Pixar With Lacan By Lilian Munk R Sing | b89d88850216f47b1dab57f4f5f918c1

Twelve Years a Slave

Examines the gaze in Lacanian film theory.

Reality, Magic, and Other Lies

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

Pixar's Boy Stories

Hayao Miyazaki's career in animation has made him famous as not only the greatest director of animated features in Japan, the man behind classics as My Neighbour Totoro (1988) and Spirited Away (2001), but also as one of the most influential animators in the world, providing inspiration for animators in Disney, Pixar, Aardman, and many other leading studios. However, the animated features directed by Miyazaki represent only a portion of his 50-year career. Hayao Miyazaki examines his earliest projects in detail, alongside the works of both Japanese and non-Japanese animators and comics artists that Miyazaki encountered throughout his early career, demonstrating how they all contributed to the familiar elements that made Miyazaki's own films respected and admired among both the familiar and the global audience.

Literature: An Introduction to Theory and Analysis

"A film that will let you see the music and listen to drawings; in a word, a film full of Fantasia!" Bruno Bozetto's Allegro non Troppo tips its hand right away: it is an unabashed, yet full of admiration, retake on Walt Disney's 1940 'concert feature'. The obvious nod to that model fuels many tongue-in-cheek jokes in the film; however, Allegro non Troppo soon departs from mere parody, and becomes a showcase for the multifaceted aesthetics of Italian animation in 1976, as well as a witty social satire and a powerful rethinking of the music-image relationship in cinema. Marco Bellano reconstructs the history of the production of Allegro non Troppo, on the basis of an original research developed with the contribution of Bozetto himself; it also presents an audiovisual analysis of the work, as to reassess the international relevance of Bozetto's achievements by giving insight into the director's--

Social Order and Authority in Disney and Pixar Films

This book is open access and available on www.bloomsburycollections.com. It is funded by Knowledge Unlatched. Scanning historical and current trends in animation through different perspectives including art history, film, media and cultural studies is a prominent facet of today's theoretical and historical approaches in this rapidly evolving field. Global Animation Theory offers detailed and diverse insights into the methodologies of contemporary animation studies, as well as the topics relevant for today's study of animation. The contact between practical and theoretical approaches to animation at Animafest Zagreb, is closely connected to host of this event, the World Festival of Animated Film Animafest Zagreb. It has given way to academic writing that is very open to practical aspects of animation, with several contributors being established not only as animation scholars, but also as artists. This anthology contains, alongside an introduction by the editors and a preface by well known animation scholar Giannalberto Bendazzi, 15 selected essays from the first three Animafest Scanner editions. They explore various significant aspects of animation studies, some of them still unknown to the English speaking communities.

Demystifying Disney

"Details how this playful organization provides a working environment that encourages imagination, inventiveness, and joyful collaboration. If you dream of creating a more positive climate in your company, this book might just make your dreams come true. “ Ken Blanchard, coauthor of The One Minute Manager® and Helping People Win at Work Unleash Pixar-style creativity in any organization! Authors of the business classic The Disney Way, Bill Capodagli and Lynn Jackson take a behind-the-scenes look at the company built upon the “magic” of Disney. Readers of this concise and accessible book will learn how to apply Pixar’s secrets of success, which include the company’s ability to turn visions into clear directives and its remarkable focus on detail, which translates into products of the utmost quality. Other lessons include how to hire
creative people and always challenging the status quo.

Grave of the Fireflies

Toy Story (John Lasseter, 1995), Pixar's first feature-length production and Hollywood's first completely computer-generated animated film, is an international cultural phenomenon. This collection brings together a diverse range of scholars and practitioners who together explore the themes, compositional techniques, cultural significance and industry legacy of this landmark in contemporary cinema. Topics range from industrial concerns, such as the film's groundbreaking use of computer generated imagery and the establishment of Pixar as a major player in the animation world, to examinations of its music, aesthetics, and the role of toys in both the film and its fandom. The Toy Story franchise as a whole is also considered, with chapters looking at its cross-generational appeal and the experience of growing up alongside the series. As the first substantial work on this landmark film, this book will serve as an authoritative introduction for scholars, students and fans alike.

Animation □ Process, Cognition and Actuality

The female spy has long exerted a strong grip on the popular imagination. With reference to popular fiction, film and television Violent Femmes examines the figure of the female spy as a nexus of contradictory ideas about femininity, power, sexuality and national identity. Fictional representations of women as spies have recurrently traced the dynamic of women’s changing roles in British and American culture. Employing the central trope of women who work as spies, Rosie White examines cultural shifts during the twentieth century regarding the role of women in the professional workplace. Violent Femmes examines the female spy as a figure in popular discourse which simultaneously conforms to cultural stereotypes and raises questions about women’s roles in British and American culture, in terms of gender, sexuality and national identity. Immensely useful for a wide range of courses such as film and television studies, English, cultural studies, women’s studies, gender studies, media studies, communications and history, this book will appeal to students from undergraduate level upwards.

The Art of Czech Animation

Cartoons in Hard Times provides a comprehensive analysis of the short subject animation released by the Walt Disney and Warner Brothers from 1932 and 1945, one of the most turbulent periods in Unites States history. Through a combination of content analysis, historical understanding and archival research, this book sheds new light on a hitherto unexplored area of animation, suggesting the ways in which Disney and Warner Brothers animation engaged with historical, social, economic and political changes in this era. The book also traces the development of animation into a medium fit for propaganda in 1941 and the changes in characters, tone, music and narrative that took place to facilitate this transition. Animation transformed in this era from a medium of entertainment, to a socio-political commentator before finally undertaking government sponsored propaganda during the Second World War.

Metagaming

The films from Pixar Animation Studios belong to the most popular family films today. From Monsters Inc to Toy Story and Wall-E, the animated characters take on human qualities that demand more than just cultural analysis. What animates the human subject according to Pixar? What are the ideological implications? Pixar with Lacan has the double aim of analyzing the Pixar films and exemplifying important psychoanalytic concepts (the voice, the gaze, partial object, the Other, the object a, the primal father, the name-of-the-father, symbolic castration, the imaginary/ the real/ the symbolic, desire and drive, the four discourses, masculine/feminine), examining the ideological implications of the images of human existence given in the films.

Cartoons in Hard Times

Queer ideas have unsettled other forms of exploring gender and sexuality in particular feminism and feminists have been significant critics. This book explores the debates between feminist and queer theorizing to seek out interconnections and identify new directions in thinking about sexuality and gender that may emerge out of and at the interface.

Animation in the Middle East

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

Writing for Animation

On its release in 1988, Grave of the Fireflies riveted audiences with its uncompromising drama. Directed by Isao Takahata at Studio Ghibli and based on an autobiographical story by Akiyuki Nosaka, the story of two Japanese children struggling to survive in the dying days of the Second World War unfolds with a gritty realism unprecedented in animation. Grave of the Fireflies has since been hailed as a classic of both anime and war cinema. In 2018, USA Today ranked it the greatest animated film of all time. Yet Ghibli’s sombre masterpiece remains little analysed outside Japan, even as its meaning is fiercely contested - Takahata himself lamented that few had grasped his message. In the first book-length study of the film in English, Alex Dudok de Wit explores its themes, visual devices and groundbreaking use of animation, as well as the political context in which it was made. Drawing on untranslated accounts by the film's crew, he also describes its troubled production, which almost spelt disaster for Takahata and his studio.
Walt Disney's *Snow White and the Seven Dwarfs* (David Hand, 1937) occupies a central place within the history of global animation. Based on the German fairy tale by the Brothers Grimm, the film was the first feature-length animated film produced by the Disney Studio and served to announce the animated cartoon as an industrial art form. Yet Disney's landmark version not only set in motion the Golden Age of the Hollywood cartoon, but has continued to stand as an international sensation, prompting multiple revisions and remakes within a variety of national filmmaking contexts. This book explores the enduring qualities that have marked *Snow White*'s influence and legacy, providing a collection of original chapters that reflect upon its pioneering use of technology and contributions to animation's visual style, the film's reception within an American context, and its status as a global cultural phenomenon.

**Pixar with Lacan**


**Snow White and the Seven Dwarfs**

Jez Stewart charts the course of this extraordinarily fertile area of British film from early experiments with stop-motion and the flourishing of animated drawings during WWII. He reveals how the rockier interwar period set the shape of the industry in enduring ways, and how creatives like Len Lye and Lotte Reiniger brought art to advertising and sponsored films, building a foundation for such distinctive talents as Bob Godfrey, Alison De Vere and George Dunning to unleash their independent visions in the age of commercial TV. Stewart highlights the integral role of women in the industry, the crucial boost delivered by the arrival of Channel 4, the emergence of online animation and much more. The book features 'close-up' analyses of key animators such as Lancelot Speed and Richard Williams, as well as more thematic takes on art, litics and music. It builds a framework for better appreciating Britain's landmark contributions to the art of animation, including Halas and Batchelor's Animal Farm (1954), Dunning's Yellow Submarine (1968) and the creations of Aardman Animations.

**Coraline**

Exploration of fairy-tale movies that blur the line between reality and magic.

**Toy Story**

The greatest trick the videogame industry ever pulled was convincing the world that videogames were games rather than a medium for making metagames. Elegantly defined as “games about games,” metagames implicate a diverse range of practices that stray outside the boundaries and bend the rules: from technical glitches and forbidden strategies to Renaissance painting, algorithmic trading, professional sports, and the War on Terror. In Metagaming, Stephanie Boluk and Patrick LeMieux demonstrate how games always extend beyond the screen, and how modders, mappers, streamers, spectators, analysts, and artists are changing the way we play. Metagaming uncovers these alternative histories of play by exploring the strange experiences and unexpected effects that emerge in, on, around, and through videogames. Players puzzle through the problems of perspectival rendering in Portal, perform clandestine acts of electronic espionage in EVE Online, compete and commentate in Korean StarCraft, and speedrun The Legend of Zelda in record times (with or without the use of vision). Companies like Valve attempt to capture the metagame through international e-sports and online marketplaces while the corporate history of Super Mario Bros. is undermined by the endless levels of Infinite Mario, the frustrating pranks of Asshole Mario, and even Super Mario Clouds, a ROM hack exhibited at the Whitney Museum of American Art. One of the only books to include original software alongside each chapter, Metagaming transforms videogames from packaged products into instruments, equipment, tools, and toys for intervening in the sensory and political economies of everyday life. And although videogames confute the creativity, criticality, and craft of play with the act of consumption, we don’t simply play videogames—we make metagames.

**The Animation Studies Reader**

*Explores Coraline's technological and aesthetic approaches, its narrative and visual roots, and its impact on contemporary stop-motion filmmaking and children's media*--

**Toy Story**

This book examines the popular and critically acclaimed films of Pixar Animation Studios in their cultural and historical context. Whether interventionist sheriff dolls liberating oppressed toys (Toy Story) or exceptionally talented rodents hoping to fulfill their dreams (Ratatouille), these cinematic texts draw on popular myths and symbols of American culture. As Pixar films refashion traditional American figures, motifs and narratives for contemporary audiences, this book looks at their politics - from the frontier myth in light of traditional gender roles (WALL-E) to the notion of voluntary associations and neoliberalism (The Incredibles). Through close readings, this volume considers the aesthetics of digital animation, including voice-acting and the simulation of camera work, as further mediations of the traditional themes and motifs of American culture in novel form. Dietmar Meinel explores the ways in which Pixar films come to reanimate and remediate prominent myths and symbols of American culture in all their cinematic, ideological and narrative complexity.

**The Anime Machine**

Animation in Context is an illustrated introduction to cultural theory, contextual research and critical analysis. By making academic language more accessible, it empowers animators with the confidence and enthusiasm to engage with theory as a fun, integral, and applied part of the creative process. Interviews with contemporary industry professionals and academics, student case studies and a range of practical research exercises, combine to encourage a more versatile approach to animation practice – from creating storyboards to set designs and soundtracks; as well as developing virals, 3D zoetropes and projection mapping visuals. Mark Collington focuses on a core selection of theoretical approaches that shape animation narrative, supported by a broader set of shared theoretical principles from the worlds of art, design, film and media studies. This discussion is underpinned by cross-disciplinary thinking on a range of topics including genre, humour, montage and propaganda. These are applied to the analysis of a range of
animated films and projects from Disney and Animé, to independent artist-filmmakers such as Wendy Tilby, Amanda Forbis and Jerzy Kucia. These ideas are also applied to other uses of animation such as advertising, sitcom, gaming and animated documentary.

Allegro Non Tropo

Spirited Away, directed by the veteran anime film-maker Hayao Miyazaki, is Japan's most successful film, and one of the top-grossing 'foreign language' films ever released. Set in modern Japan, the film is a wildly imaginative fantasy, at once personal and universal. It tells the story of a listless little girl, Chihiro, who stumbles into a magical world where gods relax in a palatial bathhouse, where there are giant babies and hard-working soot sprites, and where a train runs across the sea. Andrew Osmond's insightful study describes how Miyazaki directed Spirited Away with a degree of creative control undreamt of in most popular cinema, using the film's delightful, freewheeling visual ideas to explore issues ranging from personal agency and responsibility to what Miyazaki sees as the lamentable state of modern Japan. Osmond unpacks the film's visual language, which many Western (and some Japanese) audiences find both beautiful and bewildering. He traces connections between Spirited Away and Miyazaki's prior body of work, arguing that Spirited Away uses the cartoon medium to create a compellingly immersive drawn world. This edition includes a new foreword by the author in which he considers the world of animated cinema post-Spirited Away, considering its influence on films ranging from del Toro's Pan's Labyrinth to Pixar's Inside Out.

Literature: An Introduction to Theory and Analysis

The Art of Czech Animation is the first comprehensive English language account of Czech animation from the 1920s to the present, covering both 2D animation forms and CGI, with a focus upon the stop-motion films of Jirí Trnka, Hermina Týrlová, Jan Švankmajer and Jiří Barta. Stop-motion is a highly embodied form of animation and The Art of Czech Animation develops a new materialist approach to studying these films. Instead of imposing top-down Film Theory onto its case studies, the book's analysis is built up from close readings of the films themselves, with particular attention given to their non-human objects. In a time of environmental crisis, the unique way Czech animated films use allegory to de-centre the human world and give a voice to non-human aspects of the natural world points us towards a means by which culture can increase ecological awareness in viewers. Such a refutation of a human-centred view of the world was contrary to communist orthodoxy and it remains so under late-stage consumer-capitalism. As such, these films do not only offer beautiful examples of allegory, but stand as models of political dissent. The Art of Czech Animation is a unique endeavour of film philosophy to provide a materialist appraisal of a heretofore neglected strand of Central-Eastern European cinema.

Grendel Grendel Grendel

Social Order and Authority in Disney and Pixar Films initiates an essential conversation about how power dynamics are questioned, reinforced, and disrupted in the Disneyverse. Using various theoretical lenses, authors critique underlying ideologies and help readers understand how Disney's output both reflects and impacts our contemporary moment.

Real Gaze, The

A collection of original essays on Toy Story, exploring its themes, techniques, and cultural significance.

The Hysteric's Guide to the Future Female Subject

Animation - Process, Cognition and Actuality presents a uniquely philosophical and multi-disciplinary approach to the scholarly study of animation, by using the principles of process philosophy and Deleuzian film aesthetics to discuss animation practices, from early optical devices to contemporary urban design and installations. Some of the original theories presented are a process-philosophy based theory of animation; a cognitive theory of animation; a new theoretical approach to the animated documentary; an original investigative approach to animation; and unique considerations as to the convergence of animation and actuality. Numerous animated examples (from all eras and representing a wide range of techniques and approaches – including television shows and video games) are examined, such as Fantastic Mr. Fox (2009), Madame Tutli-Putli (2007), Gertie the Dinosaur (1914), The Peanuts Movie (2015), Grand Theft Auto V (2013) and Dr. Katz: Professional Therapist (1995–2000). Divided into three sections, each to build logically upon each other, Dan Torre first considers animation in terms of process and process philosophy, which allows the reader to contemplate animation in a number of unique ways. Torre then examines animation in more conceptual terms in comparing it to the processes of human cognition, which is followed by an exploration of some of the ways in which we might interpret or ‘read’ particular aspects of animation, such as animated performance, stop-motion, anthropomorphism, video games, and various hybrid forms of animation. He finishes by guiding the discussion of animation back to the more tangible and concrete as it considers animation within the context of the actual world. With a genuinely distinctive approach to the study of animation, Torre offers fresh philosophical and practical insights that prompt an engagement with the definitions and dynamics of the form, and its current literature.

The New Generation in Chinese Animation

In 1986, gifted animator John Lasseter, technology guru Ed Catmull, and visionary Steve Jobs founded Pixar Animation Studios. Their goal: create a computer animated feature, despite predictions that it could never be done. An unprecedented catalog of blockbuster films later, the studio is honoring its history in this deluxe volume. From its fledgling days under George Lucas to ten demanding years creating Toy Story to the merger with Disney, each milestone is vibrantly detailed. Interviews with Pixar directors, producers, animators, voice talent, and industry insiders, as well as concept art, storyboards, and snapshots illuminate a history that is both definitive and enthralling.

Fantasy/Animation

The Animation Studies Reader brings together both key writings within animation studies and new material in emerging areas of the field. The collection provides readers with seminal texts that ground animation studies within the contexts of theory and aesthetics, form and genre, and issues of representation. The first section collates key readings on animation theory, on how we might conceptualise animation, and on Page 4/6
some of the fundamental qualities of animation. New material is also introduced in this section specifically addressing questions raised by the nature, style and materiality of animation. The second section outlines some of the main forms that animation takes, which includes discussions of genre. Although this section cannot be exhaustive, the material chosen is particularly useful as it provides samples of analysis that can illuminate some of the issues in the first section of the book raises. The third section focuses on issues of representation and how the medium of animation might have an impact on how bodies, gender, sexuality, race and ethnicity are represented. These representations can only be read through an understanding of the questions that the first two sections of the book raise; we can only decode these representations if we take into account form and genre, and theoretical conceptualisations such as visual pleasure, spectacle, the uncanny, realism etc.

Out of the Past

Animation is one of the fastest growing mediums in the film and television world – whether it's Frozen or Paw Patrol, Family Guy or Rick and Morty. This book is the definitive guide to storytelling for writers, directors, storyboard artists and animators. Suitable for both the student and the professional, it provides indispensable knowledge on the entire process of writing for animated movies, TV series and short films. The reader will be provided with all the tools necessary to produce professional quality scripts that will start, or further, their career in animation. Beginning with the fundamentals of 'why animation?' this book will lead the reader through a series of principles that will raise the level of their storytelling. These principles are tried and tested on a daily basis by the authors who have a twenty-year track record in the animation industry. Many people are trying to break into the world of writing for animation and a lot of the people who are 'already in' would like to get more work. The reality is that writing for animation is a very specific craft that can be learnt like any other craft. This book will give the reader both the basic and advanced techniques that will put them ahead of the rest of the field.

Spirited Away

"Having been born a freeman, and for more than thirty years enjoyed the blessings of liberty in a free State—and having at the end of that time been kidnapped and sold into Slavery, where I remained, until happily rescued in the month of January, 1853, after a bondage of twelve years—it has been suggested that an account of my life and fortunes would not be uninteresting to the public." - an excerpt

Spirited Away

Since Toy Story, its first feature in 1995, Pixar Animation Studios has produced a string of commercial and critical successes including Monsters, Inc.; WALL-E; Finding Nemo; The Incredibles; Cars; and Up. In nearly all of these films, male characters are prominently featured, usually as protagonists. Despite obvious surface differences, these figures often follow similar narratives toward domestic fulfillment and civic engagement. However, these characters are also hypermasculine types whose paths lead to postmodern social roles more revelatory of the current “crisis” that sociologists and others have noted in boy culture. In Pixar’s Boy Stories: Masculinity in a Postmodern Age, Shannon R. Wooden and Ken Gillam examine how boys become men and how men measure up in films produced by the animation giant. Offering counterintuitive readings of boy culture, this book describes how the films quietly but forcefully reiterate traditional masculine norms in terms of what they praise and what they condemn. Whether toys or ants, monsters or cars, Pixar’s males succeed or fail according to the “boy code,” the relentlessly policed gender standards rampant in American boyhood. Structured thematically around major issues in contemporary boy culture, the book discusses conformity, hypermasculinity, social hierarchies, disability, bullying, and an implicit critique of postmodern parenting. Unprecedented in its focus on Pixar and boys in its films, this book offers a valuable perspective to current conversations about gender and cinema. Providing a critical discourse about masculine roles in animated features, Pixar’s Boy Stories will be of interest to scholars of film, media, and gender studies and to parents.

Pixar’s America

An innovative critical history of Disney feature animation that uproots common misconceptions and brings fresh scholarly definition to a busy field.

Intersections between Feminist and Queer Theory

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

The Story of British Animation

What are we doing when taking psychoanalysis from the couch to the analysis of society, culture, and arts? How is it possible to do so? How is it possible to move from singular experiences to universal structures detected in culture and society? Could psychoanalysis applied to art works become more sensitive to their aesthetics form? Psychoanalysis is often disclaimed as non-scientific, since its main object – the unconscious - has no positive existence. This book, however, proposes psychoanalysis to be a “science of the signifier”. It takes as its object the signifier - the signifying part of the sign – insisting that it always says more (or less) than intended, because its very materiality carries unintended messages. By defining the object of psychoanalysis as the signifier, this volume argues that we can speak of psychoanalysis as a science, even if it is closer to semiotics than biology. Analysing the Cultural Unconscious builds on this idea by arguing that the analysis of the signifier is the way to understand not only the individual unconscious, but also the cultural one. Replacing a person's monologue on the couch with ideology criticism or a piece of art, applied psychoanalysis allows us to analyse culture and the arts in a new way, uncovering the cultural unconscious.

Global Animation Theory

How does literature work? And what does it mean? How does it relate to the world: to politics, to history, to the environment? How do we analyse and interpret a literary text, paying attention to its specific poetic
Hayao Miyazaki

This book presents a new reading of film noir through psychoanalytic theory. In a field now dominated by Deleuzian and phenomenological approaches to film-philosophy, this book argues that, far from having passed, the time for Lacan in Film Studies is only just beginning. The chapters engage with Lacanian psychoanalysis to perform a meta-critical analysis of the writing on noir in the last seven decades and to present an original theory of criticism and historiography for the cinema. The book is also an act of mourning; for a lost past of the cinema, for a longstanding critical tradition and for film noir. It asks how we can talk about film noir when, in fact, film noir doesn’t exist. The answer starts with Lacan and a refusal to relinquish psychoanalysis. Lacanian theories of retroactivity and ontology can be read together with film history, genre and narrative to show the ways in which theory and history, past and present, cinema and psychoanalysis are fundamentally knotted together. Tyrer also explores Lacan through particular noir films, such as Double Indemnity and The Maltese Falcon — and demonstrates the possibilities for a Lacanian Film Studies (as one that engages fully with Lacan’s entire body of work) that has hitherto not been realised.

Violent Femmes

Spirited Away, directed by the veteran anime film-maker Hayao Miyazaki, is Japan’s most successful film, and one of the top-grossing ‘foreign language’ films ever released. Set in modern Japan, the film is a wildly imaginative fantasy, at once personal and universal. It tells the story of a listless little girl, Chihiro, who stumbles into a magical world where gods relax in a palatial bathhouse, where there are giant babies and hard-working soot sprites, and where a train runs across the sea. Andrew Osmond’s insightful study describes how Miyazaki directed Spirited Away with a degree of creative control undreamt of in most popular cinema, using the film’s delightful, freewheeling visual ideas to explore issues ranging from personal agency and responsibility to what Miyazaki sees as the lamentable state of modern Japan. Osmond unpacks the film’s visual language, which many Western (and some Japanese) audiences find both beautiful and bewildering. He traces connections between Spirited Away and Miyazaki’s prior body of work, arguing that Spirited Away uses the cartoon medium to create a compellingly immersive drawn world. This edition includes a new foreword by the author in which he considers the world of animated cinema post-Spirited Away, considering its influence on films ranging from del Toro’s Pan’s Labyrinth to Pixar’s Inside Out.

Analysing the Cultural Unconscious

Despite the longevity of animation and its significance within the history of cinema, film theorists have focused on live-action motion pictures and largely ignored hand-drawn and computer-generated movies. Thomas Lamarre contends that the history, techniques, and complex visual language of animation, particularly Japanese animation, demands serious and sustained engagement, and in The Anime Machine he lays the foundation for a new critical theory for reading Japanese animation, showing how anime fundamentally differs from other visual media. 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 CLAMP’s manga and anime adaptions, 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.

To Infinity and Beyond!

How can a girl become a woman today without being either a victim or a manipulator? Reflecting on this question, MacCannell takes us for the first time beyond the flawed models for becoming a woman left to us by Freud and Sade.

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