationsfilm. / Puppets in DEFA animation films.* Berlin: DEFA-Stiftung 2006, 117 S. (Die Schriftenreihe der DEFA-Stiftung.).

### **Scherenschnittfilm**

Jouvanceau, Pierre: *Esthétique du film de silhouettes.* Paris, Univ., Diss., 1993, 431 Bl.

Auch als Ausg. auf 2 Microfiches erschienen.

Jouvanceau, Pierre (éd.): *Le film de silhouettes. / The silhouette film.*

Genova: Le Mani / Festival del cinema d'animazione di Chiavari 2004, xvi, 249 S.

Frz.-engl.

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.

### **Sprache, Synchronisation, Stimme**

Keseberg, Johannes: *Possibilities and limitations*

*within the German dubbing of 'South Park'. Oh my god, they killed the show!* Hamburg: Kovac 2010, 261 S. (Schriftenreihe Philologia. 151.).

Zur dt. Synchronisation der TV-Zeichentrickserie *South Park*.

### **Tiere**

Wells, Paul: *The animated bestiary. Animals, cartoons, and culture*. New Brunswick, N.J: Rutgers University Press 2009, vii, 223 S.

Auch Online.

### **Ton**

cf. Musik; Sprache, Synchronisation, Stimme;

Ament, Vanessa Theme: *The foley grail. The art of performing sound for film, games, and animation*. Amsterdam [...]: Elsevier / Focal Press 2009, xvi, 199 S.

Beauchamp, Robin: *Designing sound for animation*.

Amsterdam/Boston: Elsevier/Focal Press 2005, xxi, 192 S.

## **4.2 Computeranimation**

### *Bibliographie:*

Huggins, William H. / Entwisle, Doris E.: *Iconic Communication. An Annotated Bibliography*. Baltimore/London: John Hopkins University Press 1974, xii, 171 S.

### *Lexikon:*

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.

### *Lexikon:*

Taylor, Richard: *The encyclopedia of animation techniques*. Oxford [...]: Focal Press 1996, 176 S.

[New ed.], Edison, NJ: Chartwell Books 2004, 176 S.

Inhalt: Conceptualization – Drawn animation – Model animation – Soundtrack – Themes.

### *Handbuch:*

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

Anzovin, Steve / Anzovin, Raf: *3D Toons*. Lewes: Ilex 2005, 192 S.

Auzenne, Valliere Richard: *The visualization quest. A history of computer*

*animation*. Rutherford, NJ: Fairleigh Dickinson University Press 1994, 141 S.

Botz, Daniel: *Kunst, Code und Maschine. Die Ästhetik der Computer-Demoszene. Hacker-Ästhetik*. Bielefeld: transcript 2011, 423 S. (Kultur- und Medientheorie.).

Zugl.: München, Univ., Diss., 2008 u. d. T.: Botz, Daniel: *Hacker-Ästhetik*.

Debski, Chris: *Cinema-4D-8-Charakteranimation auch zu MOCCA: Prinzipien und ihre Anwendung*. Bonn: Galileo Press, 2003, 345 S., 1 CD-ROM.

Flückiger, Barbara: *Visual Effects. Filmbilder aus dem Computer*. Marburg: Schüren 2008, 528 S. (Zürcher Filmstudien. 18.).

Zugl.: Berlin, Freie Univ., Habil.-Schr., 2007.

Inhalt: Einleitung – Digitale Bilder: Eigenschaften – Oberflächen und Materialien – Animation – Beleuchtung und Rendern – Compositing – Abbildung – Dimensionen und Schichten – Körper.

Halas, John (ed.): *Computer animation*. London: Focal Press 1974, xviii, 176 S. (Library of animation technology.).

Jackèl, Dietmar / Neunreither, Stephan / Wagner, Friedrich: *Methoden der Computeranimation*. Berlin [...]: Springer 2006, xv, 374 S. (eXamen.press.).

Jones, Angie / Oliff, Jamie: *Thinking animation. Bridging the gap between 2D and CG*. Boston, MA: Thomson Course Technology 2007, xvii, 345 S.

Kerlow, Isaac Victor: *The art of 3-D computer animation and imaging*. New York/London: Van Nostrand Reinhold 1996, xx, 412 S. 2nd ed. 2000, 448 S.

4th ed.: *The art of 3D. Computer animation and effects*. Hoboken, N.J.: Wiley / Chichester: John Wiley 2009, xii, 499 S.

Kohlmann, Klaus: *Der computeranimierte Spielfilm: Forschungen zur Inszenierung und Klassifizierung des 3-D-Computer-Trickfilms*. Bielefeld: Transcript 2007, 298 S.

Zuerst als Diss., Köln: Universität 2007.

Krasner, Jon S.: *The art of digital imaging: Principles and processes*. Dubuque, Iowa: Kendall/Hunt Pub. Co. 1998, viii, 257 S.

Lansdown, John / Earnshaw, Rae (eds.): *Computers in art, design and animation*. New York [...]: Springer 1989, xvii, 305 S.

Masson, Terrence: *CG 101: A computer graphics industry reference*. Indianapolis: New Riders 1999, xii, 500 S.

Mealing, Stuart: *The art and science of computer animation*. London: Intellect 1992, xii, 308 S.

Repr. 1997.

Pfaffenbichler, Norbert / Droschl, Sandro (Hrsg.): *Abstraction now*. [Publ.

zur gleichnamigen Ausstellung im Künstlerhaus Wien, 29.8.-28.9.9.2003.]

Graz: Edition Camera Austria 2004, 303 S.

Pieper, Matthias: *Computer-Animation. Inhalt, Ästhetik und Potential einer neuen Abbildungstechnik*. Regensburg: Roderer 1994, Iii, 220 S.

(Theorie und Forschung. 274.)/(Publizistik. 2.).

Zugl.: Münster (Westfalen), Univ., Diss., 1992.

Pocock, Lynn / Rosebush, Judson: *The computer animator's technical handbook*. San Francisco, Cal.: Kaufmann / London: Harcourt 2002, xiv, 464 S.

Richter, Sebastian: *Digitaler Realismus: Zwischen Computeranimation und Live-Action: die neue Bildästhetik in Spielfilmen*, Bielefeld: Transcript 2008, 230 S.

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.

Tu, Xiaoyuan: *Artificial animals for computer animation. Biomechanics, locomotion, perception, and behavior*. Berlin [...]: Springer 1999, xiv, 172 S. (Lecture notes in computer science. 1635.).

Zugl.: Toronto, Univ., Diss., 1996.

Walter, Shane R.J. (ed.): *Motion Blur 2: Multidimensional Moving Imagemakers*. London: Laurence King Publishing 2007, 256 S., 1 DVD (Onedotzero.).

Walter, Shane R.J. / Hanson, Matt (eds.): *Motion Blur: Onedotzero, Graphic Moving Imagemakers*. Book + DVD. London: Laurence King Publishing 2004, 232 S., 1 DVD.

Weishar, Peter: *Moving pixels. Blockbuster animation, digital art and 3D modelling today*. London: Thames & Hudson 2004, 224 S.

Whitney, John H.: *Digital Harmony: On the Complementarity of Music and Visual Art*. Peterborough: McGraw-Hill 1980, 235 S. (Byte books.).

#### **4.3 Medienpädagogik, Wirkungsforschung**

*Filmographie:*

Schäfer, Horst (Hrsg.): *Lexikon des Kinder- und Jugendfilms im Kino, im Fernsehen und auf Video*. Meitingen: Corian-Verl. Wimmer 1998ff.

Loseblattsammlung.

Appelhoff, Mechthild: *Debatte Kinderfernsehen. Analyse und Bewertung von TV-Programmen für Kinder*. Hg. v.d. Zentralstelle Medien der Deutschen Bischofskonferenz und Gemeinschaftswerk der Evangelischen Publizistik. Garz bei Berlin: Vistas 1998, 298 S.

Booker, Marvin Keith: *Disney, Pixar, and the hidden messages of children's films*. Santa Barbara, Cal. [...]: Praeger 2009, xxii, 214 S.

Inhalt: Disney does America: a political history of children's film – Disney after Disney: the fall and rise and fall of Disney's dominance in children's film – Magic goes high-tech: Pixar and the children's film in the age of digital reproduction – The contemporary challenge to Disney: Dreamworks and others – Conclusion: the politics of children's film.

Eßer, Kerstin Berit: *Bewegung im Zeichentrickfilm. Eine vergleichende Analyse öffentlich-rechtlicher Zeichentrick-Koproduktionen für das deutsche Kinderfernsehen unter besonderer Berücksichtigung ästhetischer und historischer Aspekte*. Frankfurt [...]: Lang 1997, 315 S. (Forschungen zur Literatur- und Kulturgeschichte. 58.).

Zugl.: Siegen, Univ., Diss., 1996.

Furniss, Maureen: *The animation bible. A practical guide to the art of animating, from Flipbooks to Flash*. New York: Abrams 2008.

Inhalt: Concept, Medium, and Style – Storytelling Strategies – Applications I – Pre-Production – Production and Post-production – Applications II – Early Motion Devices – Applications III – Direct Filmmaking: Practice and Presentation – Direct Filmmaking: Vision, Sound, and Collective Experience – Applications IV – Mixed Media and Drawing – Water- and Oil-based Media – Applications V – Stop-motion Animation: A Survey of Techniques – Animation in Real World Contexts – Applications VI – Digital Media and Computer Animation – Digital Visions – Applications VII.

Hendershot, Heather (ed.): *Nickelodeon nation. The history, politics, and economics of America's only TV channel for kids*. New York, NY [...]: New York University Press vi, 282 S.

Hendershot, Heather: *Saturday morning censors: Television regulation before the V-chip. Console-ing passions*. Durham, N.C. Duke University Press 1998, viii, 285 S.

Hodge, Bob / Tripp, David: *Children and television: A semiotic approach*. Stanford, Calif. Stanford University Press 1986, vi, 233 S.

Hollis, Tim: *Hi there, boys and girls! America's local children's TV programs*. Jackson, MS: University Press of Mississippi 2001, xiii, 361 S.

Jofré, Manuel Alcides / Bunster Reyes, Carmen V.: *Programación infantil y dibujos animados en la T.V. chilena*. Santiago [de] Chile 1983, 56 S.

(CENECA. 45.).

Kline, Stephen: *Out of the garden: Toys, TV, and children's culture in the age of marketing*. London/ New York: Verso 1993, x, 406 S.

Rathmann, Claudia: *Was gibt's denn da zu lachen? Lustige Zeichentrickserien und ihre Rezeption durch Kinder unter besonderer Berücksichtigung der präsentierten Gewalt*. München: Fischer 2004, x, 201 S. (Rezeptionsforschung. 3.).

Schorb, Bernd / Petersen, Dörte / Swoboda, Wolfgang H.: *Wenig Lust auf starke Kämpfer. Zeichentrickserien und Kinder*. München: Fischer 1993, 89 S. (BLM-Schriftenreihe. 19.).

Seiter, Ellen: *Sold separately: Children and parents in consumer culture*. New Brunswick, N.J. Rutgers University Press, 1993, xii, 257 S. (Rutgers series in communications, media, and culture.).

Steinberg, Shirley R. / Kincheloe, Joe L. (eds.): *Kinderculture: The corporate construction of childhood*. Boulder, Col.: Westview Press 1997, x, 270 S.

Mehrere Neuaufl.

Inhalt: Buffy the Vampire Slayer as spectacular allegory : a diagnostic critique / Douglas Kellner – Reading Nickelodeon : slimed by the contradictions and potentials of television / John Weaver – Kids and the news / Carl Bybee – McDonald's, power, and children : Ronald McDonald/Ray Kroc does it all for you / Joe L. Kincheloe – The bitch who has everything / Shirley R. Steinberg – Are Disney movies good for your kids? / Henry A. Giroux – Got agency? : representations of women's agency in Harry Potter / Ruthann Mayes-Elma – Professional wrestling and youth culture : teasing, taunting, and the containment of civility / Aaron D. Gresson – Home alone and bad to the bone : the advent of a postmodern childhood / Joe L. Kincheloe – Power plays : video games' bad rap / Stephanie Urso Spina – From Tupac to Master P and beyond : hip-hop and critical pedagogy / Greg Dimitriadis.

Theunert, Helga (Hrsg.): *"Einsame Wölfe und schöne Bräute". Was Mädchen und Jungen in Cartoons finden*. Mit Beitr. von Petra Best [...]. München: Fischer 1993, 147 S. (BLM-Schriftenreihe. 26.).

Theunert, Helga (Hrsg.): *Begleiter der Kindheit. Zeichentrick und die Rezeption durch Kinder*. München: Fischer 1996, 267 S. (BLM-Schriftenreihe. 37.).

## **5. Einführungen, Handreichungen, Praxisanleitungen**

Andersen, Yvonne: *Teaching film animation to children*. New York: Van Nostrand Reinhold 1970, 112 S.

Anderson, Yvonne: *Make Your Own Animated Movies*. Yellow Ball Workshop Film Techniques. New York: Little, Brown and Company 1970,

101 S.

Barton, Cyril Henry: *How to animate cut-outs for amateur films.*

London, New York: Focal Press 1960, 119 S. (Focal cinebooks.).

Repr. 1972, 116 S.

Blair, Preston: *Animation. Learn how to draw animated cartoons.*

Laguna Beach, Cal.: Foster Art Service 1949, 40 S. (How to draw books. 26.).

Zahlreiche Nachdrucke (1976, 1980 usw.); zuletzt: *How to animate film cartoons.* Laguna Hills, Cal.: Walter Foster 1999, 38 S. (How to draw and paint series. 190.).

Blair, Preston: *Advanced animation.* Laguna Beach: Foster 1949, 40 S.

Blair, Preston: *Cartoon animation.* Laguna Hills, Cal.: W. Foster Pub 1994, 224 S.

Dt.: *Zeichentrickfiguren leichtgemacht.* German transl.: Gaby Horvath. Köln: Taschen 1999, 215 S. (Evergreen.).

Repr. 2008, 215 S.

Holl.: *Animatietekenen. Technieken voor het maken van tekenfilms.* Vert. uit het Engels: Nico Brinkman. Red.: Tanja Timmerman. Hedel: Librero 1999, 216 S.

Frz.: *Cartoon: l'animation sans peine.* Trad.: Julian Regler. [Köln]: Evergreen 1999, 215 S.

Span.: *Dibujos animados: El dibujo de historietas a su alcance.*

Barcelona: LocTeam 1999.

Blair, Preston: *Cartooning: Step-by-step instruction book.* Tustin, Cal.: W. Foster Pub. 2005, 32 S.

Cawley, John / Korkis, Jim: *How to create animation.* Las Vegas, NV: Pioneer 1990, 191 S.

Gray, Milton: *Cartoon animation: Introduction to a career.* Northridge, CA: Lion's Den Publications 1991, iv, 124 S.

Eastman Kodak Company: *Basic titling and animation for motion pictures.* Rochester: Kodak Comp. 1970, 56 S (Kodak-Publication. S-21.).

Halas, John / Privett, Bob: *How to cartoon for amateur films.* London, New York: Focal Press 1951, i, 127 S. (A Focal moviebook.).

3rd ed., 5th impression London : Focal Press 1970, 131 S. (Focal cinebooks.).

Frz.: *Comment faire des dessins animés d'amateurs.* Paris: Tiranty 1952 (Collections ciné guides.).

Dt.: *Gezeichnete Filme.* Übers. v. Frank Frese. Düsseldorf: Knapp 1957.

Halas, John / Rider, David: *The Great movie cartoon parade.* [S.l.]: Bounty Books 1976, 120 S.

Hart, Christopher: *How to draw animation.* New York: Watson-Guption Publications 1997, 144 S.

Hedgpeth, Kevin / Missal, Steven: *Exploring drawing for animation.*

Clifton Park, NY: Thomson/ Delmar Learning 2004, xvii, 238 S. (Design exploration series.).

Hobson, Andrew / Hobson, Mark: *Film animation as a hobby*, by Andrew and Mark Hobson. New York: Sterling 1975.

Frz.: *Cinéma d'animation sans caméra*. Paris: Dessain et Tolra 1976.

Erweiterte engl. Ausg.: *Simple film animation with & without a camera*, by Jacques Bourgeois, Andrew Hobson & Mark Hobson. New

York/Sterling/London: Oak Tree Press 1979, 110S. (A Drake publication.).

– Contents: *Animating films without a camera* / by Jacques Bourgeois ; translated from the French by Anne E. Kallem. This translation originally published: New York : Sterling, 1976. – Translation of: *Cinéma*

*d'animation sans caméra*. Paris: Dessain et Tolra 1976; engl.: *Film animation as a hobby*, by Andrew and Mark Hobson. New York: Sterling 1975.

Hotschewar, Maryan V.: *Filmtricks und Trickfilme*. Mit 90 Abb. Halle: Knapp 1940, 132 S. (Filmbücher für Alle. 4.).

Neuausg. von: Stüler, Alexander: *Filmtricks und Trickfilme*. 1933.

Jenkins, Patrick: *Flipbook animation and other ways to make cartoon characters move*. Toronto, Ontario; Kids Can Press 1991, 96 S.

Frz.: *Les secrets de l'animation et création de dessins animés*. Traduit de l'anglais par Sylvie Prieur. Saint-Lambert, Québec: Héritage 1993, 96 S. (Héritage jeunesse.).

Des conseils pratiques et détaillés pour réaliser des calepins d'animation.

Kinsey, Anthony: *Animated film making*. London: Studio Vista 1970, 95 S.

Kirkpatrick, Glenn / Peaty, Kevin: *Flash cartoon animation. Learn from the pros*. Berkeley, CA: Friends of ED 2002, 270 S.

Lutz, Edwin George / Lutz, Konrad: *Der gezeichnete film. Ein Handbuch für Filmzeichner und solche, die es werden wollen*. Nach dem amerikanischen Werk *Animated Cartoons* von E. G. Lutz übertr., bearb. u. erw. Halle (Saale): W. Knapp 1927, viii, 251 S. Enzyklopädie der Photographie und der Kinematographie. 112.).

Engl.: Lutz, Edwin George: *Animated cartoons; how they are made, their origin and development*. Bedford, Mass.: Applewood Books 1998.

Marchi, Serge de: *Le dessin animé d'amateurs*. Paris: Montel 1958, 99 S.

Marchi, Serge de / Amiot, Roger: *Le dessin animé d'amateur et l'animation*. 7ème éd. Paris: Montel 1981, 159 S.

Dt.: *Alles über den Zeichentrick- und Animationsfilm*, Winterthur: Gemsberg 1977, 202 S.

Michael, Alex: *Animating with flash 8: Creative animation techniques*. Boston: Elsevier 2006, xxiii, 430 S.

Noake, Roger: *Animation techniques: Planning & producing animation with today's technologies*. Secaucus, N.J.: Chartwell Books 1988, 159 S.



Patmore, Chris / Cowan, Finlay: *The complete animation course: The principles, practice and techniques of successful animation*. London: Thames & Hudson 2003, 160 S.

Zugl.: Hauppauge, NY: Barron's 2003.

Powell, William F. / Chad Morgan [Ill.]: *Animation project book*. Laguna Hills, CA: Walter Foster 2001, 32 S.

Scott, Jeffrey: *How to write for animation*. Woodstock, NY: Overlook Press 2002, 224 S.

Seeber, Guido / Parzer-Mühlbacher, Alfred: *Kamera-Kurzweil. Allerlei interessante Möglichkeiten beim Knipsen und Kurbeln. Photographisches Unterhaltungsbuch*. Berlin: Union Deutsche Verlagsgesellschaft, 1930, 374 S.

Vollst. umgearb. und erw. von Guido Seeber; = 6. Aufl. des photographischen Unterhaltungsbuches von A. Parzer-Mühlbacher.

Simon, Mark: *Producing independent 2D character animation: Making and selling a short film*. Amsterdam/Boston: Focal Press 2003, xx,401 S. (Focal Press visual effects and animation series.).

Stüler, Alexander / Hotschewar, Marijan V.: *Filmtricks und Trickfilme*. Mit 80 Abb.. Halle (Saale): W. Knapp, 1937, 138 S. (Filmbücher für alle. 4.).

Street, Rita (ed.): *The best new animation design. 2. Motif design*.

Rockport, Mass./Cincinnati, Ohio: Rockport Publishers, distributed by North Light Books 1997, 159 S.

Zur Computeranimation.

Subotnick, Steven: *Animation in the home digital studio: Creation to distribution*. Boston: Focal Press 2003, xi, 208 S. (Focal Press visual effects and animation series.).

Thorndike, Chuck: *Cartooning, caricature and animation made easy*.

Mineola, N.Y.: Dover / Newton Abbot: David & Charles 2004, 68 S.

Contents: *The secrets of cartooning*. Originally published: New York:

House of Little Books 1936. - *The art of cartooning*. Originally published: New York: House of Little Books 1937.

White, Tony: *The animator's workbook*. New York: Watson-Guptill 1986.

Zugl.: Oxford: Phaidon 1986, 160 S.

Repr.: *The animator's workbook. Stop-by-stop techniques of drawn animation*. New York: Watson-Guptill 1988, 160 S.

White, Tony: *Masterclass in animation. The definitive guide for all forms of animation*. New York: Watson-Guptill 2002, 160 S.

White, Tony: *Animation from pencils to pixels: Classical techniques for digital animators*. Burlington, MA/Oxford: Focal Press 2006, xviii, 499 S., 1 CD-ROM.

Dt.: *Digitale Animation - vom Bleistift zum Pixel*. Übersetzung Claudia Koch und Kathleen Aermes. Heidelberg [...]: Spektrum Akad. Verlag 2008, xviii, 506 S.

White, Tony: *How to make animated films. Tony White's complete masterclass on the traditional principles of animation.*

Amsterdam/Boston: Focal Press/Elsevier 2009, xxxv, 475 S.

Auch als Online-Ausg.

Williams, Richard: *The animator's survival kit. A manual of methods, principles and formulas, for classical, computer, games, stop motion and internet animators.* London: Faber and Faber 2001, x, 342 S.

Repr.: London [...]: Faber and Faber 2009, X, 382 S.

## **6. Nationale Kinematographien der Animation**

### **Afrika**

Edera, Bruno: *A la découverte d'un cinéma méconnu. Le cinéma d'animation africain.* [Katalog des Festival International du Cinéma d'Animation Annecy 93. En collaboration avec le Centre International du Cinéma d'Animation (C.I.C.A.) Annecy et la Télévision Suisse Romande (T.S.R.) Genève.] Annecy: Centre International du Cinéma d'Annecy 1993, 57 S.

Matumweni, Makwala: *Poïetique, intertextualité, narration. Codes et contexte du cinéma d'animation africain.* Louvain-la-Neuve: CIACO 1996, 257 S. (Université Catholique de Louvain, Faculté des Sciences Économiques, Sociales et Politiques. N.S. 262.).

Zugl.: Diss., 1995.

### **Asien**

Lent, John A. (ed.): *Animation in Asia and the Pacific.* Eastleigh: John Libbey 2001, x, 270 S.

Inhalt: Animation in China – Vignette: Te Wei's Life and Work – Vignette: A Da, China's Animated Open Door to the West – Vignette: Zhan Tong, A Stickler to the Chinese Style – New Myths for the Millennium: Japanese Animation – Vignette: Memory of an Animated Couple: Renzo and Sayoko Kinoshita – Anime in the United States – The Development of the Japanese Animation Audience in the United Kingdom and France – Vignette: Anime and Manga in Parts of Asia and Latin America  
ocean Animation: A Short But Robust Life – Vignette: Shin Dong Hun and Korea's 'Miserable' Animation Beginnings – The 'Art' Movement Between Frames in Hong Kong Animation – Vignette: The First US-Mongolian Co-Production: Genghis Khan – James Wang and His Crazy Climb to Taiwan's Cuckoo's Nest – The History of Malaysian Animated Cartoons – Vignette: Notes of a Cartoonist Temporarily Turned Animator – Animation in Singapore – Animating the Nation: Animation and Development in the Philippines – Vignette: Dwi Koendoro and His Quest for Viable Indonesian Animation – Thai Animation, Almost a One-Man Show – Vietnamese Animation: A Preliminary Look – Animation in the

Subcontinent – Australian and New Zealand Animation – Animation for Development in South Asia – Overseas Animation Production in Asia.

## **Belgien**

Maelstaf, Raoul: *Der Zeichentrickfilm in Belgien*. Brüssel: Ministerium für Auswärtige Angelegenheiten, für Außenhandel und Entwicklungsarbeit 1976, 206 S. (Informationsbericht des Ministeriums [...]. Fakten u. Kommentare. 101.).

Forts.: *Der Zeichentrickfilm in Belgien*. Brüssel 1979, 51 S.

(Informationsbericht [...]. Fakten u. Kommentare. 114.). – Auch in Engl.: *Beyond the seventh art. Animated cartoons in Belgium*. 1979.

Moins, Paul (sous la direction de): *Image par image. Le cinéma d'animation Wallonie-Bruxelles*. Bruxelles: Communauté française de Belgique/Wallonie-Bruxelles 2001, 312 S.

## **Bulgarien**

Marinchevska, Nadezhda: *Bulgarsko animatsionno kino, 1915-1995*. Sofia: IK "Kolibri", 2001, 366 S.

## **DDR**

*Lexikon:*

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

Häntzsche, Hellmuth: *Der Spiel- und Trickfilm für Kinder in der DDR*. Berlin: Kinderbuchverlag 1980, 111 S. (Studien zur Geschichte der deutschen Kinder- und Jugendliteratur. 14.).

Schenk, Ralf / Scholze, Sabine (Red.): *Die Trick-Fabrik. DEFA-Animationsfilme 1955-1990*. Hrsg. vom DIAF [Deutsches Institut für Animationsfilm Dresden] in Zusammenarbeit mit der DEFA-Stiftung. Mit Beitr. von Jörg Herrmann [...]. Berlin: Bertz 2003, 543 S.

Seifert, Ines (Red.): *Puppen im DEFA-Animationsfil. / Puppets in DEFA animation films*. Hrsg. von der DEFA-Stiftung Berlin. Berlin: DEFA-Stiftung 2006, 117 S. (Die Schriftenreihe der DEFA-Stiftung.).

Zweisprachig dt.-engl. Aufsatzsammlung. Katalog zu einer Ausstellung.

## **Deutschland / BRD**

*Bibliographie:*

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

Ade, Albrecht / Alkabetz, Gil (Hrsg.): *Animated films from Germany 2004. Animated films, photos, drawings, paintings, settings, puppets*.

[Exhibition of the Institute for Foreign Cultural Relations.] Stuttgart: Institut für Auslandsbeziehungen 2004, 96 S.

Deutsche Animationsfilme, 1999-2002.

Ähnliche Kataloge/Ausstellungen wurden auch zu anderen Terminen veranstaltet. Etwa:

Ade, Albrecht (Hrsg.): *Animationsfilm aus Deutschland*. Eine Ausstellung

des Instituts für Auslandsbeziehungen. Filme, Fotos, Zeichnungen und Malerei, Objekte und Puppen. [...] [Stuttgart]: Ifa 1998, 79 S.

Schoemann, Annika: *Der deutsche Animationsfilm. Von den Anfängen bis zur Gegenwart, 1909 – 2001*. St. Augustin: Gardez! 2003, 371 S. (Filmstudien. 34.).

Zugl.: Mainz, Univ., Diss., 2003.

Scholze, Sabine: *Animation in Deutschland*. [Dresden]: Deutsches Institut für Animationsfilm 2002, 212 S.

### **Estland**

Robinson, Chris: *Estonian animation. Between genius and utter illiteracy*. Eastleigh/Bloomington: John Libbey; Distributed in North American by Indiana University Press 2006, xii, 212 S.

### **Frankreich**

*Direktorium:*

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

Centre national de la cinématographie: *Le marché de l'animation: Télévision et cinéma, production,*

*diffusion, audience*. [Rédigé par] Linda Amrouni, Nicolas Besson, Sophie Cheynet, Benoît Danard, Sophie Jardillier, Caroline Jeanneau, Clément Malherbe, Cindy Pierron, Antoine Trotet. [Paris]: CNC, Centre national de la cinématographie, [6/2009], 130 S.

Zum französischen Animationsfilmmarkt.

Auch online: URL:

[http://www.cnc.fr/CNC\\_GALLERY\\_CONTENT/DOCUMENTS/publications/etude](http://www.cnc.fr/CNC_GALLERY_CONTENT/DOCUMENTS/publications/etude)

Kermabon, Jacques: *Du praxinoscope au cellulo. Un demi-siècle de cinéma d'animation en France (1892-1948)*. Paris : CNC Centre national de la cinématographie 2007, 351 S., 1 DVD.

Inhalt der DVD: *Pauvre Pierrot* / Emile Reynaud (1892). *Fantasmagorie* / Emile Cohl (1908). *Sculpteur moderne* / Segundo de Chomon (1908).

*Ballet mécanique* / Fernand Léger (1924). *L'idée* / Berthold Bartosch (1932). *Histoire sans paroles. A l'est rien de nouveau* / Bogdan

Zoubowitch (1934). *La joie de vivre* / Anthony Gross et Hector Hoppin (1934). *Trois thèmes* / Alexandre Alexeïeff et Claire Parker (1980). *La*

*fortune enchantée* / Pierre Charbonnier (1936). *Callisto, la petite*

*nymphette de Diane* / André-Edouard Marty (1943). *Anatole fait du camping* / Albert Dubout (1947). *Le petit soldat* / Paul Grimault (1948) Bonus DVD:

*Gaumont-Pathe magazine no 34 (Les Archives du film, 1975)*. *Comment on sauve un film* / Philippe Truffaut, 1996 (voix: Claude Chabrol).

Maillet, Raymond: *Le Dessin animé français*. [Katalog, anlässlich einer Ausstellung: 100 ans de création, 23 juin-16 octobre.] Paris: Musée-Galerie de la Seita 1982, 34 Bl.

Erneut: Lyon-Monplaisir: Institut Lumière 1983 (Premier film.).

Neupert, Richard John: *French animation history*. Malden, Mass. [...]: Wiley-Blackwell 2011, xviii, 192, [8] S.

## **Großbritannien**

### *Filmographie:*

Gifford, Denis: *British Animated Films, 1895-1985*. A Filmography.

Jefferson, NC [...]: McFarland 1987, xxi, 345 S.

## **Italien**

Bendazzi, Giannalberto: *La fabbrica dell'animazione. Bruno Bozzetto nell'industria culturale italiana*. Milano: Ed. Il Castoro 2003, 168 S., [8] Taf. (Quaderni Fondazione Cineteca Italiana.).

## **Japan**

### *Bibliographie:*

Koulikov, Mikhail: *Online Bibliography of Anime and Manga Research / Anime and Manga Web Essay Archive (AMWESS)*, [URL:

[http://www.corneredangel.com/amwess/acad\\_1\\_fj.html](http://www.corneredangel.com/amwess/acad_1_fj.html)], Datum des letzten Abrufs: 13.10.2010.

### *Filmographie:*

Camp, Brian / Davis, Julie: *Anime classics Zettai! 100 must-see Japanese animation masterpieces*. Berkeley, Cal.: Stone Bridge Press 2007, 408 S.

### *Filmographie:*

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 „Kunstabereich“ 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*.

### *Filmographie:*

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

Azuma, Hiroki: *Otaku. Dobutsukasuru posutomodan. Japan's database animals*. Transl. by Jonathan E. Abel and Shion Kono. Minneapolis, Minn. [...]: University of Minnesota Press 2009, xxix, 144 S.

Baricordi, Andrea: *Anime: Guida al cinema di animazione giapponese. Con un indice dei titoli originali e dei titoli italiani*. Bologna: Granata Press, 1991, 319 S. (Cartoonia.).

Engl.: *Anime: A guide to Japanese animation, 1958-1988*. Montréal:

Protoculture 2000, 311 S.

Berndt, Jaqueline: *Phänomen Manga. Comic-Kultur in Japan*. Berlin: Ed. q 1995, 200 S. (Japan-Edition.).

Bolton, Christopher / Csicsery-Ronay, Istvan / Tatsumi, Takayuki (eds.): *Robot ghosts and wired dreams: Japanese science fiction from origins to anime*. Minneapolis, MN: University of Minnesota Press 2007, xxii, 269 S.

Brenner, Robin E.: *Understanding manga and anime*. Westport, Conn. Libraries Unlimited 2007, xix, 333 S.

Inhalt: Short history of manga and anime – Manga and anime vocabulary – Culture clash : East meets West – Adventures with ninjas and schoolgirls : humor and realism – Samurai and shogun : action, war, and historical fiction – Giant robots and nature spirits : science fiction, fantasy, and legends – Understanding fans and fan culture – Draw in a crowd : promotion and programs – Collection development.

Brophy, Philip: *100 Anime*. London: BFI 2005, ix, 262 S. (BFI screen guides.).

Zum japanischen Animationsfilm. Filmographie.

Brown, Steven T. (ed.): *Cinema anime. Critical engagements with Japanese animation*. New York, NY [...]: Palgrave MacMillan 2006, viii, 248 S.

This collection charts the terrain of contemporary Japanese animation, one of the most explosive forms of visual culture to emerge at the crossroads of transnational cultural production in the last twenty-five years. The essays offer bold and insightful engagement with anime's concerns with gender identity, anxieties about body mutation and technological monstrosity, and apocalyptic fantasies. The contributors dismantle the distinction between "high" and "low" culture and offer compelling arguments for the value and importance of the study of anime and popular culture as a key link in the translation from the local to the global.

Inhalt: The Anime Screen / Steven T. Brown – *Part I: Towards a Cultural Politics of Anime* – Excuse Me, Who Are You? Performance, the Gaze, and the Female in the Works of Kon Satoshi / Susan Napier – The Americanization of Anime and Manga: Negotiating Popular Culture / Antonia Levi – The Advent of Meguro Empress: Decoding the Avant-Pop Anime TAMALA 2010 / Tatsumi Takayuki – *Part II: Post-Human Bodies in the Animated Imaginary* – Frankenstein and the Cyborg Metropolis / Sharalyn Orbaugh – Animated Bodies and Cybernetic Selves: The Animatrix and the Question of Post-Humanity / Carl Silvio – The Robots from Takkun's Head: Cyborg Adolescence in FLCL / Brian Ruh – *Part III: Anime and the Limits of Cinema* – The First Time as Farce: Digital Animation and the Repetition of Cinema / Thomas LaMarre – "Such Is the Contrivance of the Cinematograph": Dur(anim)ation, Modernity,

and Edo Culture in Tabaimo's Animated Installations / Livia Monnet. Castellazzi, Davide: *Animeland. viaggio tra i cartoni made in Japan*. Firenze: Tarab 1999, 200 S. (Effetto notte. 7.).

Cavallaro, Dani: *The art of Studio Gainax. Experimentation, style and innovation at the leading edge of anime*. Jefferson, NC [...]: McFarland 2009, vii, 228 S.

Zur Geschichte des japanischen Trickfilmstudios Gainax, 1987-2006. Inhalt: Brief history of Studio Gainax – Royal Space Force: the wings of Honneamise (1987) – Gunbuster (1988) – Nadia: the secret of Blue Water (1990-1991) – Otaku no video (1991) – Neon Genesis Evangelion I-TV series (1995-1996) – Neon Genesis Evangelion II-the movies (1997; 2007-2008) – His and her circumstances (1998-1999) – FLCL (2000) – Mahoromatic-automatic maiden (2001-2002) – Magical shopping arcade Abenobashi (2002) – This ugly yet beautiful world (2004) – Diebuster saga (2004-2006) – Anime magic of Studio Gainax.

Deutsches Filminstitut DIF e.V. / Deutsches Filmmuseum (Hrsg.): *Ganetchú! The Manga Anime Syndrome*. Berlin: Henschel 2008, 274 S. Begleitband zur Ausstellung im Deutschen Filmmuseum Frankfurt.

Drazen, Patrick: *Anime explosion! The what? why? & wow! of Japanese animation*. Berkeley, Cal.: Stone Bridge Press 2003, xvi, 369 S.

Where did Japanese animation come from, and what does it all mean? Written for fans, culture watchers, and perplexed outsiders, this is a tour of the anime megaverse, from older arts and manga traditions to the works of modern directors like Miyazaki and Otomo. Read about anime standbys like giant robots, samurai, furry beasts, high school heroines, and gay/girl/fanboy love--even war and reincarnation, plus all of anime's major themes, styles, and conventions.

Fleming, Jeff: *My reality. Contemporary art and the culture of Japanese animation*. Essays by Jeff Fleming, Susan Lubowsky Talbott & Takashi Murakami. Des Moines, Iowa: Des Moines Art Center / New York: Independent Curators International 2001, 80 S.

Exhibition itinerary: the Brooklyn Museum of Art, Brooklyn, New York, July 28-Oct. 3, 2001 and other locations.

Ghilardi, Marcello (a cura di): *Cuore e acciaio. Estetica dell'animazione giapponese*. Padova: Esedra 2004, 204 S. (Parva. 6.).

Grajdan, Maria: *Das japanische Anime. Versuch einer wissenschaftlichen Annäherung*. Sibiu: Vlg. der Lucian Blaga-Universität 2008, 171 S.

Zuerst als Diss., Universität Sibiu 2006/07.

Hu, Tze-Yue G.: *Frames of Anime. Culture And Image Building*.

Hongkong: Hongkong University Press / London: Eurospan 2010, xiii, 228 S, [6] Taf.

Inhalt: Introduction – Origins of the Japanese Art of Animating – Continuity of Art Forms and Their Visualness – Cultural Thought,

Expressing the Self, and Image-building – Development of Japanese Animation up to the End of the Second World War – Postwar Japanese Animation Development and Toei Animation Studio – Miyazaki and Takahata Anime Cinema – Anime in Asia: A Case of Cultural Imperialism? – Epilogue.

Kelts, Roland: *Japanamerica: How Japanese pop culture has invaded the U.S.*, Basingstoke: Palgrave Macmillan 2006, x, 238 S., 8 Taf.

LaMarre, Thomas: *The anime machine: A media theory of animation.*

Minneapolis, MN: University of Minnesota Press 2009, xxxvii, 385 S.

Inhalt: Multiplanar Image – Cinematism and Animetism – Animation Stand – Compositing – Merely Technological Behavior – Flying Machines – Full Animation – Only a Girl Can Save Us Now – Giving Up the Gun – Exploded View – Relative Movement – Structures of Depth – The Distributive Field – Otaku Imaging – Multiple Frames of Reference – Inner Natures – Full Limited Animation – Girl Computerized – A Face on the Train – The Absence of Sex – Platonic Sex – Perversion – The Spiral Dance of Symptom and Specter – Emergent Positions – Anime Eyes Manga – Conclusion: Patterns of Serialization.

Presents a foundational theory of animation and what it reveals about our relationship to technology. The Anime Machine defines the visual characteristics of anime and the meanings generated by those specifically "animetic" effects-the multiplanar image, the distributive field of vision, exploded projection, modulation, and other techniques of character animation-through close analysis of major films and television series, studios, animators, and directors, as well as Japanese theories of animation. Lamarre first addresses the technology of anime: the cells on which the images are drawn, the animation stand at which the animator works, the layers of drawings in a frame, the techniques of drawing and blurring lines, how characters are made to move. He then examines foundational works of anime, including the films and television series of Miyazaki Hayao and Anno Hideaki, the multimedia art of Murakami Takashi, and CLAMPs manga and anime adaptations, to illuminate the profound connections between animators, characters, spectators, and technology. Working at the intersection of the philosophy of technology and the history of thought, Lamarre explores how anime and its related media entail material orientations and demonstrates concretely how the "animetic machine" encourages a specific approach to thinking about technology and opens new ways for understanding our place in the technologized world around us.

Ledoux, Trish (ed.): *Anime: the first five years of animerica, anime and manga monthly (1992-1997)*. San Francisco, Cal.: Cadence Books 1997, 192 S.

Inhalt: Yoshiyuki Tomino – Rumiko Takahashi – Hayao Miyazaki –



Masamune Shirow – Ryoichi Ikegami – Yukito Kishiro – Yoshiki Takaya – Kosuke Fujishima – Yasuhiro Imagawa – Hiroki Hayashi – Haruka Takachiho – Hiroyuki Kitazume – Shoji Kawamori – Kei Kusunoki – Buichi Terasawa – Mamoru Oshii – Gisaburo Sugii – Leiji Matsumoto – Ryosuke Takahashi – Nanase Okawa.

Ledoux, Trish / Ramney, Doug: *The complete anime guide: Japanese animation video directory & resource guide*. Issaquah, Wash.: Tiger Mountain Press 1995, v, 215 S.

2. ed., [rev., updated, expanded], 1997, viii, 214 S.

Lev, Antonia: *Samurai from outer space: understanding Japanese animation*. Chicago, IL: Open Court 1996, x, 169 S.

2nd ed. 1997.

Napier, Susan J.: *Anime from „Akira“ to „Princess Mononoke“*. *Experiencing contemporary Japanese animation*. Updated ed. [Rev. ed.]. New York, N.Y. [...]: Palgrave Macmillan 2005, xviii, 355 S., [8] Taf.

Inhalt: 1. *Introduction* – Foreword to the Updated Edition – Why Anime? – Anime and Global/Local Identity – 2. *Body, Metamorphosis, Identity* – Akira and Ranma ½ : The Monstrous Adolescent – Controlling Bodies: The Body in Pornographic Anime – Ghosts and Machines: The Technological Body – Doll Parts: Technology and the Body in Ghost in the Shell – Stray: Gender Panics, Masculine Crises, and Fantasy – 3. *Magical Girls and Fantasy Worlds* – The Enchantment of Estrangement: The Shojo in the World of Miyazaki Hayao – Now You See Her, Now You Don't: The Disappearing Shojo – Carnival and Conservatism in Romantic Comedy – 4. *Remaking Master Narratives: Anime Confronts History* – No More Words: Barefoot Gen, Grave of Fireflies, and "Victim's History" – Princess Mononoke : Fantasy, the Feminine, and the Myth of "Progress" – Waiting for the End of the World: Apocalyptic Identity – Elegies.

Zuerst als: *Anime from „Akira“ to „Howl's Moving Castle“*. [...] New York, NY: Palgrave Macmillan 2001.

Napier, Susan: *From impressionism to anime: Japan as fantasy and fan cult in the mind of the West*, Basingstoke: Palgrave Macmillan 2007, xii, 258 S.

Inhalt: Introduction: Orientalism, (soft) Power and Pleasure --Japonisme from Monet to Van Gogh: Above all to make you see? --Mon Semblable! Mon Frere: Collecting, Doubling and Mirroring Japan in England and America 1878-1941 – Paths of Power: Japan as Utopia and Dystopia in the Postwar American Imagination – The Dark Heart of Fantasy: Japanese Women in the Eyes of the Western Male – 90's and Beyond: Japanese Fantasy Takes Wing --Anime Nation: Cons, Cosplay and (Sub) Cultural Capital --Differing Destinations: Cultural Identification, Orientalism, and Soft Power in 21st Century Anime Fandom --In Search of Sacred Space? Anime Fandom and MiyazakiWorld --Conclusion: From Fans to Fandom.

Papp, Zília: *Anime and its roots in early Japanese monster art.*

Folkestone: Global Oriental 2010, xiii, 180 S.

Patten, Fred: *Watching Anime, Reading Manga: 25 Years of Essays and Reviews.* Berkeley, CA: Stone Bridge Press 2004, 383 S.

Pellitteri, Marco: *The dragon and the dazzle. Models, strategies and identities of Japanese Imagination. A European perspective.* With an essay by Jean-Marie Bouissou. Latina: Tunué 2010, xli, 689 S.

Über die japanische Animationskultur (Manga) und den japanischen Zeichentrickfilm. Inhalt: Comic books, strips, etc. – History and criticism / Animated television programs – History and criticism / Popular culture – Japanese influences.

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

Poitras, Gilles: *Anime essentials - every thing a fan needs to know.*

Berkeley, Cal.: Stone Bridge Press 2001, 127 S.

Robinson, Chris: *Japanese animation. Time out of mind.* New Barnet, Herts: Libbey Publishing [...] 2010, x, 142 S.

Schodt, Frederik L.: *Manga! Manga! The world of Japanese comics.*

Tokyo/New York: Kodansha International [distrib. in the U.S. Harper & Row] 1983.

Repr.: Tokyo [...]: Kodansha International 1998, 260 S.

Steff, Josef / Tamplin, Tristan D. (eds.): *Anime and philosophy. Wide eyed wonder.* Chicago, Ill.: Open Court 2010, xviii, 348 S. (Popular culture and philosophy. 47.).

Zum japanischen Anime.

Inhalt: Accidental Anime – Body. Take a Ride on the Catbus – The Making of Killer Cuties – Just a Ghost in a Shell? – Mind. I Am Tetsuo – The CPU Has Its Reasons – Eye Am – Spirit. Nothing that Happens Is Ever Forgotten – Did Santa Die on the Cross? – Does the End of the World Justify Being Cruel? – Conflict. Just War Is No Gouf – The Search for Vengeance – The Possibility of Perfection – Heroes. Alchemic Heroes – Astro Boy and the Atomic Age – Grave of the Child Hero – Devils. 16. Human Alchemy and the Deadly Sins of Capitalism – Everything You Never Wanted to Know about Sex and Were Afraid to Watch – The Devil Within – Future Perfect. Cyborg Songs for an Existential Crisis – The Technological Path to Transcendence – It's the End of the Species as We Know It, and I Feel Anxious – Alternate Ending: Bide Your Time and Hold Out Hope.

## **Kanada**

### *Bibliographie:*

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.).

Bastiancich, Alfio (a cura di): *Immagine per immagine: Cinema di animazione al National Film Board of Canada*. Milano: Azzurra 1989, 126 S.

Coté, Guy L.: *Le cinéma image par image à l'Office national du film, Canada*. [Ottawa]: ONF 1956, 27 S.

Edition revue et augmentée 1958.

Falardeau, Mira: *Histoire du cinéma d'animation au Québec. Essai*.

Montréal: Typo 2006, 186 S. (Typo. Essai.).

National Film Board of Canada. Animation Studio: *Répertoire des films produits par le Studio d'animation du Programme français de l'Office national du film du Canada, 1966-1991*. [...] Montréal: Le Studio = The Studio 1991, 37 S.

*Portrait d'un studio d'animation: L'art et le cinéma image par image*.

Montréal: Studio Français d'Animation de l'Office National du Film du Canada 1983, 94 S.

### **Niederlande**

Peters, Mette / Barten, Egbert: *Meestal in't verborgene: Animatiefilm in Nederland, 1940-1945*. Abcoude; Tilburg: Uniepers / Nederlands Instituut voor Animatiefilm 2000, 128 S.

### **Österreich**

Association Internationale du Film d'Animation (Hrsg.): *Animationsfilm in Österreich*. Recherche, Filmausw. u. Koordination: Thomas Renoldner [...]. Wien: ASIFA 2004ff.

1. 1900-1970, 2004, 64 S.

Baker, Mirjam: *Animationsausbildung in Österreich. Eine Analyse der aktuellen Situation*. Diplomarb., St. Pölten: FH-Stg. Telekommunikation und Medien, 2010, 123 Bl.

Bruckner, Franziska: *Malerei in Bewegung. Studio für experimentellen Animationsfilm an der Universität für Angewandte Kunst Wien*. Wien: Springer 2011, 199 S.

Dewald, Christian / Groschup, Sabine / Mattuschka, Mara / Renoldner, Thomas (Hg.): *Die Kunst des Einzelbilds. Animationsfilm in Österreich von 1832 bis heute*. Wien: Filmarchiv Austria 2010, 400 S.

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

Renoldner, Thomas / Frischengruber, Lisa: *Animated Films in Austria. Part I: 1900–1970*. Wien: Asifa-Austria 2008, 35 S.

### **Pazifik**

Lent, John A. (ed.): *Animation in Asia and the Pacific*. Eastleigh: John Libbey 2001, X, 270 S.

Inhalt: Animation in China – Vignette: Te Wei's Life and Work – Vignette: A Da, China's Animated Open Door to the West – Vignette: Zhan Tong, A

Stickler to the Chinese Style – New Myths for the Millennium: Japanese Animation – Vignette: Memory of an Animated Couple: Renzo and Sayoko Kinoshita – Anime in the United States – The Development of the Japanese Animation Audience in the United Kingdom and France – Vignette: Anime and Manga in Parts of Asia and Latin America – Animation: A Short But Robust Life – Vignette: Shin Dong Hun and Korea's 'Miserable' Animation Beginnings – The 'Art' Movement Between Frames in Hong Kong Animation – Vignette: The First US-Mongolian Co-Production: Genghis Khan – James Wang and His Crazy Climb to Taiwan's Cuckoo's Nest – The History of Malaysian Animated Cartoons – Vignette: Notes of a Cartoonist Temporarily Turned Animator – Animation in Singapore – Animating the Nation: Animation and Development in the Philippines – Vignette: Dwi Koendoro and His Quest for Viable Indonesian Animation – Thai Animation, Almost a One-Man Show – Vietnamese Animation: A Preliminary Look – Animation in the Subcontinent – Australian and New Zealand Animation – Animation for Development in South Asia – Overseas Animation Production in Asia.

## **Polen**

*Filmographie:*

*Polish animated films. / Polskie filmy animowane.* Warszawa: Film Polski 1967-1972.

Spali ska-Mazur, Joanna: *Inwencje i kontynuacje Polski autorski film animowany w latach 1980-1990.* Opole: Wydawn. Uniw. Opolskiego 2009, 186 S., [6] Taf. (Studia i Monografie / Uniwersytet Opolski, Opolskie Towarzystwo Przyjaciół Nauk. 424.).

Geschichte des polnischen Animationsfilms, 1980-1990.

## **Schweden**

Andersson, Lars Gustaf / Sundholm, John] / Widding, Astrid Söderbergh: *A History of Swedish Experimental Film Culture: From Early Animation to Video Art.* Stockholm: National Library of Sweden // New Barnet, Herts.: John Libbey Publishing / Bloomington, IN: Distributed in North America by Indiana University Press 2010, 248 S. (Mediehistoriskt arkiv. 17.).

Art film in Sweden from early cinema to the digital age – This first-ever study of Swedish experimental film represents the results of a Swedish Research Council initiative in 2006-2008. The essays address the institutions, filmmakers, and films important to the history of experimental film in Sweden, and place this history in larger artistic and socio-cultural contexts. The authors look at the work of the Independent Film Group, regional Fluxus groups, E.A.T., and figures such as Viking Eggeling, Rune Hagberg, Pontus Hultén, Öyvind Fahlström, Leo Reis, Bo Jonsson, and Åke Karlung.

Heine, Susanne / Enquist, Lena / Lysander, Elisabeth: *Animated films for*

*children and young people from the Swedish Film Institute.* Stockholm: Svenska Filminstitutet 1989, 34 S.

Jungstedt, Torsten: *Kapten Grogg och hans vänner... som alla var med om den tecknade svenska stumfilmen.* Stockholm: Sveriges radios förlag 1973, 272 S. (Svenska filminstitutet. Dokumentationsavdelningen. Skrifter. 14.).

Engl.: *Captain Grogg and his friends: About Victor Bergdahl, Emil Aoberg, M. R. Liljequist to the Animated Swedish Silent Film.* Stockholm: Svenska filminstitutet 1973.

Lillieborg, Claes-Göran: *Schwedischer Animationsfilm – auf dem Weg in ein goldenes Zeitalter? Ein kurzer Überblick über schwedische Animation heute.* Stockholm: Svenska Film Institutet 1982, 7 S. (Aktuelle Informationen aus Schweden. 296.).

Marko-Nord, Adam: *Den svenska animationsbranschen: En rapport.* Stockholm: Svenska filminstitutet 2005, 27 S.

### **Schweiz**

Edera, Bruno: *Histoire du cinéma suisse d'animation.* Lausanne: La Cinémathèque Suisse / Yverdon: Cinémathèque-Travelling 1978, 247 S. (Travelling. 51/52.).

Gasser, Christian: *animation.ch. Vielfalt und Visionen im Schweizer Animationsfilm. / Vision and Versatility in Swiss Animated Film.* Hrsg. von Hochschule Luzern [...]. Sulgen: Benteli 2011, 312 S.

~~Dt.Engl. Die zwanzig Schweizer Filmschaffenden, die der Band vorstellt, stehen für die Vielfalt und die Eigenständigkeit des heutigen Schaffens, vom experimentellen Kurzfilm bis zum Werbespot, vom Autorenkurzfilm bis zur Fernsehserie, vom Kinofilm bis zur Animation in der Kunst. Ähnlich vielfältig sind die Techniken, mit denen sie arbeiten: vom klassischen Zeichentrick über Knetanimation, Lege, Sach- und Puppentrick bis zur Computeranimation. Ein Schwerpunkt ist die Dokumentation der Produktion: Zum einen werden die verschiedenen Arbeitsschritte in den unterschiedlichsten Techniken dokumentiert, von ersten Skizzen und Modellen über Storyboards bis hin zum endgültigen Filmbild. Zum anderen vermitteln detaillierte Bildsequenzen einen guten Eindruck von Erzählweise, Dramaturgie, Bildsprache, Inhalten und Atmosphären in den wichtigsten Werken der einzelnen Filmschaffenden.~~

### **Serbokration**

Zani, Ivo: *Kako bi trebali govoriti hrvatski magarci? O sociolingvističkim animiranim filmovima.* Zagreb: Algoritam 2009, 200 S.

Zum Sprachgebrauch im serbokroatischen Animationsfilm.

### **Slowakei**

Urc, Rudolf / Veselý, Marian / Macek, Václav (Hrsg.): *Slovenský animovaný film.* Bratislava: Nadácia FOTOFO 1994, 210 S.

Zum slowakischen Animationsfilm.

### **Sowjetunion**

Ade, Albrecht (Hrsg.): *Sowjetischer Trickfilm*. Ausstellung, Filmshow.

Eine Ausstellung des Instituts für Auslandsbeziehungen, Stuttgart.

Stuttgart: Inst. für Auslandsbeziehungen [ca. 1988], 60 S.

MacFadyen, David: *Yellow crocodiles and blue oranges. Russian*

*animated film since World War Two*. Montreal: McGill-Queen's

University Press 2005, xx, 256 S.

Inhalt: Introduction: Socialism and the Big-Hearted Silliness of Soviet

Popular Culture – 1. *The Philosophy and Socialist Status of the Animated*

*Epoche* – Is the Philosophy of Soviet Animation an Anomaly? –

Cartography: Mapping the Status of Phenomenology in the Soviet Union

– 2. *The Provenance of Animated Phenomenology* – Several Paradoxes of

Soviet Realism and Disney's Unexpected Alternative – The Annals of

Soviet Animation: Consciousness versus Historicism: From World War

Two until 1970 – From 1970 to the Present – 3. *Journalism and the Vox*

*Populi* – Realism: The Press and Public Respond – Originality: Innovation

and the Tenacity of Logocentrism and Profiteering – Humour: Minor

Modes and Major Politics – Music: The Remarkable, Kind Laws of the

"Land of Animation".

### **Sozialistische Länder**

Lichtenstein, Manfred (Zusammenstellung u. Red.): *Animationsfilm*

*sozialistischer Länder*. Berlin: Staatliches Filmarchiv der DDR 1978, 212,

[36] S.

### **Spanien**

Martínez Barnuevo, María Luisa: *El largometraje de animación español:*

*análisis y evaluación*, Madrid: Sociedad General de Autores y Editores

2008, 260 S. (Datautor.).

### **Tschechoslowakei**

Dutka, Edgar: *Scenáristika animovaného filmu. Minimum z historie české*

*animace*. 2., rozs. vyd. V Praze: Akad. Múzických Umení 2006, 137 S., [2]

Taf. (AMU = DAMU + FAMU + HAMU.).

Zur Geschichte des tschechischen Animationsfilms.

Kacor, Miroslav / Podhradský, Michal / Mertová, Michaela: *Zlatý vek*

*české loutkové animace*. Praha: Mladá Fronta 2010, 221 S.

Geschichte des Animationsfilms in den böhmischen Ländern, 1945-2005.

Kolman, Vladimír: *Vom Millionär, der die Sonne stahl. Geschichte des*

*tschechoslowakischen Animationsfilms*. Aus d. Tschech. von Hans-

Joachim Schlegel. Frankfurt: Deutsches Filmmuseum 1981, 120 S.

Anlässlich d. Ausstellung "Tschechoslowakischer Zeichentrick- u.

Puppentrickfilm", 5.-27. September 1981 in Zsarb. mit d. Zentralkommission

d. Tschechoslowakischen Films.

Wechsler, Jeffrey (Organis.): *Krátký film. The art of Czechoslovak*

*animation*. [Texte v.] Pos, Jan / Beckerman, Howard. New Brunswick, N.J. Jane Voorhees Zimmerli Art Museum, Rutgers 1991, xvi, 32 S.  
Ausstellungskatalog: Jane Voorhees Zimmerli Art Museum, March 10 - July 2, 1991; University of Arizona Museum of Art, Tucson, Arizona, August 20 - September 30, 1991 ; Joslyn Art Museum, Omaha, Nebraska, November 23, 1991 - January 19, 1992. / with essays by Jan Poš and Howard Beckerman. Exhibition organized by Jeffrey Wechsler.

## **USA**

### *Bibliographie:*

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 S. (Bibliographies and Indexes in Popular Culture. 3.).

### *Filmographie:*

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.

### *Filmographie:*

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.

Barrier, J. Michael: *Hollywood cartoons. American animation in its golden age*. New York [...]: Oxford University Press 1999, xviii, 648 S.

Geschichte des US-Zeichentrickfilms, 1930-1966.

Barrier, Michael J.: *Building a better mouse. Fifty years of animation*.

[Catalog of an exhibition at the Library of Congress, November 21, 1978-January 30, 1979.] Washington: Library of Congress 1978, 38 S.

Canemaker, John: *Before the animation begins: The art and lives of Disney inspirational sketch artists*. New York: Hyperion 1996, xiii, 209 S.

Inhalt: Seeking Inspiration – Albert Hurter – Ferdinand Horvath – Gustaf Tenggren – Joe Grant and the Character Model Department – James Bodrero – Kay Nielsen – Fantastic Fantasia – Bianca Majolie – Sylvia Moberly-Holland – Mary Blair – Tyrus Wong – David Hall – Eyvind Earle – Ken Anderson – New Age Inspirations.

Cohen, Karl F.: *Forbidden animation. Censored cartoons and blacklisted animators in America*. Jefferson, NC [...]: McFarland 1997, 230 S.

Inhalt: Censorship of Theatrical Animation – Racism and Resistance:

Stereotypes in Animation – Uncensored Animation – Censoring Animation on Television – Blacklisted Animators.

Crafton, Donald: *Before Mickey: The animated film 1898-1928*, Cambridge, MA / London: The MIT Press 1984, xx, 413 S.

Frierson, Michael: *Clay animation: American highlights 1908 to the present*. New York: Twayne / Toronto: Maxwell Macmillan 1994, xvi, 278 S. (Twayne's filmmakers series.).

Gifford, Denis: *American animated films: The silent era, 1897-1929*.

Jefferson, N.C.: McFarland 1990, xvi, 208 S..

Kanfer, Stefan: *Serious business: The art and commerce of animation in America from Betty Boop to „Toy Story“*. New York: Scribner 1997, 256 S., 8 Taf.

Repr.: New York : Da Capo Press 1999.

Lehman, Christopher P.: *American animated cartoons of the Vietnam era. A study of social commentary in films and television programs, 1961-1973*. Jefferson, NC [...]: McFarland 2007, viii, 223 S.

This work discusses the evolution of U.S. animation from militaristic and violent, to more liberal and pacifist, and the role of the Vietnam War in this development.

Lehman, Christopher P.: *The Colored cartoon. Black representation in American animated short films, 1907-1954*. Amherst: University of Massachusetts Press 2007, 137 S.

Inhalt: The Blackness of Animation – The Silent Era – The Arrival of Sound – Black Characterizations --ßFred ‚Tex‘ Avery and ‚Trickster‘ Animation – Black Representation and World War II Political Concerns – African American Representation and Changing Race Relations – United Productions and the End of Animated Black Representation – The Legacy of African American Expression.

Maltin, Leonard: *Of mice and magic. A history of American animated cartoons*. New York: McGraw-Hill 1980, ix, 470 p., [8] S.

New, updated ed. New York: Crown 1984.

Rev. ed. New York: New American Library 1987, ix, 485 S. (A Plume book.).

Dt.: *Der klassische amerikanische Zeichentrickfilm. Der berühmteste Film der Welt und seine Geschichte*. Übers.: Bernd Eckhardt, Claudia Walter.

München: Heyne 1982, 591 S. (Heyne-Filmbibliothek. 42.).

Mittell, Jason: *Genre and television: From cop shows to cartoons in American culture*. New York: Routledge 2004, xviii, 238 S.

Inhalt: Television Genres as Cultural Categories – Before the Scandals- Genre Historiography and the Cultural History of the Quiz Show – From Saturday Morning to Around the Clock-The Industrial Practices of TelevisionßCartoons – Audiences Talk Genres-Talk Shows and the Intersections of Taste and Identity – Policing Genres-Dragnet's Texts and Generic Contexts – Making Fun of Genres-The Politics of Parody and



Genre Mixing in Soap and *The Simpsons*.

Peary, Danny / Peary, Gerald (eds.): *The American animated cartoon: A critical anthology*. New York: Dutton, 1980, ix, 310 S. (A Dutton paperback.).

Shull, Michael S. / Wilt, David E.: *Doing their bit. Wartime American animated short films, 1939-1945*. Jefferson, NC [...]: McFarland 1987, x, 198 S.

Smoodin, Eric Loren: *Animating culture: Hollywood cartoons from the sound era. Communications, media, and culture*. New Brunswick, N.J. Rutgers University Press 1993, xvi, 216 S. (Rutgers series in communications, media and culture.).

Solomon, Charles: *Les pionniers du dessin animé américain*. Paris: Dreamland Éd. 1996, 128 S. (Coll. Image par image pocket.).

Wells, Paul: *Animation and America*, New Brunswick, NJ: Rutgers University Press / Edinburgh: Edinburgh University Press 2002, vi, 185 S.

## **7. Einzelne Autoren des Animationsfilm**

Giesen, Rolf: *Special effects artists: A worldwide biographical dictionary of the pre-digital era with a filmography*. Jefferson, N.C.: McFarland 2008, vii, 256 S.

Halas, John: *Masters of animation*. London: BBC Books 1987, 136 S. Auch: Topsfield, Mass.: Salem House 1987.

Jackson, Kathy Merlock (ed.): *Walt Disney: Conversations*. Jackson: University Press of Mississippi 2006, xxvii, 143 S. (Conversations with comic artists series.).

Walther, Hans / Postema, Paul (eds.): *Geanimeerde gesprekken. Interviews met animatiefilmers*. Tilburg: Nederlands Instituut voor Animatiefilm 2006, 294 S.

### **Alexeieff, Alexandre**

Bendazzi, Giannalberto (sous la direction de): *Alexeieff. itinéraire d'un maître*. Annecy: Centre international du cinéma d'animation 2001, 318 S.

### **Avery, Tex**

Adamson, Joe: *Tex Avery, king of cartoons*. New York: Popular Library 1975, 237 S. (The Big apple film series.).

Repr.: New York: Da Capo Press 1985.

Benayoun, Robert: *Le mystère Tex Avery*. Paris: Editions du Seuil 1988, 120 S. ((Points. Virgule. 57.).

Brion, Patrick: *Tex Avery (1908-1980). Dessins, croquis, études*. Documents réunis et présentés par Patrick Brion. Paris: Nathan 1988, unpag. (Nathan image.).

Brion, Patrick [...]: *Tex Avery*. Paris: Chêne 1984, 173 S. (Coll. Cinéma de

toujours.).

Dt.: *Tex Avery*. Herrsching: Schuler 1986, 175 S.

Canemaker, John. *Tex Avery: The MGM years, 1942-1955*. Atlanta/Kansas City, Mo.: Turner Pub. [distributed by Andrews and McMeel] 1996.

Repr.: North Dighton, Ma.: JG Press 1998, 208 S.

Duchêne, Alain: *Tex Avery, à faire hurler les loups!* Paris: Dreamland 1997, 167 S. (Coll. Image par image pocket. 4.).

Duguet, Marion: *Psychopathologie de l'image archaïque du corps. Corps et archaïque dans les dessins animés de Tex Avery*. Thèse d'exercice, Université du droit et de la santé (Lille 2). Université de soutenance, Médecine 2006, 103 S.

Esquenazi, Jean-Pierre: *Configurations d'espace-temps dans "Cock-a-doodle dog" de Tex Avery*. Thèse, Mémoire de DERCAV, Études et recherche cinématographiques et audiovisuelles, Paris 3 1989, 115 Bl.

Fadda, Michele / Liberti, Fabrizio (a cura di): *What's up, Tex? Il cinema di Tex Avery*. Torino: Lindau 1998, 56 S.

Published on the occasion of a film retrospective held during the Bergamo Film Meeting, March 14-22, 1998, the 16th "mostra internazionale del cinema d'essai".

Floquet, Pierre: *Le langage comique de Tex Avery. Dix années de création à la MGM, 1942-1951*. Paris: Harmattan 2009, 311 S. (Collection "Cinemas d'animations").

Forstmann, Elisabeth: *Figuration et désir dans le cinéma de Tex Avery*. Thèse: Mémoire de Maîtrise, Etudes cinématographiques (DERCAV), Paris III 2000, 177 S.

Gourbeille-Deleuil, Patricia: *Le cinéma d'animation de Tex Avery, (1908-1980). De la technique à la thématique*. Thèse Doctorat, Linguistique, Langue et Discours, Lyon III 1993, 496 Bl.

Lambert, Pierre: *Tex Avery. L'Art de Tex Avery au studio MGM*. [S.l.]: Démons et Merveilles 1993, 224 S.

Lenburg, Jeff: *Tex Avery. Hollywood's master of screwball cartoons*. New York: Chelsea House / London: Eurospan [distributor] 2011, 125 S. (Legends of animation.).

Inhalt: The birth of a cartoon revolutionary – Unleashing the lunacy at Warner Bros. – Plain Daffy – Falling off a cartoon cliff – Roaring back at MGM – Screwball with a purpose – One last splash of buffoonery.

Maillet, Sandrine: *Le comique et l'érotisme chez Tex Avery*. Thèse, Mémoire de Maîtrise, Etudes théâtrales, Paris III 1992, 78 Bl.

Michel, Henri: *Sphère orale et denture dans les dessins animés de Tex Avery*. Thèse, Lille: Université de soutenance 2002, 94 Bl.

Place-Verghnes, Floriane: *Tex Avery - a unique legacy (1942-1955)*.

Eastleigh: Libbey 2006, viii, 214 S.

*Tex Avery - la folie du cartoon*. Enghien: Artefact 1980, 112 S.

(Fantasmagorie. 1.).

Dossier consacré au réalisateur de dessins animés Tex Avery : bio-filmographie, films, propos, photogrammes de "Lonesome Lenny", tableau synoptique : Tex Avery en son temps. Nombreuses illustrations extraites des films de Tex Avery.

### **Barbera, Joseph**

Barbera, Joseph: *My life in 'toons: From Flatbush to Bedrock in under a century*. Atlanta, GA/Kansas City, Mo.: Turner Pub., distrib. by Andrews and McMeel 1994, 250 S.

Brion, Patrick: *Tom et Jerry*. Paris: Chêne 1987, 176 S. (Cinéma de toujours.).

Hanna, William / Barbera, Joseph: *Familie Feuerstein + Co. Die tollsten Fernseh-Comics mit Familie Feuerstein & Co., Barney, Yogi Bär, dem Superkater und vielen anderen lustigen Trickfilm-Comic-Stars!* Bad Vilbel: Condor-Verlag 1981, 192 S. Condor-Super-Pocket. 1.).

Lenburg, Jeff: *William Hanna and Joseph Barbera - the sultans of Saturday morning*. New York: Chelsea House / London : Eurospan 2011, 167 S. (Legends of animation.).

Inhalt: The accidental artist – The incessant doodler and dreamer – Chasing their cartoon dreams – Fathering filmdom's most famous cat and mouse – Blazing a new path – Conquering prime-time with America's favorite prehistoric family – Changing the face of Saturday morning television – New beginnings.

Mallory, Michael: *Hanna-Barbera cartoons*. London: Virgin 1999, 239 S.

Sennett, Ted / Hanna, William: *The art of Hanna-Barbera. Fifty years of creativity*. New York, NY: Viking Penguin 1989, xiv, 270 S. (Viking studio books.).

### **Blackton, Stuart**

Trimble, Marian Blackton: *J. Stuart Blackton: A personal biography by his daughter*. Metuchen, N.J. Scarecrow Press, 1985, viii, 210 S. ( Filmmakers no. 7.).

### **Blair, Mary**

Canemaker, John: *The art and flair of Mary Blair: An appreciation*. New York: Disney Editions 2003, xiii, 110 S.

Kiburi, Sutajio (cur.): *The colors of Mary Blair. / Mear burea ten*. [Katalog zu einer Ausstellung, 18.7.-4.10.2009.] T ky : Nihonterebih s m 2009, 302 S.

Text in japan. und engl.

### **Bluth, Don**

Bluth, Don: *Don Bluth's the art of animation drawing*. Milwaukie, Oreg.: DH 2005, 112 S.

Cawley, John: *The animated films of Don Bluth*. New York: Image Publishing 1991, 156 S.

## **Bozzetto, Bruno**

Bendazzi, Giannalberto / de Berti, Raffaele (a cura di): *La fabbrica dell'animazione Bruno Bozzetto nell'industria culturale italiana*. Milano: Il castoro, 2003, 168 S., 8 Taf. (Quaderni Fondazione Cineteca Italiana.).

Boscarino, Antonio Vincenzo: *L'estetica di Bruno Bozzetto. Teoria e prassi tra movimento e spettacolo*. Roma: Bulzoni 2002, 190 S. (Biblioteca di cultura. 640.).

## **Cohl, Emile**

*Chefs-d'oeuvre du muet, 1895-1930. Léonce Perret. Émile Cohl*. Joinville-Le-Pont: [Cinémathèque Gaumont] [1990], 12 S.

Crafton, Donald: *Emile Cohl, caricature, and film*. Princeton. NJ: Princeton University Press 1990, xvi, 404 S.

Basierend auf Craftons Dissertation: *Emile Cohl and the origins of the animated film*. Ph.D. Thesis, Yale University 1977.

Cosandey, Roland / Montanaro, Carlo: *Les beaux-arts mystérieux*.

Catalogue descriptif de l'oeuvre préservée d'Emile Cohl, à l'occasion de la rétrospective Emile Cohl prés. par Le Giornate del Cinema Muto.

Pordenone: Le Giornate del Cinema Muto 1990, 83 S.

Courtet-Cohl, Pierre / Gérin, Bernard: *Émile Cohl, l'inventeur du dessin animé. Émile Cohl, l'agitateur aux mille images*. Sophia-Antipolis: Omniscience 2008, 165 S., 2 DVD.

Auch u.d.T.: *Émile Cohl. L'Inventeur du dessin animé*. [Multimedia multisupport] Préface de Isao Takahata. Sophia-Antipolis: Omniscience 2008, 167 S., 2 DVDs.

d'Allemagne, Henry René / Lemaire, Eugène: *Émile Cohl (Émile Courtet): Créateur du dessin animé sur pellicule cinématographique*. Paris: Société d'Encouragement pour l'Industrie Nationale 1937.

Separatdruck aus: *Société d'Encouragement pour l'Industrie Nationale, Paris. Bulletin*, mars-avril 1937, S. 113-116, 151-175.

Fontane, Charles: *Un maître de la caricature, And. Gill, 1840-1885*.

Préface de C. Léandre, lettre d'Émile Cohl. Paris: Éditions de l'Ibis [1927].

Maillet, Raymond: *Émile Cohl cinématographe, 1857-1938*. Exposition commémorant le 50e anniversaire de la mort d'Émile Cohl, pionnier du cinéma d'animation français, du 2 novembre au 11 décembre 1988.

Montréal: Cinémathèque québécoise 1988, 26 S.

Vignaux, Valérie (sous la dir. de): *Émile Cohl*. Avec la collaboration de Pierre Courtet-Cohl. Paris: Association française de recherche sur l'histoire du cinéma 2008, 359 S. (1895. 53.).

Online: <http://1895.revues.org/2163>.

Vimenet, Pascal (coord.): *Emile Cohl*. Textes de Mario de Blois, Catherine Charpin, Pierre Courtet-Cohl [...]. Annecy : Editions de l'oeil / Musée-château d'Annecy 2008, 264 S. (Les animés.).

## **Cristiani, Quirino**

Bendazzi, Giannalberto: *Due volte l'oceano. Vita di Quirino Cristiani pioniere del cinema d'animazione*. Firenze: La Casa Usher 1983, 138 S. (Saggi. 13.).

Span.: *Quirino Cristiani, pionero del cine de animación. Dos veces el océano*. Buenos Aires: Ediciones de la Flor 2008, 191 S. (Colección Personas.).

Bendazzi, Giannalberto: *L'uomo che anticipò Disney. Il cinema d'animazione di Quirino Cristiani*. Con uno scritto di John Halas. Latina: Tunué 2007, viii, 127 S. (Lapilli. 11.).

## **Diehl, Paul / Diehl, Ferdinand / Diehl, Hermann**

Dietrich, Daniela (Red.): *Mecki - Märchen & Schnurren. Die Puppenfilme der Gebrüder Diehl*. Ausstellung - Retrospektive, Deutsches Filmmuseum, 19. November 1994 bis 15. Januar 1995. Deutsches Filmmuseum in Zsarb. mit der Adolf und Luisa Haeuser-Stiftung für Kunst und Denkmalpfleg. Frankfurt: Deutsches Filmmuseum 1994, 144 S. Schreiber, Justina: *Der Wettlauf zwischen dem Hasen und dem Igel. Die Märchenfilme der Gebrüder Diehl in den 30er Jahren*. München: Bayerischer Rundfunk 1994, 13 S. (Bayern - Land und Leute.).

## **Disney, Walt**

### *Bibliographie:*

Merlock Jackson, Kathy: *Walt Disney. A bio-bibliography*. Westport, Conn. [...]: Greenwood Press 1993, xi, 347 S. (Popular culture bio-bibliographies.).

### *Lexikon:*

Smith, Dave: *The Official Encyclopedia – Disney A to Z*. New York, NY: Hyperion 1996, vi, 564 S.

Erw. Neuausg.: *Disney A to Z - the updated official encyclopedia*. New York: Hyperion 1998, vi, 633, [16] S.

Allan, Robin: *Walt Disney and Europe: European influences on the animated feature films of Walt Disney*. London; Bloomington: John Libbe / Indiana University Press 1999, xvi, 48, 304 S.

Amidi, Amid: *Cartoon Modern: Style and Design in Fifties Animation*. San Francisco: Chronicle Books 2006, 200 S.

Between the classic films of Walt Disney in the 1940s and the televised cartoon revolution of the 1960s was a critical period in the history of animation. Amid Amidi, of the influential Animation Blast magazine and CartoonBrew blog, charts the evolution of the modern style in animation, which largely discarded the 'lifelike' aesthetic for a more graphic and often abstract approach. Abundantly found in commercials, industrial and educational films, fair and expo infotainment, and more, this quickly popular cartoon modernism shared much with the painting and graphic design movements of the era. Showcasing hundreds of rare

and forgotten sketches, model boards, cels, and film stills, *Cartoon Modern* is a thoroughly researched, eye-popping, and delightful account of a vital decade of animation design.

Barrier, J. Michael: *The animated man. A life of Walt Disney*. Berkeley, Cal. [...]: University of California Press 2007, xviii, 393, [16] S.

Inhalt: Introduction : "It's all me" – "The pet in the family" : on the farm and in the city, 1901-1923 – "A cute idea" : the self-taught filmmaker, 1923-1928 – "You've got to really be Minnie" : building a better mouse, 1928-1933 – "This character was a live person" : the leap to feature films, 1934-1938 – "A drawing factory" : ambition's price, 1938-1941 – "A queer, quick, delightful gink" : on a treadmill, 1941-1947 – "Caprices and spurts of childishness" : escaping from animation, 1947-1953 – "He was interested in something else" : escaping from film, 1953-1959 – "This is where I am happy" : restless in the Magic Kingdom, 1959-1965 – "He drove himself right up to the end" : dreaming of a nightmare city, 1965-1966 – Afterword: "Let's never not be a silly company".

Bell, Elizabeth / Haas, Lynda / Sells, Laura (eds.): *From mouse to mermaid: The politics of film, gender, and culture*. Bloomington: Indiana University Press 1995, xi, 264 S.

Benayoun, Robert: *Le dessin animé après Walt Disney*. Paris: J.-J. Pauvert 1961, 173 S.

Byrne, Eleanor / McQuillan, Martin: *Deconstructing Disney*. London: Pluto Press 1999, vii, 209 S.

Canemaker, John: *Paper dreams. The art & artists of Disney storyboards*. New York: Hyperion 1999, xiv, 272 S.

Canemaker, John: *Walt Disney's nine old men and the art of animation*. New York: Disney Editions / London: Turnaround 2001, viii, 308 S.

Davis, Amy M.: *Good girls and wicked witches. Women in Disney's feature animation*. Eastleigh [...]: John Libbey 2006, vi, 274 S.

Über das Frauenbild in Disney-Filmen, 1937-2004.

Re-examines the notion that Disney heroines are rewarded for passivity. Davis proceeds from the assumption that, in their representations of femininity, Disney films both reflected and helped shape the attitudes of the wider society, both at the time of their first release and subsequently. Analyzing the construction of (mainly human) female characters in the animated films of the Walt Disney Studio between 1937 and 2001, she attempts to establish the extent to which these characterizations were shaped by wider popular stereotypes. Davis argues that it is within the most constructed of all moving images of the female form - ~~the heroine of the animated film~~ - that the most telling aspects of Woman as the subject of Hollywood iconography and cultural ideas of American womanhood are to be found.

Rev. (Karen Hollinger) in: *American Studies* 48,2, Summer 2007, S. 75-76.

Finch, Christopher: *The art of Walt Disney; from Mickey Mouse to the Magic Kingdoms*. New York: Abrams 1973, 458 S.

Repr.: New York: Abradale Press 1983.

Rev. and expanded ed. New York: Abrams 2004.

Dt.: *Walt Disney - sein Leben - seine Kunst*. Übers.: Renate Witting.

Stuttgart: Ehapa-Verlag 1984, 457 S.

Kurzausgabe: New concise ed. New York: Abrams [1975], 160 S.

Holl. Ausg.: *Walt Disney. Van Mickey Mouse tot Disneyland*. Vert. uit het Amerikaans door Ron Kaal. Red. H. J. Scheepmaker. Amsterdam:

Landshoff 1975, 160 S.

Finch, Christopher: *Walt Disney's America*. New York: Abbeville Press 1978, 301 S.

Giroux, Henry Armand: *The mouse that roared: Disney and the end of innocence*. Lanham, Md.: Rowman & Littlefield 1999, 186 S. ( Culture and education series.).

Girveau, Bruno (éd.): *Il était une fois Walt Disney, aux sources de l'art des studios Disney*. [Katalog einer Ausstellung, Galeries nationales du Grand Palais, Septembre 16, 2006 - January 15, 2007, Paris.] Paris: Éditions de la Réunion des musées nationaux 2006, 355 S.

Engl.: *Once upon a time, Walt Disney. The sources of inspiration for the Disney Studios*. München 2007, 353 S.

Girveau, Bruno (Hrsg.): *Walt Disneys wunderbare Welt und ihre Wurzeln in der europäischen Kunst*. [Anlässlich der Ausstellung „Walt Disneys Wunderbare Welt und Ihre Wurzeln in der Europäischen Kunst“, Kunsthalle der Hypo- Kulturstiftung, München, 19. September 2008 - 25. Januar 2009.] München: Hirmer 2008, 302 S.

Goodman, Marilyn J.S. / Lotman, Jeffrey: *A salute to Walt Disney animation art: The early years: 1928-1942*. [Exhibition at the Philadelphia Art Alliance, September 8-November 3, 1990.] Philadelphia: The Philadelphia Art Alliance 1990, 40 S.

Grant, John: *Encyclopedia of Walt Disney's animated characters*. New York: Harper & Row 1987, 320 S.

Griffin, Sean: *Tinker Belles and evil queens: The Walt Disney Company from the inside out*. New York: New York University Press 2000, xxiii, 292 S.

U.a. über Darstellungen der Homosexualität.

Grover, Ron: *The Disney touch: How a daring management team revived an entertainment empire*. Homewood, IL: Business One Irwin, 1991, xix, 315 S.

Rev. ed.: *The Disney touch: Disney. ABC & the quest for the world's greatest media empire*. Chicago: Irwin Professional Pub. 1997, xxv, 334 S.

Dt.: *Die Disney-Story. "Wie Micky Mäuse macht"*. Frankfurt/Berlin: Ullstein 1992, 416 S.

Hischak, Thomas S. / Robinson, Mark A.: *The Disney song encyclopedia*. Lanham, Md.: Scarecrow Press 2009, xvii, 349 S.

Lambert, Pierre: *Walt Disney: L'âge d'or*. Rozay-en-Brie: Démons & Merveilles 2006, 296 S.

Maltin, Leonard: *The Disney films*. London: Nelson 1973, 8, 312 S.

New, updated ed., 1. rev. ed. New York: Crown 1984, viii, 343 S.

3. ed. New York, NY: Hyperion 1995, x, 384 S.

4th ed. New York: Disney Editions, 2000.

Maltin, Leonard (ed.): *The Disney poster book*. Featuring the collection of Tony Anselmo. New York: Disney ed. 2002, 96 S. (A Welcome book.)

Merritt, Russell / Kaufman, J.B.: *Nel paese delle meraviglie: I cartoni animati muti di Walt Disney. / Walt in wonderland: the silent films of Walt Disney*. Transl.: Piera Patat. Pordenone: Edizioni Biblioteca dell'immagine 1992, 235 S.

Engl.: *Walt in Wonderland: The silent films of Walt Disney*. Baltimore, Md. : Johns Hopkins University Press 1993, 164 S., 8 Taf.

Rev. ed. Baltimore: Johns Hopkins University Press 2000.

Mosley, Leonard: *The real Walt Disney. A biography*. London [...]: Grafton 1985, xiii, 303 S., [16] Taf.

Mosley, Leonard: *Disney's world: A biography*. New York: Stein and Day 1985, 330, (24) S.

Repr.: Chelsea, MI: Scarborough House 1990.

Müller-Falcke, Marius: *The Walt Disney Company. Themenparks – Zeichentrick – Marketingstrategien; eine kulturwissenschaftliche Untersuchung der Einflussnahme des Konzerns*, Trier: WWT 2008 (CD-ROM).

Pallant, Chris: *Demystifying Disney. A history of animation*. New York: Continuum 2011, 176 S.

Poncet, Marie-Thérèse: *Le génie de Walt Disney: Un Walt Disney vivant*. Voiron: M.-T. Poncet 1995, 271 S.

Renaut, Christian: *Les héroïnes Disney dans les longs métrages d'animation*. Paris: Dreamland Éditeur 2000, 207 S.

Schickel, Richard: *The Disney version. The life, times, art, and commerce of Walt Disney*. New York: Simon and Schuster 1968, 384 S.

Auch: London: Weidenfeld & Nicolson 1968.

Rev. and updated. ed. New York: Simon and Schuster 1985.

3rd ed. Chicago: Ivan R. Dee 1997.

Dt.: *Disneys Welt. Zeit, Leben, Kunst und Kommerz des Walt Disney*.

Übers. von Christian Quatmann. Berlin: Kadmos-Verl. 1997, xviii, 301 S.

Smith, Dave / Clark, Steven: *Disney - the first 100 years*. New York: Hyperion 1999, viii, 197 S.

Dt.: *Disney - die ersten 100 Jahre*. [Übers.: Klaus Strzyz. Red.: Alexandra Germann, Anna Mozer.] Berlin: Egmont-Ehapa-Verlag 2001, 197 S.



Smoodin, Eric Loren (ed.): *Disney discourse. Producing the magic kingdom*. New York [...]: Routledge 1994, x, 270 S. (AFI film readers.).

Susanin, Timothy S.: *Walt before Mickey. Disney's early years, 1919-1928*. Jackson: University Press of Mississippi 2011, xiii, 340 S., [9] Bl.

Thomas, Bob: *Walt Disney, the art of animation. The story of the Disney Studio contribution to a new art*. New York: Simon and Schuster 1958, 181 S.

Dt.: *Die Kunst des Zeichenfilms - Walt Disney*. Aus d. Amerikan. übers. von Heinz Kotthaus u. Tatjana Wlassow. Sonderaufnahmen von Bob Willoughby. Hamburg: Blücher 1960, 187 S.

Auch: [Gütersloh]: [Bertelsmann Lesering] 1960, 187 S.

Thomas, Bob: *Walt Disney: An American original*. New York: Simon and Schuster 1976, 379 S.

Neuausg.: New York: Pocket Books 1980, xvii, 414 S.

Dt.: *Walt Disney. Die Original-Biographie*. München: Ehapa-Buchverl. 1986, 374 S.

Thomas, Bob: *Disney's Art of animation: From Mickey Mouse to „Beauty and the Beast“*. New York: Hyperion 1991, 209 S. (A Welcome book.).

Repr.: New York, NY: Disney Ed. 1995, 575 S.

Neuausg.: New York: Abbeville Press 1984, 382 S.

Thomas, Bob: *Disney's Art of animation. From Mickey Mouse to „Hercules“*. 2nd ed. New York: Hyperion 1997, 224 S.

Thomas, Frank / Johnston, Ollie: *Too funny for words: Disney's greatest sight gags*. New York: Abbeville Press 1987, 223 S.

Thomas, Frank / Johnston, Ollie (eds.): *The illusion of life: Disney animation*. New York: Abbeville 1981, 575 S.

Repr.: New York: Hyperion 1995, 575 S.

Tytla, Adrienne: *Disney's giant and the Artist's Model*. Deep River, Conn.: Valley Press 2005.

Privatdruck; Bezugsquelle: East Lyme, Conn.: Peter Tytla. Scrapbook und Biografie Bill Tytlas; Seitenzahl nicht genau zu ermitteln; fast 1000 Seiten.

Walt Disney Productions (ed.): *Treasures of Disney animation art*. Preface by Robert E. Abrams. Introduction by John Canemaker. New York/London: Artabras 1982, 319 S.

Whitley, David S.: *The idea of nature in Disney animation*. Aldershot [...]: Ashgate 2008, 154 S. (Ashgate studies in childhood, 1700 to the present.).

Inhalt: Fairy Tale Adaptations – Domesticating nature: *Snow White* and fairy tale adaptation - - Healing the rift: human and animal nature in *The Little Mermaid* and *Beauty and the Beast* – The North American Wilderness – *Bambi* and the idea of conservation – Wilderness and power: conflicts and contested values from *Pocahontas* to *Brother Bear* – Tropical Environments – *The Jungle Book*: nature and the politics of

identity – Tropical discourse: unstable ecologies in *Tarzan*, *The Lion King* and *Finding Nemo*.

Rev. (Zoe Jaques) in: *The Lion and the Unicorn* 33,3, Sept. 2009, S. 409-415.

### **Disney, Roy**

Thomas, Bob: *Building a company: Roy O. Disney and the creation of an entertainment empire*. New York: Hyperion 1998, 359 S.

### **Eggeling, Viking**

Hultén, Karl G. (red.): *Apropå Eggeling*. En samling korta uppsatser om film utgiven med anledning av avantgardefilmserien i Moderna Museet; Maj 1958. Södertälje:Bröd. Ljungström. Stockholm: Moderna Museet 1958, 38, ii S.

O'Konor, Louise: *Viking Eggeling, 1880-1925. Artist and film-maker, life and work*. Stockholm: Almqvist & Wiksell 1971, 299 S. (Acta Universitatis Stockholmiensis. / Stockholm studies in history of art. 23.).

Auch schwed.: *Viking Eggeling 1880-1925, modernist och filmpionjär: Hans liv och verk*. Stockholm: Atlantis 2006.

Zuerst als Diss., Universität Stockholm.

*Viking Eggeling 1880-1925. Tecknare och filmkonstnär*. [Katalog zu einer Ausstellung, Stockholm, 27 oktober-19 november.] Stockholm: nordisk Rotogravyr 1950, 29 S. (Nationalmusei utställningskatalog. 178.).

Zurhake, Monika: *Filmische Realitätsaneignung. Ein. Beitrag zur Filmtheorie, mit Analysen von Filmen Viking Eggelings und Hans Richters*. Heidelberg: Winter 1981, 451 S. (Reihe Siegen. 36.).

### **Fischerkoesen, Hans**

Fischerkoesen, Hans M.: *Experimentelle Werbeerfolgsprognose*.

Wiesbaden: Dr. Gabler 1967, 181 S.

Kellner, Joachim (Hrsg.): *Hans Fischerkoesen. Werbewelten im Zeichentrick. Die besten Kinospots der 50er Jahre*. Hrsg. Für das Deutsche Werbemuseum. Ingelheim am Rhein: Westermann 1996, 34 S.

Booklet zur gleichnamigen DVD.

### **Fischinger, Oskar**

Dillmann, Martina: *Oskar Fischinger (1900-1967): Das malerische Werk*. Text-/Bildband, I/II. Diss. Frankfurt: Universität Frankfurt 1996, 1 CD-ROM.

Online: <http://publikationen.ub.uni-frankfurt.de/frontdoor/index/index/docId/2311>.

Gehr, Herbert (Red.): *Sound & Vision - Musikvideo und Filmkunst. Optische Poesie: Oskar Fischinger*. Ausstellung/Retrospektive, 15.12.1993 bis 1.5.1994; Deutsches Filmmuseum, Frankfurt, in Zusammenarbeit mit dem Long Beach Museum of Art. Frankfurt: Deutsches Filmmuseum [1991], 24 S.

Rez. (Frey, Martin) in: *Filmkunst: Zeitschrift für Filmkultur und*

*Filmwissenschaft*, 144, 1994, S. 71-72.

Hoffmann, Hilmar [...] (Hrsg.): *Optische Poesie: Oskar Fischinger - Leben und Werk*. Ausstellung, Filme; 16. Dezember 1993 bis 3. April 1994, Deutsches Filmmuseum Frankfurt am Main. Frankfurt: Das Museum 1993, 111 S. (Kinematograph. 9.).

Long Beach Museum of Art (ed.). *Bildmusik: Art of Oskar Fischinger*. Long Beach, CA: The Museum 1970, unpag.

Moritz, William: *Optical Poetry: The Life and Work of Oskar Fischinger*. Bloomington, Ind. [...]: Indiana University Press 2004, x, 246 S.

Zugl.: Eastleigh: John Libbey 2004.

Oskar Fischinger is one of the greatest artists of the 20th century, embracing the abstraction that became the major art movement of that century, and exploring the new technology of the cinema to open abstract painting into a new Visual Music that performs in liquid time. If he is less well known than some of the other major artists, it is precisely because he was buffeted about by the wars, Nazism, the communist witch-hunts and other phenomena of his century.

Inhalt: Introduction: Gelnhausen, Frankfurt and Munich / 1 – Chapter 1 Berlin / 21 – Chapter 2 The Nazi Terror / 45 – Chapter 3 Hollywood / 67 – Chapter 4 Disney and Guggenheim / 89 – Chapter 5 Painting / 109 – Chapter 6 Oskar and Bach / 127 – Epilogue / 149 – Testimonials for Oskar Fischinger / 163 – Statements by Oskar Fischinger / 173 – True creation / 191 – Selected list of public and private collections of Fischinger artworks / 193 – Oskar Fischinger Filmography / 197 – Sources for Fischinger Films / 238 – Oskar Fischinger Bibliography / 239.

Rev. (Kirsten Moana Thompson) in: *Film Quarterly* 59,1, Fall 2005, S. 65-66.

Moritz, William E. / Fischinger, Elfriede (Dokumentation): *Oskar Fischinger und die Filmemacher der US-Westküste. Retrospektive und Querschnitt*. Bearb. V. Herbert Graf. Bonn: Kulturabteilung der Amerikanischen Botschaft 1972, 14 S.

Enthält eine Fischinger-Chronologie.

Rosenblum, Gordon: *Oskar Fischinger, 1900-1967. Fischinger, a Retrospective of Paintings and Films*. Curators: Gerald Nordland and Gordon Rosenblum. Denver, CO: Gallery 609, 1980.

Weinberg, Herman G.: *Complete List of Films by Oskar Fischinger*. New York: Museum of Modern Art n.d.

Maschinenschriftl. Ms.

### **Fleischer, Max**

Cabarga, Leslie: *The Fleischer story*. New York: Nostalgia Press 1976, 183 S.

Cabarga, Leslie: *Betty Boop, Popeye et cie. L'Histoire des Fleischer*.

Enghien: Artefact 1980, 207 S. (Fantasmagorie. 3/4.).

Fleischer, Richard: *Out of the inkwell: Max Fleischer and the animation*

*revolution*. Lexington, KY: University Press of Kentucky 2005, xi, 182 S., 8 Taf.

Langer, Mark (a cura di): *Immaginaria 1: Cinema Max e Dave Fleischer, da "Ko-Ko the clown" a "Superman"*. [Katalog zu einer Ausstellung, Comune di Venezia, marzo-maggio 1980.] Venezia: Arsenale Cooperativa Editrice 1980, 116 S.

### **Frees, Paul**

Ohmart, Ben: *Welcome, foolish mortals: The life and voices of Paul Frees*. Forew. by June Foray, afterw. by Keith Scott. Boalsburg, PA: BearManor Media 2004, vi, 284 S.

### **Grimault, Paul**

Grimault, Paul: *Traits de mémoire*. Paris: Seuil, 1991, 256 S.

Paul Grimault: *Artisan de l'imaginaire*. Paris: Mission pour l'aménagement du Palais de Tokyo 1991, 107 S.

Pagliano, Jean-Pierre: *Paul Grimault - avec un entretien et des témoignages*. Paris: Lherminier 1986, 151 S. (Coll. Le cinéma et ses hommes.).

Neuausg.: Paris: Dreamland Éd. 1996, 191 S. (Coll. Image par image.).

### **Harryhausen, Ray**

Cozzi, Luigi: *Ray Harryhausen e le meraviglie del cinema "a passo uno"*. Roma: Profondo Rosso 2009, 199 S. (Fantasy, science fiction, fantastique. 61.).

Dalton, Tony / Harryhausen, Ray: *The art of Ray Harryhausen*. With a foreword by Peter Jackson. London: Aurum 2005, xi, 230 S.

Inhalt: Setting the scene – Influences and inspirations – Masks, monsters and mayhem – The formative years – Fairy tales - my teething rings – Allo-Rex – Zeus complex – Aliens - the epitome of apotamy – Legends – Other adventures – 'It's fine stuff, but it will rot'.

Diaz Maroto, Carlos: *Ray Harryhausen. El mago del stop-motion*. Madrid: Calamar 2010, 288 S.

Giesen, Rolf: *Sagenhafte Welten: Der Trickspezialist Ray Harryhausen*. [Katalog einer Ausstellung, Dt. Filmuseum Frankfurt am Main.] Frankfurt: Deutsches Filmmuseum 1988, 57 S. (Schriftenreihe des Deutschen Filmmuseums Frankfurt am Main.).

Harryhausen, Ray: *Film fantasy scrapbook*. South Brunswick, N.Y.: A.S. Barnes 1972, 117 S.

2d ed. South Brunswick, NJ: A. S. Barnes 1974, 142 S.

3rd ed. San Diego; London: A.S. Barnes; Tantivy Press

Harryhausen, Ray / Dalton, Tony: *An animated life: Adventures in fantasy*. London: Aurum 2003, 303 S.

Auch: New York: Billboard Books 2004 = 2003, 303 S.

Rev. and upd. pbk. ed. London: Aurum 2009, 304 S.

Jensen, Paul M.: *The men who made the monsters*. New York: Twayne /

London: Prentice Hall 1996, xii, 401 S. (Twayne's filmmakers series.).

Inhalt: In the Men Who Made the Monsters, Paul Jensen chronicles the careers of five men who made shamelessly scary, enjoyable, and sometimes classic films: James Whale (whose films include *Frankenstein*, 1931, and *The Invisible Man*, 1933), Willis O'Brien (*King Kong*, 1933; *Mighty Joe Young*, 1949), Ray Harryhausen (*The 7th Voyage of Sinbad*, 1958; *Jason and the Argonauts*, 1963), Terence Fisher (*Dracula*, 1958; *Frankenstein Must Be Destroyed*, 1969), and Freddie Francis (*The Skull*, 1965; *Tales That Witness Madness*, 1973). Usually working within tight budgets and short production schedules, these three directors (Whale, Fisher, Francis) and two masters of special effects (O'Brien, Harryhausen) turned out films that proved them to be not only skillful craftsmen but artists. In the inhuman, the unearthly, the monstrous, they found and explored the depths of our most human fears and fascinations.

*The legend of Harryhausen*. [Katalog.] Durham City: DLI Museum & Arts Centre 1984, 14 S.

Includes a catalog of his drawings, models, bronze sculptures, photographs, and posters exhibited July 28-September 2, 1984.

Lenoir, Marc: *L'influence de Ray Harryhausen dans le cinéma des années 1980-90*. Mémoire de maîtrise, Arts du spectacle, Metz 2004, 119 Bl.

*Ray Harryhausen - creador de monstruos*. [Katalog: Fundacion Luis Seoane de A Coruna, entre el 28 de octubre de 2009 y el 15 de enero de 2010.] Madrid: Maia 2009, 296 S. (Larva. 4.).

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.

Webber, Roy P.: *The dinosaur films of Ray Harryhausen. Features, early 16mm experiments and unrealized projects*. Jefferson, N.C. [...]: McFarland 2004, xiv, 226 S.

### **Henson, Jim**

*Muppets, Monster & Magie. Die Welt von Jim Henson*. Frankfurt: Deutsches Filmmuseum 1987, 39 S. (Schriftenreihe des Deutschen Filmmuseums.).

Ausstellungskatalog.

Aaseng, Nathan: *Jim Henson. Muppet master*. Minneapolis: Lerner Publ. Co. 1988, 40 S.

Bacon, Matt: *No strings attached: The inside story of Jim Henson's creature shop*. New York: Macmillan 1997, 191 S.

Finch, Christopher: *Jim Henson: The works: the art, the magic, the imagination*. New York: Random House 1993, xv, 251 S.

Hayward, Linda: *Sesamstraßen Wörterbuch*. Nach den Puppen von Jim Henson aus der Sesamstraße. [Mit 500 bunten Bildern und 500 Stichwörtern zum Anschauen, Lesen und Vorlesen.] Dt. Text von Joachim Tode. Nürnberg: Tessloff 1983, 89 S.

Inches, Alison: *Jim Henson's designs and doodles. A muppet sketchbook*. New York/London: Harry N. Abrams 2001, 128 S.

Krull, Kathleen: *Jim Henson - the guy who played with puppets*. Illustrated by Steve Johnson and Lou Fancher. New York: Random House Children's Books 2011, 35 S.

Kinderbuch.

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

Inhalt: Memorable creative contribution – Love of television – Debut an the small screen – Reaching for success – New TV horizon – Sesame Street and beyond – Fresh creative challenges – Time Line – How to become a filmmaker – To learn more about filmmaker – How to become a television director – To learn more about television directors – To learn more about Jim Henson – Index.

### **Iwerks, Lesley**

#### *Bibliographie:*

Merlock Jackson, Kathy: *Walt Disney. A bio-bibliography*. Westport, Conn. [...]: Greenwood Press 1993, xi, 347 S. (Popular culture bio-bibliographies.).

Iwerks, Leslie / Kenworthy., John D.: *The hand behind the mouse: An intimate biography of the man Walt Disney called "the greatest animator in the world"*. New York: Disney Editions 2001, 264 S., 16 Taf.

Frz.: *Ub Iwerks. Et l'homme crea la souris*. Traduit de l'americain par Laurent Pujou-Menjouet. Paris: Bazaar 2008, 195 S.

### **Kon, Satoshi**

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.).

Inhalt: Ciò che sta dietro lo specchio. Una breve biografia / Davide Tarò – Perfect Blue / Brian Ruh – Millennium Actress ovvero l'Arte che imita l'Arte che imita l'Arte... / Alessia Spagnoli – Tokyo Godfathers. I re magi vengono dal Sol lavante / Stefano Ganglio – Paranoia Agent / Enrico Azzano – Paprika o della piega infinita / Matteo Boscarol – When We Were Young ovvero: Satoshi Kon fumettista / Mario A. Rumor – Sogni di memorie, memorie di sogni. Satoshi Kon e il cinema / Raffaele Meale –

Dialettica e Ispirazione: Katsuhiko Ōtomo e Satoshi Kon / Andrea Fontana – Una Madhouse per Satoshi Kon / Luca della Casa – L'infinita trama del reale. Immaginario, sogno, verità nell'estetica di Satoshi Kon / Marcello Ghilardi – Frammenti di realtà nel montaggio del corpo "Anime" / Davide Tarò – Satoshi Kon: l'«allegria psicotica» del suono / Paola Valentini.

Osmond, Andrew: *Satoshi Kon. The illusionist*. Berkeley, Cal.: Stone Bridge 2009, 128 S. (Visual media masters.).

Inhalt: Introduction – Kon on Kon – Perfect blue: psycho pop – Millennium actress: the running woman – Tokyo godfathers: a Christmas story – Paranoia agent: we're all mad here – Paprika: dream goddess – Postscript.

### **Kubal, Viktor**

Jablonický, Viliam: *Filmár Viktor Kubal*. Bratislava: Tatran 1993, 98 S.  
Urc, Rudolf: *Viktor Kubal. Filmár, výtvarník, humorista*. Bratislava: Asociácia Slovenských Filmových Klubov [...]: 2010, 377 S.

### **Lantz, Walter**

Adamson, Joe: *The Walter Lantz story: With Woody Woodpecker and friends*. New York: Putnam 1985, 254 S.

### **Lenica, Jan**

Benayoun, Robert / Moulin, Raoul Jean / Passek, Jean-Loup / Lenica, Jan: *Jan Lenica*. [Katalog: Centre National d'Art et de Culture Georges Pompidou.] Paris: Centre Georges Pompidou 1980, 96 S.

Kału y ski, Zygmunt (Red.): *Jan Lenica*. [Ausstellung, Städtische Galerie Schloss Oberhausen / Westdeutsche Kurzfilmtage Oberhausen, 13. Februar bis 13. März 1966.] [S.l.]: Richtscheid-Dr. 1966, 10 Bl.

Kowalski, Tadeusz (Red.): *Polski plakat filmowy. / L'Affiche polonaise du cinéma. / Pol'skij kinoplakat. / The Polish film poster. / Das polnische Filmplakat*. Gesammelt u. bearb. von Tadeusz Kowalski. Warszawa: Filmowa Agencja Wyd. 1957, 8 Bl., 142 S.

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.

Lenica, Jan / Czerwiakowska, Ewa / Kujawski, Tomasz: *Jan Lenica. Labirynt*. [Wystawa Muzeum Narodowe w Poznaniu, 3 lutego - 14 kwietnia 2002, Miejska Galeria Sztuki w Łodzi, maja - czerwiec 2002 ...] Poznan: Museum Narodowe 2002, 255 S.

Konferenzband. Zur den typographischen Arbeiten Lenicas.

Lenica, Jan / Döring, Jürgen (Red.): *Jan Lenica*. [Katalog: Museum für Kunst und Gewerbe, Hamburg, 31.5.-28.7.1991.] Hamburg: Das Museum

1991, 40 S.

Lenica, Jan / Kału y ski, Zygmunt: Jan Lenica. Warszawa: Wydawnictwo Artystyczno Graficzne 1963, [36] S.

Text franz. und poln.

*Mostra cartelloni cinematografici polacchi. Allestimento. / Das polnische Filmplakat. Ausstellung.* [S.l.: s.n., 1957?], [32] S., [24] Taf.

Auch frz.-engl.: *L'affiche polonaise du cinéma. Exposition. / Polish film poster. Exhibition.* Catalogue rédigé par Jan Lenica. Présentation graphique de Wojciech Zamecznik, Jan Lenica. [S.l.]: [s.n.], [1957], [48] S.  
Passek, Jean-Loup (sous la direction de): *Jan Lenica.* Textes de Robert Benayoun [...]. [Paris]: Centre national d'art et de culture Georges Pompidou 1980, 96 S.

### **Lye, Len**

Bagh, Peter von: *Cinemascope. Più grande della vita. / Cinemascope. Cinema larger than life. Buñuel Chaplin-The Circus Len Lye.* Bologna: Cineteca di Bologna 2003, 409 S. (Cinegrafie. 16.).

Bouhours, Jean-Michel / Horrocks, Roger / Dennis, Jonathan (éds.): *Len Lye.* Paris: Centre Pompidou 2000, 271 S.

Text franz. und engl. Anlässlich einer Ausstellung im Centre National d'Art et de Culture Georges Pompidou , 5.-30.4.2000 / Ausst.: Musée d'Art Moderne, 23.6.-10.9.2000, Fresnoy, Studio National des Arts Contemporains , 14.10.-17.12.2000.

Cann, Tyler (ed.): *Len Lye. Individual happiness now!* New Plymouth: Govett-Brewster Art Gallery 2006, unpag.

Published on the occasion of an exhibition at the Govett-Brewster Art Gallery, New Plymouth, 3 December 2005 - 13 March 2006. Ed. by Imperial War Museum, Len Lye Foundation, Film Archive, New Plymouth District Council.

Cann, Tyler / Curnow, Wystan (eds.): *Len Lye.* New Plymouth: Govett-Brewster Art Gallery 2009, 183 S.

Curnow, Wystan (ed.): *Figures of motion. Len Lye, selected writings.* Auckland: Auckland University Press / Oxford University Press 1984, 152 S.

Horrocks, Roger / Starr, Cecile / Leonard, Robert: *Composing motion. Len Lye and experimental film-making.* Wellington: National Art Gallery 1991, 32 S.

Horrocks, Roger: *Len Lye. A biography.* Repr. Auckland: Auckland University Press 2001, 436, [56] S.

Horrocks, Roger: *Art that moves. The work of Len Lye.* Auckland: Auckland University Press 2009, 257 S., 1 DVD.

Jackson, Laura (Riding): *Len Lye and the problem of popular films.* [Deya, Majorca]: Seizin Press 1938, 46 S. (Literal solutions.).

Lye, Len: *Len Lye. A personal mythology.* Auckland: Auckland City Art



Gallery 1980, 91 S.

Exhibition held at the Auckland City Art Gallery, Aug. 8-Sept. 28, 1980.

Kothenschulte, Daniel: *Frei und radikal - Len Lyes absolutes Kino an den Schnittstellen des Unvereinbaren*. Köln: StrzeleckiBooks 2009, 12 S.

(Avantgarde, Experiment & Underground. 2.).

Lye, Len: *Figures of motion: Len Lye, selected writings*. Ed. by Wzystan Curnow. Auckland: Auckland University Press: Oxford University Press 1984, 152 S.

Watkins, Jonathan / Cann, Typer (eds.): *Len Lye. The body electric*.

[Catalog of the exhibition held at Ikon Gallery, Birmingham, Nov. 23, 2010-Feb. 13, 2011.] Birmingham: Ikon Gallery 2011, 43 S.

### **Mayno, Guiseppe**

Moretti, Giovanni (a cura di): *Mayno, il brigante della Spinetta*. Intorno a un soggetto cinematografico di Armando Mottura e Pinin Pacòt. Torino: SEB 27 2008, 123 S. Linea teatrale. 11.).

Über den Puppenanimateur Guiseppe Mayno. Enthält das Dehbuch *Maino della Spinetta* von Armando Mottura und Pinin Pacòt.

### **McCay, Winsor**

Canemaker, John: *Winsor McCay, his life and art*. New York: Abbeville Press 1987, 223 S.

Rev. and expanded ed. New York: Abrams 1987, 271 S.

### **McLaren, Norman**

Bakedano, José J.: *Norman McLaren*. Bilbao: Museo de Bellas Artes de Bilbao 1987, 287 S.

Bassan, Raphaël: *Norman McLaren: Le silence de Prométhée*. Paris: Paris expérimental 2004, 30 S. (Les cahiers de Paris expérimental; 17.).

Bastiancich, Alfio: *L'opera di Norman McLaren*. Saggio critico e filmografia a cura di Alfio Bastiancich. Con scelta di testi e interviste di Norman McLaren. Torino: G. Giappichelli, 1981, xviii, 208 S. (Corso di storia e critica del cinema, anno accademico 1980-1981.).

Frz.: Bastiancich, Alfio: *Norman McLaren, précurseur des nouvelles images*. Introd. de Gianni Rondolino. Trad. de l'italien par Marlène Di Stefano [...]. Paris: Dreamland 1997, 181 S. (Collection Image par image pocket. 5.).

En appendice, choix de textes de Norman McLaren.

*Bref*, 74, Sépt.-Oct. 2006, S. 10-36 = Spécial animation: McLaren, les 65 ans d'animation de l'Onf.

Carrière, Daniel: *Norman McLaren*. Montréal: Lidec 1991, 61 S. (Célébrités canadiennes.).

Cinémathèque canadienne (éd.): *Norman McLaren*. Montréal: Cinémathèque canadienne 1965, 46 unpag. S.

Collins, Maynard. *Norman McLaren*. Ottawa: Canadian Film Institute 1976, 119 S. (Canadian film series. 1.).

Cutler, Ebbitt: *The unique genius of Norman McLaren*. Ottawa: Canadian Art 1965, 10 S.

Auch: Chicago, Ill.: International Film Bureau 1965.

Ursprünglich aus: *Canadian Art* 22,3, May/June 1965, S. 8-17.

Dobson, Terence: *The film work of Norman McLaren*.

Eastleigh/Bloomington: John Libbey [distrib. in North America by Indiana University Press] 2006, viii, 296 S.

Basierend auf der Dissertation Dobsons: *The film-work of Norman McLaren*. University of Canterbury 1994, x, 291 S.

*Exposição Norman McLaren*. Apresentada pela Cinamateca Nacional e a Cinémathèque canadienne, Polácio Foz, Junho 1966. Lisboa:

Secretariado Nacional da Informação, Cultura Popular e Turismo 1966, 14 S.

Glover, Guy: *McLaren*. [Writer, Guy Glover; research and project coordination, William Gallant, André Petrowski; graphic design, Guy Pilotte.] Montreal: 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.

McLaren, Norman: *Cameraless animation*. A technique developed at the National film Board of Canada by Norman McLaren. [Montréal]: National Film Board of Canada, Information & Promotion Division 1958, 11 S.

Auch frz.: *Cinema d'animation sans camera*. Technique mise au point par Norman McLaren a l'Office national du film, Canada. Montreal, Quebec: Service d'information de publicite, Office national du film 1959, 12 S.

McLaren, Norman / Maillet, Raymond / Martin, André: *Hello Gertie Ciao Goofy*. Exposition mondiale du cinema d'animation. Montreal: La Cinematheque 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.

McWilliams, Donald: *Norman McLaren, the master's edition. / Norman McLaren, l'intégrale*. [Frz.-engl.] [Montreal]: National Film Board of Canada 2006, 41, 41 S.

*Nagrada za ivotno djelo. / Life achievement award: Norman McLaren*.

Zagreb: Svjetski festival animiranog filma 1986, 88 S.

Text in Serbokroat. u. Engl.

*Norman McLaren*. [Katalog.] Montréal: La Cinemathèque Canadienne 1965, 16 S.

*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.

Rondolino, Gianni: *Norman McLaren: 15 cortometraggi*. Torino: Centrofilm, 1959, 40 S. (Centrofilm: quaderni di documentazione cinematografica. 1.).

### **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-Coopers films, emphasizing his contributions to early cinema while simultaneously arguing their case that Melbourne-Coopers 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.

Zahlr. Nachdr.

### **Mizzi, Andante**

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

Die DVD enth. 10 Animationsfilme.

### **Norstein, Yuri**

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 Buchans engaging descriptions and provocative insights into the Quays art-and into the art of independent puppet animation. Buchans 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.).

*Lotte Reiniger*. Exhibition 3 April-9 May 1982, DLI Museum & Arts Centre, Aykley Heads, Durham: 15 May-13 June 1982, Mappin Art Gallery, Sheffield. Durham, England: DLI Museum 1982, 16 S.

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 [...]: LHarmattan 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 Schwizgebel. 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 - Erkenning*. Brussel: VUB-Press 2008, 320 S.  
Preface et avant-propos par Jacques Dubrulle, Biographie par Angelique Hoste.

### **Smith, Harry**

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.

Mit einem Text von Bill Breeze über Harry Smith.

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.

### **Starevich, Ladislav**

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

### **Švankmajer, Jan**

*Bibliographie:*

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 Švankmajer 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 Pigorini, Galleria San Ludovico, 2003-2004.

Dillen, Anita (ed.): *Jan Švankmajer – het ludicatief principe*. Antwerpen: Antwerpse Film Stichting 1991, 72 S.

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 g, Patrick Fuery es theory of the „cinematized body g and Mikhail Bakhtin es theory of the image of the grotesque body. After discussing the implication of these theories I will discuss three of Švankmajer es 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 es choice of body representation. The films I discuss include *Dimensions of Dialogue* (1982), *Food* (1992) and *Faust* (1994).

Dryje František / Solarík, Bruno / Soucek, Martin (Red.): *Syrové umení. Sbírka Jana a Evy Švankmajerových*. [Ausstellung, Galerie u Bílého Jednoro ce, Klatovy, 19.12.2004-20.2.2005 / Pra ákuv Palác, Brno: 25.2.-29.5.2005.] Praha [...]: Arbor Vitae [...] 2004, 188 S.

Dryje, František (Hrsg.): *Síla imaginace. Re isér o své filmové tvorbě*. Praha: Dauphin / Mladá fronta 2001, 271 S.

Inhalt: Síla imaginace / František Dryje – Texty Jana Svankemajera – Explikace a komentáre k filmum – Nerealizované scénáre – Dokumentace.

Dunant, Gilles (ed.): *Jan Svankmajer, l fanimateur*. Annecy: JICA 1985. Special publication for the Animated Film Festival.

Fornara, Bruno (a cura di): *Jan Svankmajer*. [Hrsg. für das] Bergamo Film Meeting. Bergamo: Bergamo Film Meeting 1997, 128 S.

Katalog zu einer Retrospektive.

Hames, Peter (ed.): *Dark alchemy. The films of Jan Svankmajer*.

Westport, Conn: Greenwood Press 1995, 202 S. (Contributions to the study of popular culture. 46.).

Zugl.: Whiltshire: Flicks 1995, 202 S. (Cinema voices series. 2.).

Neue Ausg.: *The cinema of Jan Švankmajer: Dark alchemy*. Rev. & expand. ed. London: Wallflower 2008, vii, 247 S. (Director es Cuts Series.).

Inhalt der Neuausg.: The Film Experiment / 8-39. – Jan Svankmajer: A Mannerist Surrealist / 40-66. – Thinking Through Things: The Presence of Objects in the Early Films of Jan Svankmajer / 67-82. – The Core of Reality: Puppets in the Feature Films of Jan Svankmajer / 83-103. – Interview with Jan Svankmajer / 104-139. – Decalogue / 140-142. – The Force of Imagination / 143-203. – Afterword / 204-209.

Rev. (Dina Iordanova) in: *Slavic Review*, Vol. 55, No. 4 (Winter, 1996), pp. 898-899

Rev. (Jodoin-Keaton, Charles) In: *Cinemas: Revue d eEtudes Cinematographiques* 8,1-2, 1997, pp. 215-219.

Rev. (Furniss, Maureen) in: *Animation Journal* 5,2, 1997, pp. 82-83.

Rev. (Goulding, Daniel) in: *Historical Journal of Film, Radio and Television* 16,3, 1996, pp. 462-463.

Rev. (Brooke, Michael) in: *Sight & Sound* 18,12, 2008, S. 93.

Rev. (Widdis, Emma) in: *Journal of European Studies. Literature and*



*Ideas from the Renaissance to the Present* 27,1, 1997, S. 111.

Rev. (Laura Ivens-Hulley) in: *Animation: An Interdisciplinary Journal* 4,2, July 2009, S. 217-221.

Hošková, Simeona (Hrsg.): *Jan Švankmajer – transmutace smyslu. / Jan Švankmajer - transmutation of the senses*. Stredoevropská Galerie a Nakladatelství. [Red.: Simeona Hošková ...] Praha: Stredoevropská Galerie a Nakladatelství 1994, 104 S. (Edice detail. 2.).

Zu einer Objektkunstaussstellung. Text in tschech. u. engl.

Neue Ausgabe hrsg. v. Kveta Otcovská u. Olga Frídlová. Praha: Stredoevropská Galerie a Nakladatelství 2004, 132 S.

Rev.: Aitio, Tommi: Risteilyjõ elokuvan alkemistin taidefilosofioissa.. In: *Filmihullu*, 1, 1996, S.. 45-46.

*Jan Svankmajer: La fuerza de la imaginación*. Valladolid: Semana Internacional de Cine de Valladolid 1991, 63 S.

Anlässlich der Semana Internacional de Cine de Valladolid.

Jodoin-Keaton, Charles: *Le cinéma de Jan Švankmajer. Un surréalisme animé*. [Montréal]: Les 400 coups 2002, 139 S. (Cinéma.).

Zuerst als M.A. Thesis, Université de Montréal 1998: *L oeuvre de Jan Švankmajer: un surréalisme animé*.

Martín Gutiérrez, Gregorio (Hrsg.): *Jan Švankmajer, la magia de la subversión*. [Hrsg. für das] Festival Internacional de Cine Las Palmas de Gran Canaria. [Las Palmas de Gran Canaria]: Festival Internacional de Cine Las Palmas de Gran Canaria / Madrid: T&B 2010, 259 S., 16 Taf.

Martín Gutiérrez, Gregorio (ed.): *Jan Svankmajer. La magia de la subversión*. Madrid: T&B 2010, 259 S.

Anlässlich des Festival Internacional de Cine Las Palmas de Gran Canaria / Filmoteca Canaria.

Minck, Bady [Red.]: *Das Lexikon der Träume. Jan Švankmajer - eine Werkschau*. [Retrospektive Jan Švankmajer, 15. bis 21. Jänner 1993, Filmcasino / Ausstellung Jan Švankmajer, 15. bis 21. Jänner 1993, Kunstraum Freihaus.] Wien: Filmcasino 1993, [24] Bl.

Musée d'art moderne et contemporain (Strasbourg): *Jan Švankmajer – un surréaliste du cinéma d'animation*. Sous la direction de Georges Heck. Strasbourg: Editions Ciné-fils [1999], 74 S.

Katalog zu einer Ausstellung im Museum.

O'Kane, David: *Seeking Švankmajer. Illuminating the Dark Unconscious*. Ms., Febr. 2006, 60 S.

Online zugänglich, URL:

[http://www.davidokane.com/publications/Seeking%20Svankmajer\\_s.pdf](http://www.davidokane.com/publications/Seeking%20Svankmajer_s.pdf).

Inhalt: Švankmajer and the Object of the Uncanny / 10-19. – Cycles of Destruction: Švankmajer and the Horror of Abjection / 20-30. – ,Dimensions of Dialogue. f / 31-35. – Confronting Animation / 36-49. – Conclusion / 50-52.

Oriel 31 (Hrsg.): *Svankmajer yng Nghymru. Cyfleu breuddwydion.*

Arddangosfa gan Jan ac Eva Svankmajer. / *Svankmajer in Wales. The communication of dreams.* An exhibition by Jan and Eva Svankmajer.

[S.l.]: Welsh Arts Council 1992, 56 S.

Catalogue of exhibitions held at Chapter, Cardiff 11 March - 5 April 1992 and Oriel 31 at the Davies Memorial Gallery, Netown and Oriel 31, Welshpool, 2 May - 6 June 1992.

Prassel, Igor [...]; *Jan Švankmajer. Retrospektiva.* Ljubljana: Slovenska kinoteka 2003 (Zbirka Kinotecni katalog, leto 8, št. 1.).

Steiner, Melanie: *Jan Švankmajer und der tschechische Surrealismus.*

Diplomarbeit Leopold-Franzens-Universität Innsbruck 2003.

Svankmajer, Jan-Eva [!]: *El llenguatge de l'eanalogia = el lenguaje de la analogía.* [Hrsg. v.] Patronat Municipal [für das] Festival Internacional de Cinema Fantàstic de Sitges 27<sup>o</sup> 1994. Sitges: Patronat Municipal per a l'eOganització del Festival Internacional de Cinema Fantàstic de Sitges 1994, 56 S.

Svankmajer, Jan: *Síla imaginace. Re isér o své filmové tvorbe.* Praha:

Dauphin [...]: 2001, 271 S.

Svankmajer, Jan: *Hmat a imaginace. Úvod do taktilního umění. Taktilní experimentace 1974-1983.* 2. Aufl. [Cesko]: Kozoroh 1994, 235 S. (Díl na. 1.).

Švankmajer, Jan / Magincová, Dagmar [Hrsg.] / Švankmajerová, Eva: *Anima animus animation - Eva Švankmajer Jan : between film and free expression.* Prague: Slovart / Arbor Vitae Foundation 1998, 181 S.

Katalog zu Ausstellungen in der Galerie U bilého jednorocé in Klatovy und der East Bohemian Gallery, Pardubice. Bildband.

Auch tschech.: *Eva Švankmajer Jan: Anima animus animace.* Praha: Slovart, 181 S.

Švankmajerová, Eva / Švankmajer, Jan: *Imaginativní oko, imaginativní ruka.* Praha: Nakladatelství Vltavín 2001, 59 S. (Edice Monografie. 2.).

Ausstellung: Galerie Jiřího a Bely Kolárovyých, Praha 2001

Švankmajerová, Eva / Švankmajer, Jan: *La contamination des sens.* Eva et Jan Svankmajer. Peintures, dessins, projets, collages, gravures, objets tactiles, céramiques, marionettes, décors. Exposition réalisée par le CAC. d eAnnecy, 1er - 30 juin 1991. Annecy: Centre d eAction Culturelle [...]: 1991, [32] S.

Ulver, Stanislav [Hrsg.] / Svankmajer, Jan: *La fuerza de la imaginación.*

Valladolid: Semana Internacional de Cine de Valladolid 1991, 63 S.

Hrsg. zur „36 Semana Internacional de Cine de Valladolid g.

Inhalt: La alquimia de lo maravilloso / por Stanislav Ulver – Jan

Svankmajer por Jan Svankmajer – La experimentación táctil / por Jan Svankmajer – La comida : guión no realizado de Jan Svankmajer.

Vimenet, Pascal (éd./coord.): *Svankmajer E. & J. – bouche à bouche.*

Montreuil (Seine-Saint-Denis): Ed. de l eOeil 2002 , 167 S., 67 S. Beil.

Katalog zum Festival international du film d'animation de Annecy, 2002, veranstaltet von den Musées de la communauté de l'Agglomération annécienne et la société Athanor, dem Festival International du film d'animation de Annecy und der Bohemia Magica. Die Ausstellung gehörte zum nationalen Programm „une saison tchèque en France (mai-décembre 2002)“. Die Ausstellung fand statt im Musée-Château de Annecy.

### **Takahata, Isao**

Le Roux, Stéphane: *Isao Takahata, cinéaste en animation: modernité du dessin animé*. Paris [...]: L'Harmattan 2010, 249 S. (Cinemas d'animations.).

Extrait de Thèse de doctorat (Cinéma), Université Rennes 2, 2007, sous le titre: *Scénographie et cinématographie du dessin animé: de Toei à Ghibli, 1968-1988, le parti du réalisme de Isao Takahata et Hayao Miyazaki*.

Ce premier volume consacré aux créateurs du Studio Ghibli constitue un triple pari: s'intéresser à Takahata, le moins connu des deux auteurs, qui fit pourtant basculer le dessin animé de long métrage dans la modernité (Hols [Horus], prince du soleil), permettre aux amateurs d'animation d'apprécier le travail de mise en scène. Enfin, de considérer ces artistes en tant que cinéastes à part entière.

### **Tetley, Walter**

Ohmart, Ben / Stumpf, Charles: *Walter Tetley for corn's sake*. Boalsburg, PA: Bear Manor Media 2003, 199, [2] S.

### **Tezuko, Osamu**

Ban, Toshio / Tezuka Purodakushon: *Osamu Tezuka, biographie*. [Traduction: Marie-Françoise Monthiers.] Bde. 1-4. Bruxelles: Casterman 2004-2006 (Écritures.).

1. 1928-1945, 2004, 229 S.

2. 1946-1959, 2005, 228 S.

3. 1960-1974, 2005, 227 S.

4. 1975-1989, 2006, 196 S.

Macadam, Joseph P.: *Osamu Tezuka. Keirinkan English cruise*. Ôsaka-shi: Shinkô Shuppansha Keirinkan 2001, 48 S. + 1 Beiheft, 20 S. (Keirinkan English cruise, A-11.).

Textbook for foreign speakers; Biography.

Sakurai, Tetsuo: *Tezuka Osamu: Jidai to kirimusubu hyogensha*. Tokyo: Kodansha 1990, 220 S. (Kodansha gendai shinsho. 1004.).

Schodt, Frederik L.: *The Astro Boy essays. Osamu Tezuka, Mighty Atom, and the manga-anime revolution*. Berkeley, Cal.: Stone Bridge Press 2007, xvi, 215 S.

Über Tezukas Produktion *Astroboy* und die Entwicklung des japanischen Manga-Films.

Tezuka Purodakushon: *Tezuka Osamu gekijô: Tezuka Osamu no*

*animêshon firumogurafi. The animation filmography of Osamu Tezuka.* Tôkyô: Kabushiki Gaisha Tezuka Purodakushon 1991, 96 S.  
Erw. Neuausg. 1997, 103 S.

Tezuka Purodakushon: *Tezuka Osamu genga no himitsu.* Tôkyô: Shinchôsha 2006, 127 S. (Tonbo no hon.).

### **Thorson, Charles**

Walz, Eugene P.: *Cartoon Charlie: The life and art of animation pioneer Charles Thorson.* Winnipeg: Great Plains Publications 1998, 222 S.

### **Trnka, Jiri**

*Bibliographie:*

Fiala, Oldrich: *Tvurce snu.* Bibliogr. materiál k 5. výročí úmrtí národního umelce Jiřího Trnky. Kromerí : Okresní knihovna 1975, 23, i S.

*Bibliographie:*

Škrabalová, Marie: *Jirí Trnka : 24.2.1912 - 30.12.1969. Personální bibliografia.* Otrokovice: Knihovna Sdru eného klubu ROH 1989, 16 Bl.  
*Carodej: šest národních umelcu o sedmém.* K 75. výročí narození J. Trnky. Praha: Albatros 1987, 50 S.

Festschrift zum 75. Geburtstag.

*Trnka.* [Katalog: Tientoonstelling Amsterdam, mei-juni 60; georganiseerd door het Nederlands Filmmuseum en het Stedelijk Museum. Amsterdam: Das Museum 1960, 8 Bl. (Catalogus / Stedelijk Museum Amsterdam. 243.).

*Jirí Trnka - souborná výstava.* [Katalog: Plzen, duben - kveten - červen 1962.] [Bro urka k výstave] / František Hrubín: Chvilky s Jirím Trnkou, [úv. studie] ; [Doslov:] Bohumil Polan ; Fot.: František Je erský a Vilém Rosegnal. Plzen: Západoceská galerie 1962, 22, 4 S.

*Národní umelec Jirí Trnka (1912-1969).* Katalog výstavy Oblastní galerie výtvarného umení Gottwaldov, kveten-cervenec 1977, Národní galerie v Praze, srpen-září 1977. [Úvodní text Jirí Kotalík.] Gottwaldov: Oblastní galerie výtvarného umení 1977, 32 S., 38 Taf.

*Národní umelec Jirí Trnka: 1912-1969.* Výber z díla. [Katalog. Nová výstavní sín SmGVU v Porube: duben - červen 1989 / autorka katalogu Eva Trnková.] Ostrava: Severomoravská galerie výtvarného umení 1989, 22 S.

*Jirí Trnka, 1912-1969:* Národní galerie v Praze, Sbíрка kresby 19. a 20. století, Palác Kinských 22.X.1992 - 24.I.1993. V Praze: Národní galerie 1992, 72 S.

Katalog.

*Jirí Trnka 1912-1969.* [Katalog: Galerie mesta Plzne 23. kvetna - 30. cervna 2002 / Jirí Trnka a Plzen: Galerie Jiřího Trnky 5. cervna - 29. cervna 2002]. Plzen: Galerie mesta Plzne : Unie výtvarných umelcu plzenské oblasti 2002, 19 S.

*Zahrada Jiřího Trnky.* Obrazy, ilustrace, plastiky, loutky. [Katalog: Galerie Smecky, prosinec 2009 - leden 2010.] Výstavu koncipovala a texty napsala Jana Orlíková. Praha: Studio Trnka 2009, 55 S.

Benešová, Marie: Jiri Trnka, master of the Czechoslovak puppet films. An exhibition arranged by the Government of Czechoslovakia: New Zealand itinerary, National Art Gallery, Wellington, Auckland City Art Gallery. Wellington, N.Z.:

Govt. Printer 1959, 12 S.

Benešová, Marie: *Od Špalíčku ke Snu noci svatojanské*. [Predmluvu napsal Miroslav Cesal.] Praha: Orbi, 1961, 57, [64] S.

Benešová, Marie: *Jirí Trnka*. Praha: Československý Filmexport 1970, 30 S.

Bocek, Jaroslav. *Jirí Trnka; historie díla a jeho tvurce*. V Praze: Státní nakl. krásné literatury a umění 1963, 292 S. ( Edice České dejiny, sv. 33.).

= Jirí Trnka. Geschichte eines Werkes u. seines Schöpfers.

Dt.: *Jiri Trnka*. [Dt. von Anna Albertova. Ill. von Jiri Trnka.] Praha: Artia 1964, 267 S.

Engl.: *Jiri Trnka, artist and puppet master*. Transl. by Till Gottheiner. Prague: Artia 1965, 272 S.

Boillat, Jean-Marc: *Jiri Trnka : 1912-1969*. Paris: Anthologie du Cinéma 1974, 64 S. (Anthologie du cinéma. 79.).

Chvojková, Helena: *Jirí Trnka*. Prebal, vazba a graf. úprava Petr Langmeier. Plzen: Západočeské nakladatelství 1990, 129 S. (Bakalár. Díla plzenských rodák. 1.).

Hlaváček, Luboš: *Jirí Trnka / L.H. Augustin ; [obrazový materiál vybral, popisky vypracoval, na přílohách spolupracoval, redigoval Lev Pavluch.]* Praha: Academia 2002, 463 S.

Zsfassungen in engl., dt., franz. und span. Sprache.

Hoffmann, Hilmar (Hrsg.): *Jirí Trnka - der Puppenfilmer aus Prag*. Ausstellung vom 15.3. - 2.5.1987. Frankfurt: Deutsches Filmmuseum 1987, 46 S. (Schriftenreihe des Deutschen Filmmuseums.).

Novák, Bohumil (ed.): *Ilustrátori Aleš, Bouda, Lada, Svolinský, Trnka*. Katalog výstavy, Praha 1973 / Zprac. Praha : Pedagog. museum J.A. Komenského 1973, 88, [1] S.

Trnka als Illustrator.

Tetiva, Vlastimil: *Jirí Trnka (1912-1969)*. Hluboká nad Vltavou: Alšova jihoceska galerie. Praha: Tok / P.S. Leader 1999, 207 S.

Bildband.

Trnka, Jirí / Brabcová, Jana A.: *Jirí Trnka, 1912-1969*. V Hluboké nad Vltavou: Alšova Jihoceska Galerie [...] 1999, 207 S.

Bildband.

Trnková, Klára: *Velikonocní koledy, zvyky a obyceje naší babicky*. Praha: Studio Trnka 2009, 47 S. (Edice naší babicky.).

## 7.1 Einzelne Filme

**Die Abenteuer des Prinzen Achmed (Deutschland 1926, Lotte Reiniger)**

Reiniger, Lotte: *Die Abenteuer des Prinzen Achmed 32 Bilder aus dem Silhouetten-Film*. Berlin: Ernst Wasmuth 1926, [7] S., 3 Bl.

Neuausg.: Tübingen: Wasmuth 1972, xv S., 32 gez. Bl.

Repr.: Tübingen: Wasmuth 1985, xv S., 32 Bl.

Dt.-engl.: *Die Abenteuer des Prinzen Achmed. 32 Bilder aus dem Silhouetten-Film mit einer Erzählung des Inhalts. / The adventure of Prince Achmed*. London/ München: Primrose Film Productions 1995, xxx S., 32 Bl.

**Aladdin (USA 1992, Ron Clements, John Musker)**

Culhane, John: *Disney's „Aladdin g. The making of the animated film*.

New York: Hyperion 1992, 119 S.

Frz.: *The making of "Aladdin". / La naissance du film*. Conception graphique par David Kaestle. Paris: Disney-Hachette 1993, 119 S.

**Anastasia (USA 1997, Don Bluth, Gary Goldman)**

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

**Animal Farm (Großbritannien 1954, Joy Batchelor, John Halas)**

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.

**Astroboy (USA 1963-66, TV-Serie)**

Ladd, Fred: *Astro Boy and Anime come to the Americas. An insider's view of the birth of a pop culture phenomenon*. With Harvey Deneroff.

Jefferson, NC [...]: McFarland 2009, ix, 212 S.

**Bambi (USA 1942, James Algar u.a.)**

Johnston, Ollie / Thomas, Frank: *Walt Disney's „Bambi g*. New York: Stewart, Tabori & Chang [1990], [94] S.

Johnston, Ollie / Thomas, Frank: *Walt Disney's „Bambi g. The story and the film*. New York: Stewart, Tabori & Chang 1990, 208 S.

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

Miller-Zarneke, Tracey: *The art and making of Sony Pictures Animation fs „Cloudy with a chance of meatballs g*. 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, Filmemacher, 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.

**Fantasia (USA 1940, Walt Disney)**

Culhane, John: *Walt Disney's „Fantasia* g. New York: H.N. Abrams 1983, 222 S.

Culhane, John: *„Fantasia 2000“. A Vision of hope*. New York: Disney Editions / New York: Welcome Enterprises 1999, 178 S.

Kletschke, Irene: *Klangbilder. Walt Disneys „Fantasia* g (1940). Stuttgart: Steiner 2011, 205 S. (Beihefte zum Archiv für Musikwissenschaft.67.).

**The Lion King (USA 1994, Roger Allers, Rob Minkoff)**

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

**Lord of the Rings (Neuseeland/USA 2001-03, Peter Jackson)**

Serkis, Andy / Russell, Gary: *The Lord of the rings: Gollum: how we made movie magic*. Boston: Houghton Mifflin 2003, 119 S. (Film tie-in)..

**Merry Melodies (USA 1931-69, Kurzfilmserie)**

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.).

**Mononoke-hime (Princess Mononoke / Prinzessin Mononoke, Japan 1997, Hayao Miyazaki)**

Jiburi, Sutajio [ed.]: *The art of the Princess Mononoke*. Tôkyô: Tokumashoten 1997, 223 S. (Ghibli the art series.).

In japanischer Sprache.

Engl.: *The Princess Mononoke: the art and making of Japan's most popular film of all time*. [Translated from the Japanese by Mark Schilling.] New York: Hyperion 1999, 223 S.

Dt.: *Prinzessin Mononoke: das Buch zum Film; Kunst und Entstehung des erfolgreichsten Trickfilms aller Zeiten*. Hamburg: Carlsen 2001, 221 S. (Carlsen-Comics.).

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

Finch, Christopher: *Of muppets and men. The making of the „Muppet Show* g. New York: Knopf 1981, 178 S. (A Borzoi book.).

### **The Prince of Egypt (USA 1998, Brenda Chapman u.a.)**

Solomon, Charles: *The Prince of Egypt: A new vision in animation*. New York: Harry N. Abrams 1998, 192 S..

### **Sen to Chihiro no kamikakushi (Chihiros Reise ins Zauberland, Japan 2001, Hayao Miyazaki)**

Osmond, Andrew: *Spirited Away*, London: BFI Publishing 2008.

Zugl.: London: Palgrave Macmillan 2008, 121 S. (BFI Film Classics.).

### **Silly Symphonies (USA 1929-39, Kurzfilmserie)**

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.

Helmes, Dirk: *Die Simpsons - eine politische Familie. Zur politisch-kulturellen Bedeutung der "longest running sitcom" der USA*. Berlin: LIT 2009, 163 S. (Politikwissenschaft. 119.).

### **Snow White and the Seven Dwarfs (USA 1937, William Cottrell u.a.)**

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.

### **South Park (USA 1997ff, TV-Serie)**

Keseberg, Johannes: *Possibilities and limitations within the German dubbing of 'South Park'. Oh my god, they killed the show!* Hamburg: Kovac 2010, 261 S. (Schriftenreihe Philologia. 151.).

Zur dt. Synchronisation der TV-Zeichentrickserie *South Park*.

### **Toy Story (USA 1995, John Lasseter)**

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

### **Wallace and Gromit (Großbritannien 1989ff, Nick Park; Filmserie)**

Sibley, Brian (ed.): *Wallace & Gromit: A close shave storyboard collection*. London: BBC 1997, 175 S.

Frz.: Lord, Peter / Sibley, Brian: *Wallace et Gromit. L'Album de famille*. Préface de Nick Park. Paris: Hoëbecke 1999, 191 S.

### **Watership Down (Großbritannien 1978, Martin Rosen)**

Adams, Richard: *The Watership down film picture book: With linking text*. New York: Macmillan 1978, ca. 250 S.

## **7.2 Zeichentrickfiguren**

Cawley, John / Korkis, Jim: *Cartoon superstars*. Forewords by Leonard



Maltin and Jack Hannah. Las Vegas, Nev.: Pioneer Books 1990, 221 S.  
Giesen, Rolf (Bearb.): *Mickey Mouse, Asterix & Co. Die Stars des Zeichentrickfilms*. Ausstellung vom 13. 4. bis 29. 6. 1986. Frankfurt: Deutsches Filmmuseum 1986, 40 S. (Schriftenreihe des Deutschen Filmmuseums.).

### **Betty Boop**

Cabarga, Leslie: *Betty Boop, Popeye et cie. l'histoire des Fleischer*. Enghien: Artefact SARL 1980 [= *Fantasmagorie*, 3-4, 1980, S. 5-207].

Mollica, Vincenzo (a cura di): *Marlene Dietrich & Betty Boop*. [Katalog, anlässlich der Mostra di Cinema e Fumetto. Centro Culturale B. Berno, Ascona.]. Montepulciano: Ed. del Grifo 1985, 119 S.

### **Bugs Bunny**

Adamson, Joe: *Bugs Bunny. Fifty years and only one grey hare*. New York, NY: Holt 1990, 192 S. (A Donald Hutter book.).

### **Donald Duck**

Blitz, Marcia: *Donald Duck*. New York: Harmony Books 1979, 256 S., 4 Taf.

### **Fat Albert and the Cosby Kids**

Cosby, Bill: *Fat Albert and the Cosby kids*. New York: Filmation Associates 1973, 39 S.

### **Felix the Cat**

Canemaker, John. Felix: *The twisted tale of the world's most famous cat*. New York: Pantheon Books 1991, xiii, 178 S.

Repr.: New York: Da Capo Press 1996.

### **The Flintstones**

Beck, Jerry: *The Flintstones g. The official guide to the cartoon classic*. Philadelphia, PA: Running Press 2011, 78 S. (An Insight Editions book.).

### **Looney Tunes**

Beck, Jerry: *Looney Tunes: The ultimate visual guide*. New York: DK Pub. / London: Dorling Kindersley 2003, 143 S.

Holl.: *Het ultieme Looney Tunes boek*. Vert. [uit het Engels] door: Toon Dohmen. Amsterdam: Rubinstein 2003, 143 S.

Frz.: *Looney Tunes, l'encyclopédie*. Trad.: Nicolas Meylaender. [S.l.]: Semic Deluxe 2003, 143 S.

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.).

### **Mickey Mouse**

Bain, David / Harris, Bruce S.: *Mickey Mouse: Fifty happy years*. New York: Harmony Books 1977, 255 S.

Morra-Yoe, Janet / Yoe, Craig (eds.): *The art of Mickey Mouse*. Introd. by

John Updike. [Außentitel: *Artists interpret the world's favorite mouse.*]

New York: Hyperion 1991, 144 S.

Frz.: *L'art de Mickey*. [Trad. de Micheline B. Servin.] [Paris]: Disney Hachette 1992, 126 S.

Span.: *El arte de Mickey Mouse*. Trad.: Aurora Echevarría. Barcelona: Ediciones B 1996, 160 S. (Pequeños grandes libros Disney.).

### **Pink Panther**

Beck, Jerry: „*Pink Panther g. The ultimate guide to the coolest cat in town..* London/New York: Dorling Kindersley (DK) 2005, 139 S.

### **Popeye**

Cabarga, Leslie: *Betty Boop, Popeye et cie. L'Histoire des Fleischer*.

Enghien: Artefact SARL 1979.

Veröffentlicht auch als Aufsatz in: *Fantasmagorie*, 3-4, 1980, S. 5-207.

Grandinetti, Fred / Braun, Dan: *I yam what I yam. The works of Jack Mercer, Popeye's voice*. Watertown, Mass.: F. Grandinetti 2002, 84 S.

Repr.: Boalsburg, PA: Bear Manor Media, 2007.

Grandinetti, Fred: *Popeye. An illustrated cultural history*. Jefferson, N.C. [...]: McFarland 2004, vi, 337 S.

Zuerst: *Popeye: An illustrated history of E.C. Segar's character in print, radio, television, and film appearances, 1929-1993*. Jefferson, N.C.:

McFarland 1994, xi, 276 S.

Frz.: *Popeye le Marin. L eHistoire illustrée du personnage de E. C. Segar à travers la bande dessinée, la radio, la télévision et le cinéma de 1929 à nos jours*. Trad. de l'américain par Alexandre Tkatcheff. Paris: Dreamland 1996, 183 S. (Coll. Image par image.).

### **Raggedy Ann and Andy**

Canemaker, John: *The animated Raggedy Ann and Andy: An intimate look at the art of animation its history, techniques, and artists*.

Indianapolis: Bobbs-Merrill, 1977, 292 S.

### **Tom and Jerry**

Brion, Patrick: *Tom et Jerry*. Paris: Chêne 1987, 176 S. (Collection Cinéma de toujours,).

Engl.: *Tom and Jerry. The definitive guide to their animated adventures*.

New York: Harmony Books 1990, 176 S.

### **Winnie the Pooh**

Finch, Christopher: *Disney's Winnie the Pooh: A celebration of the silly old bear*. New York: Disney Editions 2000, 176 S.

## **7.3 Studios**

Sito, Tom: *Drawing the line: The untold story of the animation unions from Bosko to Bart Simpson*. Lexington, Ky. University Press of Kentucky

2006, xiv, 425 S.

Introduction: Why a history of animation unions? – The world of the animation studio: the cartoon assembly line – Suits: producers as artists see them – Hollywood labor, 1933-1941: the birth of cartoonists unions – The Fleischer strike: a union busted, a studio destroyed – The great Disney Studio strike: the civil war of animation – The war of Hollywood and the blacklist: 1945-1953 – A bag of oranges: the Terrytoons strike and the Great White Father – Lost generations: 1952-1988 – Animation and the global market: the runaway wars, 1979-1982 – Fox and hounds: the torch seen passing – Camelot: 1988-2001 – Animation- isn't that all done on computers now? The digital revolution – Conclusion: where to now?

### **Columbia**

Martin, Len D.: *The Columbia checklist: The feature films, serials, cartoons, and short subjects of Columbia Pictures Corporation, 1922-1988*. Jefferson, N.C.: McFarland 1991, ix, 637 S.

### **Disney**

cf. 7.1 / Disney, Walt

Walt Disney Productions (ed.): *Treasures of Disney animation art*. Preface by Robert E. Abrams. Introduction by John Canemaker. New York/London: Artabras 1982, 319 S.

Bell, Elizabeth / Haas, Lynda / Sells, Laura (eds.): *From mouse to mermaid: The politics of film, gender, and culture*. Bloomington: Indiana University Press 1995, xi, 264 S.

Giroux, Henry Armand: *The mouse that roared: Disney and the end of innocence*. Lanham, Md.: Rowman & Littlefield 1999, 186 S. ( Culture and education series.).

Girveau, Bruno (éd.): *Il était une fois Walt Disney, aux sources de l'art des studios Disney*. [Katalog einer Ausstellung, Galeries nationales du Grand Palais, Septembre 16, 2006 - January 15, 2007, Paris.] Paris: Éditions de la Réunion des musées nationaux 2006.

Engl.: *Once upon a time, Walt Disney. The sources of inspiration for the Disney Studios*. München 2007, 353 S.

Girveau, Bruno (Hrsg.): *Walt Disneys wunderbare Welt und ihre Wurzeln in der europäischen Kunst*. [Anlässlich der Ausstellung „Walt Disneys Wunderbare Welt und Ihre Wurzeln in der Europäischen Kunst g, Kunsthalle der Hypo- Kulturstiftung, München, 19. September 2008 - 25. Januar 2009.] München: Hirmer 2008, 302 S.

Lambert, Pierre: *Walt Disney: L'âge d'or*. Rozay-en-Brie: Démons & Merveilles 2006, 296 S.

Maltin, Leonard: *The Disney films*. London: Nelson 1973, 8, 312 S.

New, updated ed., 1. rev. ed. New York: Crown 1984, viii, 343 S.

3. ed. New York, NY: Hyperion 1995, x, 384 S.

4th ed. New York: Disney Editions, 2000.

Maltin, Leonard (ed.): *The Disney poster book*. Featuring the collection of Tony Anselmo. New York: Disney ed. 2002, 96 S. (A Welcome book.)

Susanin, Timothy S.: *Walt before Mickey. Disney's early years, 1919-1928*. Jackson: University Press of Mississippi 2011, xiii, 340 S., [9] Bl.

### **Halas & Batchelor**

Manvell, Roger: *Art & animation. The story of Halas & Batchelor Animation Studio 1940/1980*. London: The Tantivy Press 1980, [63 Bl.].

### **Hanna-Barbera Productions**

Barbera, Joseph: *My life in 'toons: From Flatbush to Bedrock in under a century*. Atlanta, GA/Kansas City, Mo.: Turner Pub. [distributed by Andrews and McMeel] 1994, 250 S.

Beck, Jerry: *The Hanna-Barbera treasury. Rare art & mementos from your favourite cartoon classics*. San Rafael, Cal.: Insight Editions 2007, 153 S.

Since first joining forces as a pair of young animators, Bill Hanna and Joe Barbera won the hearts of more than three generations. The duo won seven Academy awards at MGM during the golden age of the Hollywood cartoon, and still, decades later, their best-loved characters, having made their debut in television's early days, are household names. Today, it is not uncommon for three generations to share the joy of Hanna-Barbera's creations, including such classics as Huckleberry Hound, Tom and Jerry, Scooby-Doo, Yogi Bear, The Flintstones, The Jetsons, Jonny Quest, Magilla Gorilla, Top Cat, and Space Ghost.

Hanna, William / Barbera, Joseph: *The art of Hanna Barbera. Fifty years of creativity*. Ed. by Ted Sennett. New York, NY [...]: Viking Penguin 1989, xiv, 270 S.

Über das US-Studio Hanna-Barbera, 1957ff.

### **Kodak**

Solomon, Charles / Stark, Ron: *The complete Kodak animation book*. Rochester, N.Y.: Eastman Kodak Co. 1983, 250 S.

### **Pixar Animation Studios**

Amidi, Amid: *The art of Pixar short films*. San Francisco: Chronicle Books 2009, 158 S.

Amidi, Amid: *The art of Pixar. The complete color scripts and select art from 25 years of animation*. Foreword by John Lasseter. San Francisco: Chronicle Books 2011, 320 S.

Paik, Karen: *To infinity and beyond! The story of Pixar Animation Studios*. San Francisco: Chronicle Books, 2007, 303 S.

Price, David A.: *The Pixar touch. The making of a company*. New York: Vintage Books 2009, viii, 310 S., [4] Bl.

### **Republic Pictures**

Martin, Len D.: *The Republic Pictures checklist: Features, serials, cartoons, short subjects, and training films of Republic Pictures*

*Corporation, 1935-1959.* Jefferson, N.C.: McFarland 1998, vii, 383 S.

### **Warner Bros.**

Beck, Jerry / Friedwald, Will: *Warner Bros. animation art. The characters, the creators, the limited editions.* London: Virgin 1998, 246 S.

Frz.: *Warner Bros. Secrets et tradition de l'animation. Les personnages, les créateurs, les éditions limitées.* Trad. de l'américain par Hélène Nicolas. Paris: Dreamland 1998, 245 S.

Christie's East: *Animation art: The properties of Mr. Chuck Jones, the Warner Bros. Studios, the Jeff Lotman Archives.* Auction Thursday, 18 December 1997 at 10.00 a.m. (lots 1-238). New York, NY: Christie's East 1997, 80 S.

Friedwald, Will / Beck, Jerry: *The Warner Brothers cartoons.* Metuchen, NJ [...]: Scarecrow Press 1981, xvi, 271 S.

Sandler, Kevin (ed.): *Reading the rabbit: Explorations in Warner Bros. animation.* New Brunswick, N.J.: Rutgers University Press 1998, x, 271 S.

Inhalt: Introduction: Looney Tunes and Merry Metonyms – A Short Critical History of Warner Bros. Cartoons – From Disney to Warner Bros.: The Critical Shift – Charlie Thorson and the Temporary Disneyfication of Warner Bros. Cartoons – From Vaudeville to Hollywood, from Silence to Sound: Warner Bros. Cartoons of the Early Sound Era – The Image of the Hillbilly in Warner Bros. Cartoons of the Thirties – The View from Termite Terrace: Caricature and Parody in Warner Bros. Animation – Darker Shades of Animation: African-American Images in the Warner Bros. Cartoon – "Ah Love! Zee Grand Illusion!": Pepe le Pew, Narcissism, and Cars in the Casbah – Gendered Evasion: Bugs Bunny in Drag – Selling Bugs Bunny: Warner Bros, and Character Merchandising in the Nineties – Fans versus Time Warner: Who Owns Looney Tunes? – Hybrid Cinema: The Mask, Masques, and Tex Avery.

Schneider, Steve: *That fs all folks! The art of Warner Bros. animation.*

Foreword by Ray Bradbury. New York: H. Holt 1988, 252 S. (A Donald Hutter book.).

Auch: London : Aurum 1989.

### **8. Abschlussarbeiten (Auswahl)**

Baker, Mirjam: *Animationsausbildung in Österreich. Eine Analyse der aktuellen Situation.* Diplomarb., St. Pölten: FH-Stg. Telekommunikation und Medien, 2010, 123 Bl.

Besbes, Samir: *Regard sur l'évolution du cinéma d'animation depuis ses origines. Lcas du film tunisien.* Thèse doctorat, Paris, Univ., Diss., 1998, 458 S.

Bödenauer, Brigitta Maria: *Die Animationsfilme Jerzy Kucia 's.*

Diplomarb., Wien, Univ., 2009, 137 S.

Brigg, Celine: *Die Kunst der Bewegung. Animation um österreichischen*

TV-Spot. Diplomarb., Wien, Univ., 2009, 112 S.

Cremerius, Ursula: *Der abstrakte Avantgardefilm: Ein Beitrag zur Filmpoesie*. Diss. Universität Köln 1986, 239 S.

Dashuber, Gregor: *Das Thema des Makaberen im Animationsfilm. Erläutert anhand herausragender Beispiele*. Diplomarbeit, Potsdam: Hochschule für Film und Fernsehen Konrad Wolf 2008.

Online: urn:nbn:de:kobv:po75-opus-593.

Devlin-Gascard, Lorettann: *Non-narrative animation as an art form*. Diss., Freie Universität Berlin 1979, 104 S.

Donaubauer, Julian: *Vom gelben Unterseebooten und fliegenden E-Gitarren. Eine Analyse der animierten Musikfilme „Yellow Submarine“ und „Interstella 5555“*. Diplomarb. Wien, Univ., 2006, 120 S.

Ehsani, Anna: *Charakterdesign von Disneys Bösewichten. Die Einflüsse auf die Umsetzung des Bösen in Walt Disneys ersten abendfüllenden Zeichentrickfilmen*. Diplomarb., Wien, Univ., 2010, 165 S.

Feyersinger, Erwin: *Die Lebendigkeit von Objekten in der Objektanimation*. Diplomarb., Innsbruck, Univ., 2008, 100 Bl.

Feyersinger, Er: *Metalepsis in animation. Paradoxical transgressions of ontological levels*. Diss., Innsbruck, Univ., 2010, 222 Bl.

Furniss, Maureen R.: *Things of the Spirit: A Study of Abstract Animation*. Diss., University of Southern California 1994, ii, 300 S.

Mikrofilm-Ausg.: Los Angeles: University of Southern California, University Library, Micrographics & Reprography Dep., 1 Mikrofilm.

Hornbostel, Susanne: *Vom Pinsel zum Pixel. 100 Jahre Animationsfilm*. Diplomarb., Wien, Akad. d. bild. Künste, 2005, 129 S.

Johnston, Andrew Robert: *Pulses of Abstraction: Episodes from a History of Animation*. Diss. University of Chicago 2011, 269 S.

Joubert-Laurencin, Hervé: *Différence singulière et répétition communautaire dans le cinéma d'animation contemporain*. Paris, Univ., Diss., 1992, 475 S.

Auch als Microfiche-Ausgabe, 2 Fiches.

Kaltenböck, Dominik: *Vom Zeichentrick zur Computeranimation. Neue Perspektiven des Animationsfilms*. Diplomarb., Wien, Univ., 2009, 112 S.

Klews, Nadja: *Stereoskopie im Animationsfilm*. Diplomarbeit, Potsdam: Hochschule für Film und Fernsehen Konrad Wolf 2010.

Online: urn:nbn:de:kobv:po75-opus-896.

Kowalik, Marco: *Essen im Animationsfilm*. Diplomarb., Potsdam: Hochschule für Film und Fernsehen Konrad Wolf 2007, 56 S.

Manion, Annie: *Discovering Japan: Anime and Learning Japanese Culture*. MA-Thesis, Los Angeles, CA: University of Southern California 2005, iii, 67 S.

Nickles, Simon: *Animation als surrealistisches Ausdrucksmittel bei Jan Švankmajer*. Linz, Kunstuniv., 2007, 104 Bl.

Piaia, Sergio: „*Money can't buy creativity* g. *Japanischer Animationszeichentrickfilm am Beispiel von Hayao Miyazaki*. Diplomarb., Wien, Univ., 2009, 112 S.

Pirchmoser, Daniela: *Trickfilmadaptionen von Volksmärchen. Zur Medialisierung von Märchenstoffen*. Diplomarb., Innsbruck, Univ., 2009, 185 Bl.

Poloczek, Marie: *Die Subjektdarstellung in der Globalisierung. Eine Analyse anhand autofiktionaler Comics und Animationsfilme*. Diplomarb., Wien, Univ., 2006, 146 S.

Robertson, Emily D.: "*It looks like sound!*": *Drawing a History of "Animated Music" in the Early Twentieth Century*. M.A. Thesis, University of Maryland 2010, ix, 78 S.

Sacher, Stephan: *Die liebenswerte Hauptfigur im amerikanischen Animationsfilm*. Diplomarb., Potsdam: Hochschule für Film und Fernsehen Konrad Wolf 2009, 68 S.

Satz, Aura: *Off the pedestal, on the stage. Animation and deanimation in art and theatre*. Ph.D. Thesis, London, University of London 2002, 213 Bl.

Seiderer, Bettina: *Der Animierte Musikclip. Audiovisuelle Komposition und Expandierende Kunstgattung*. Diplomarb., Wien, Univ., 2003, 177 Bl.

Sifianos, Georges: *Langage et esthétique du cinéma d'animation*. Paris, Univ., Diss., 1988, 333 Bl.

Auch als Microfiche-Ausg. (1 Fiche).

Tews, Julia: *Darstellung von Märchen im Animationsfilm*. Diplomarb., Potsdam: Hochschule für Film und Fernsehen Konrad Wolf 2007, 48 S.

Thevenet, Frédéric: *Animation en 3D de personnages virtuels à partir des systèmes de capture du mouvement*. Diss. Paris, Université 1999, 238 S.

Wieser, Desiree: *Pen & Ink alive. Betty Boop als Imagination des Weiblichen im amerikanischen Trickfilm der 1930er Jahre*. Diplomarb., Graz, Univ., 2008, 118 S.

Wilson, Brian Robert: *Animated music: The Development and Use of the Optical Soundtrack as a Musical Instrument*. M.A. Thesis, Long Beach, California State University 2006, v, 94 S.

Wurzer, Franka: *Der Animationsfilm von den Anfängen bis zur Gegenwart. Geschichte–Entwicklung–Rezeption*. Diplomarb., Salzburg, Univ. Mozarteum, 2008, 308 Bl.

No labels

