

a new history of animation

A New History of Animation: A Comprehensive Overview

Keywords: a new history of animation, animation history, animation studies, film history, animation techniques, animation pioneers, animated film, animation art, animation industry

Introduction

The world of animation, a vibrant tapestry woven from artistry, technology, and storytelling, boasts a rich and complex history. Understanding its evolution requires moving beyond simplistic narratives and embracing a more nuanced perspective. This article delves into "A New History of Animation," examining its approach, key arguments, and contribution to the field. We'll explore why this particular work offers a fresh and vital perspective on the subject matter, challenging conventional understandings of "a new history of animation."

Author and Credentials

While there isn't a single, definitive book titled "A New History of Animation," we can analyze the work of several influential authors who have significantly shaped our understanding of animation history. For the purpose of this article, we'll focus on the contributions of several key figures and their books that contribute to "a new history of animation." This allows us to cover a broader range of perspectives and insights that would be absent from focusing on a single work. For instance, consider the work of Paul Wells, whose extensive writing on animation history, encompassing technical aspects and cultural influences, demonstrates a deep understanding of the field. His detailed analyses and critical approach contribute significantly to "a new history of animation." Similarly, Giannalberto Bendazzi, a renowned animation historian, whose numerous books and articles provide an encyclopedic knowledge of animation's global development. His work is essential to understanding "a new history of animation" on an international scale.

Other scholars, like those focusing on specific national animation traditions or particular technical advancements, also contribute to the ever-evolving narrative of "a new history of animation." The collective contributions of these experts offer a rich and multifaceted understanding far surpassing a single volume.

Key Arguments and Themes in "A New History of Animation" (A Synthesized Approach)

A truly "new history of animation" necessitates a departure from earlier, often Eurocentric narratives. Several key arguments and themes emerge from the diverse scholarship

contributing to this revised understanding:

Global Perspectives: A new history expands beyond the traditional focus on American and European animation, incorporating the rich traditions and innovations from Asia, Africa, Latin America, and other regions. This acknowledges the diverse cultural influences shaping animation styles and storytelling techniques. This approach challenges the idea that animation history is solely a Western narrative.

Technological Advancements as a Driving Force: "A new history of animation" emphasizes the crucial role technological breakthroughs played in shaping the art form, from the early experiments with cel animation to the digital revolution. The impact of specific technologies on aesthetic choices, production processes, and artistic expression is analyzed in detail.

Social and Cultural Contexts: A nuanced understanding requires examining animation within its broader social, political, and economic contexts. The impact of wartime propaganda, consumerism, gender roles, and other societal factors on the content and style of animation is critically assessed.

Animation as a Distinct Art Form: A new history recognizes and celebrates animation's unique qualities, distinguishing it from live-action film and acknowledging its own distinct aesthetic principles and narrative possibilities. It moves beyond simply considering animation as a derivative art form.

The Role of the Animator: "A new history of animation" emphasizes the creative contributions of animators themselves, exploring their artistic visions, struggles, and innovations. It shifts the focus from simply the finished product to the creative processes and individuals behind it.

Publisher and Standing in the Field

Many publishers contribute to the ongoing discourse surrounding "a new history of animation." University presses, such as Oxford University Press, MIT Press, and Routledge, often publish scholarly works on film history and animation studies, contributing significantly to the field's intellectual depth. Their commitment to rigorous academic standards ensures the quality and reliability of the research presented. Likewise, specialized animation publishers further contribute to the dissemination of knowledge about "a new history of animation."

Editor and Qualifications

Given the synthesized nature of "a new history of animation," as discussed above, there's not a single editor. However, individual books and anthologies often have editors with strong credentials in animation history, film studies, or related fields. These editors play a crucial role in selecting and shaping contributions, ensuring a coherent and insightful narrative for "a new history of animation." Their expertise guarantees a high standard of scholarship and ensures that the work reflects the most current research and methodologies.

Conclusion

Understanding "a new history of animation" requires a multifaceted approach, moving beyond simplistic chronological accounts to embrace a more nuanced and globally informed perspective. By incorporating diverse voices, acknowledging technological advancements, and analyzing social and cultural contexts, we gain a far richer appreciation of this dynamic and ever-evolving art form. The collective contributions of scholars, publishers, and editors continue to shape our comprehension of this fascinating field.

FAQs

1. What are the major technological milestones in the history of animation? Major milestones include the development of cel animation, the introduction of computers for animation, and the rise of 3D CGI.
1. How has animation reflected societal changes throughout history? Animation has mirrored societal shifts through its representation of gender roles, political ideologies, and cultural norms.
1. What are some notable examples of non-Western animation traditions? Examples include Japanese anime, Chinese animation, and various forms of African animation.
1. What is the difference between 2D and 3D animation? 2D animation uses flat images, while 3D animation creates three-dimensional models and environments.
1. How has the animation industry evolved over time? The industry has evolved from small studios to large multinational corporations, with significant technological and artistic changes along the way.
1. Who are some of the most influential figures in animation history? Walt Disney, Winsor McCay, Hayao Miyazaki, and many others have profoundly impacted the field.

1. What are some key differences between traditional and digital animation techniques? Traditional methods involve hand-drawn or painted cels, while digital animation relies on computer software and hardware.
1. How has animation influenced other art forms and media? Animation's influence extends to film, video games, visual effects, and graphic design.
1. What are some important themes and motifs that recur throughout animation history? Recurring themes often include heroism, fantasy, humor, social commentary, and exploration of human nature.

Related Articles:

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a new history of animation: The Comic Book History of Animation: True Toon Tales of the Most Iconic Characters, Artists and Styles! Fred Van Lente, 2021-07-21 From the team behind *The Comic Book History of Comics* comes the perfect companion piece telling the story of the triumphs and tragedies of the filmmakers and beloved animated characters of the past century and a half—essential for hardcore fans of the medium and noobies alike! It's all here, from Aardman to Zoetrope, Disney to Miyazaki, Hanna-Barbera to Pixar, and everything in-between! Begin in the early 1900s with J. Stuart Blackton and the first American cartoon, Winsor McCay's *Gertie the Dinosaur*, and *Felix the Cat*! Find out about Margaret Winkler, the most powerful person in early animation, and Walt Disney, who revolutionizes cartoons with sound and color! Discover how Fleischer Studios

teaches us to sing Boop-boop-a-doop and eat our spinach, and how Warner Bros' Looney Toons rivaled Disney's Silly Symphonies! Plus, icons of animation including Hanna-Barbera, Huckleberry Hound, The Flintstones, and Ruby-Spears; the Plastic Age of toy-based TV shows including G.I. Joe, Transformers, and He-Man; and the new Golden Age of TV animation launched by The Simpsons! And go abroad to France with Émile Cohl's dynamic doodles in Fantasmagorie; to Japan, where the Imperial Navy debuts the first full-length anime as propaganda, Divine Sea Warriors, and Osamu Tezuka conquers TV as he conquered manga; and to Argentina, which beat out Snow White for the first feature length animated movie by two decades! And finally, Jurassic Park and the computer animation revolution! Post-Little Mermaid Disney, Pixar, and Studio Ghibli conquer the world! If you've ever wanted to know more about the history of animation but were afraid to ask, this book is especially for you!

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a new history of animation: Moving Innovation Tom Sito, 2015-08-21 A behind-the-scenes history of computer graphics, featuring a cast of math nerds, avant-garde artists, cold warriors, hippies, video game players, and studio executives. Computer graphics (or CG) has changed the way we experience the art of moving images. Computer graphics is the difference between Steamboat Willie and Buzz Lightyear, between ping pong and PONG. It began in 1963 when an MIT graduate student named Ivan Sutherland created Sketchpad, the first true computer animation program. Sutherland noted: "Since motion can be put into Sketchpad drawings, it might be exciting to try making cartoons." This book, the first full-length history of CG, shows us how Sutherland's seemingly offhand idea grew into a multibillion dollar industry. In Moving Innovation, Tom Sito—himself an animator and industry insider for more than thirty years—describes the evolution of CG. His story features a memorable cast of characters—math nerds, avant-garde artists, cold warriors, hippies, video game enthusiasts, and studio executives: disparate types united by a common vision. Sito shows us how fifty years of work by this motley crew made movies like Toy Story and Avatar possible.

a new history of animation: Animation Giannalberto Bendazzi, 2017-02-16 A continuation of 1994's groundbreaking Cartoons, Giannalberto Bendazzi's three-volume Animation: A World History is the largest, deepest, most comprehensive text of its kind, based on the idea that animation is an art form that deserves its own place in scholarship. Bendazzi delves beyond just Disney, offering readers glimpses into the animation of Russia, Africa, Latin America, and other often-neglected areas and introducing over fifty previously undiscovered artists. Full of first-hand, never before

investigated, and elsewhere unavailable information, *Animation: A World History* encompasses the history of animation production on every continent over the span of three centuries. Features include: Over 200 high quality head shots and film stills to add visual reference to your research Detailed information on hundreds of never-before researched animators and films Coverage of animation from more than 90 countries and every major region of the world Chronological and geographical organization for quick access to the information you're looking for Volume I traces the roots and predecessors of modern animation, the history behind Émile Cohl's *Fantasmagorie*, and twenty years of silent animated films. Encompassing the formative years of the art form through its Golden Age, this book accounts for animation history through 1950 and covers everything from well-known classics like *Steamboat Willie* to animation in Egypt and Nazi Germany. Volume II delves into the decades following the Golden Age, an uncertain time when television series were overshadowing feature films, art was heavily influenced by the Cold War, and new technologies began to emerge that threatened the traditional methods of animation. Take part in the turmoil of the 1950s through 90s as American animation began to lose its momentum and the advent of television created a global interest in the art form. Volume III catches you up to speed on the state of animation from 1991 to present. Although characterized by such trends as economic globalization, the expansion of television series, emerging markets in countries like China and India, and the consolidation of elitist auteur animation, the story of contemporary animation is still open to interpretation. With an abundance of first-hand research and topics ranging from Nickelodeon and Pixar to modern Estonian animation, this book is the most complete record of modern animation on the market.

a new history of animation: *The History of Chinese Animation I* Lijun Sun, 2020-05-27 China has been one of the first countries to develop its own aesthetic for dynamic images and to create animation films with distinctive characteristics. In recent years, however, and subject to the influence of Western and Japanese animation, the Chinese animation industry has experienced several new stages of development, prompting the question as to where animation in China is heading in the future. This book describes the history, present and future of China's animation industry. The author divides the business's 95-year history into six periods and analyses each of these from an historical, aesthetic, and artistic perspective. In addition, the book focuses on representative works; themes; directions; artistic styles; techniques; industrial development; government support policies; business models; the nurturing of education and talent; broadcasting systems and animation. Scholars and students who are interested in the history of Chinese animation will benefit from this book and it will appeal additionally to readers interested in Chinese film studies.

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book sets Aardman's achievements and the history of the studio within the context of the tradition of 3-D animation. The studio's initial success with *Morph* was followed with an Oscar for *Creature Comforts* and nominations for *Adam* and *A Grand Day Out*. Nick Park at Aardman has received two Oscars for his *Wallace and Gromit* stories, *The Wrong Trousers* and *A Close Shave*.

a new history of animation: *Animation: A World History* Giannalberto Bendazzi, 2015-10-23 A continuation of 1994's groundbreaking *Cartoons*, Giannalberto Bendazzi's *Animation: A World History* is the largest, deepest, most comprehensive text of its kind, based on the idea that animation is an art form that deserves its own place in scholarship. Bendazzi delves beyond just Disney, offering readers glimpses into the animation of Russia, Africa, Latin America, and other often-neglected areas and introducing over fifty previously undiscovered artists. Full of first-hand, never before investigated, and elsewhere unavailable information, *Animation: A World History* encompasses the history of animation production on every continent over the span of three centuries. Volume I traces the roots and predecessors of modern animation, the history behind Émile Cohl's *Fantasmagorie*, and twenty years of silent animated films. Encompassing the formative years of the art form through its Golden Age, this book accounts for animation history through 1950 and covers everything from well-known classics like *Steamboat Willie* to animation in Egypt and Nazi Germany. With a wealth of new research, hundreds of photographs and film stills, and an easy-to-navigate organization, this book is essential reading for all serious students of animation history. Key Features Over 200 high quality head shots and film stills to add visual reference to your research Detailed information on hundreds of never-before researched animators and films Coverage of animation from more than 90 countries and every major region of the world Chronological and geographical organization for quick access to the information you're looking for

a new history of animation: *Wild Minds* Reid Mitenbuler, 2020-12-01 "A thoroughly captivating behind-the-scenes history of classic American animation . . . A must-read for all fans of the medium." —Matt Groening In 1911, famed cartoonist Winsor McCay debuted one of the first animated cartoons, based on his sophisticated newspaper strip "Little Nemo in Slumberland," itself inspired by Freud's recent research on dreams. McCay is largely forgotten today, but he unleashed an art form, and the creative energy of artists from Otto Messmer and Max Fleischer to Walt Disney and Warner Bros.' Chuck Jones. Their origin stories, rivalries, and sheer genius, as Reid Mitenbuler skillfully relates, were as colorful and subversive as their creations—from Felix the Cat to Bugs Bunny to feature films such as *Fantasia*—which became an integral part and reflection of American culture over the next five decades. Pre-television, animated cartoons were aimed squarely at adults; comic preludes to movies, they were often "little hand grenades of social and political satire." Early Betty Boop cartoons included nudity; Popeye stories contained sly references to the injustices of unchecked capitalism. During WWII, animation also played a significant role in propaganda. The Golden Age of animation ended with the advent of television, when cartoons were sanitized to appeal to children and help advertisers sell sugary breakfast cereals. *Wild Minds* is an ode to our colorful past and to the creative energy that later inspired *The Simpsons*, *South Park*, and *BoJack Horseman*. "A quintessentially American story of daring ambition, personal reinvention and the eternal tug-of-war of between art and business . . . a gem for anyone wanting to understand animation's origin story." —NPR

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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.

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region of the world Chronological and geographical organization for quick access to the information you're looking for

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a new history of animation: Animation Writing and Development Jean Wright, 2013-07-18 The art. The craft. The business. Animation Writing and Development takes students and animation professionals alike through the process of creating original characters, developing a television series, feature, or multimedia project, and writing professional premises, outlines and scripts. It covers the process of developing presentation bibles and pitching original projects as well as ideas for episodes of shows already on the air. Animation Writing and Development includes chapters on animation history, on child development (writing for kids), and on storyboarding. It gives advice on marketing and finding work in the industry. It provides exercises for students as well as checklists for professionals polishing their craft. This is a guide to becoming a good writer as well as a successful one.

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a new history of animation: Animation in China Sean Macdonald, 2015-11-06 By the turn of the 21st century, animation production has grown to thousands of hours a year in the People's Republic of China (PRC). Despite this, and unlike American blockbuster productions and the diverse genres of Japanese anime, much animation from the PRC remains relatively unknown. This book is an historical and theoretical study of animation in the PRC. Although the Wan Brothers produced the first feature length animated film in 1941, the industry as we know it today truly began in the 1950s at the Shanghai Animation Film Studio (SAFS), which remained the sole animation studio until the 1980s. Considering animation in China as a convergence of the institutions of education, fine arts,

literature, popular culture, and film, the book takes comparative approaches that link SAFS animation to contemporary cultural production including American and Japanese animation, Pop Art, and mass media theory. Through readings of classic films such as *Princess Iron Fan*, *Uproar in Heaven*, *Princess Peacock*, and *Nezha Conquers the Dragon King*, this study represents a revisionist history of animation in the PRC as a form of postmodernism with Chinese characteristics. As a theoretical exploration of animation in the People's Republic of China, this book will appeal greatly to students and scholars of animation, film studies, Chinese studies, cultural studies, political and cultural theory.

a new history of animation: Out of the Inkwell Richard Fleischer, 2005-06-24 Max Fleischer (1883-1972) was for years considered Walt Disney's only real rival in the world of cartoon animation. The man behind the creation of such legendary characters as Betty Boop and the animation of Popeye the Sailor and Superman, Fleischer asserted himself as a major player in the development of Hollywood entertainment. *Out of the Inkwell: Max Fleischer and the Animation Revolution* is a vivid portrait of the life and world of a man who shaped the look of cartoon animation. Also interested in technical innovation, Fleischer invented the rotoscope—a device that helped track live action and allowed his cartoons to revolutionize the way animated characters appeared and moved on-screen. In the 1920s, Fleischer created a series of "Out of the Inkwell" films, which led to a deal with Paramount. Their character KoKo the Clown introduced new animation effects by growing out of Fleischer's pen on-screen. As the sound revolution hit film, the studio produced shorts featuring the characters interacting with songs and with the now-famous bouncing ball that dances across lyrics projected on the screen. Max Fleischer's story is also one of a creative genius struggling to fit in with the changing culture of golden age cinema. *Out of the Inkwell* captures the twists and turns, the triumphs and disappointments, and most of all the breathless energy of a life vibrantly lived in the world of animation magic.

a new history of animation: Identity in Animation Jane Batkin, 2017-02-17 *Identity in Animation: A Journey into Self, Difference, Culture and the Body* uncovers the meaning behind some of the most influential characters in the history of animation and questions their unique sense of who they are and how they are formed. Jane Batkin explores how identity politics shape the inner psychology of the character and their exterior motivation, often buoyed along by their questioning of 'place' and 'belonging' and driven by issues of self, difference, gender and the body. Through this, *Identity in Animation* illustrates and questions the construction of stereotypes as well as unconventional representations within American, European and Eastern animation. It does so with examples such as the strong gender tropes of Japan's Hayao Miyazaki, the strange relationships created by Australian director Adam Elliot and Nick Park's depiction of Britishness. In addition, this book discusses Betty Boop's sexuality and ultimate repression, Warner Bros' anarchic, self-aware characters and Disney's fascinating representation of self and society. *Identity in Animation* is an ideal book for students and researchers of animation studies, as well as any media and film studies students taking modules on animation as part of their course.

a new history of animation: Enchanted Drawings Charles Solomon, 1994 Hundreds of full-color and black-and-white illustrations and photographs accompany a definitive chronicle of the history of animation, from magic-lantern shows, through the art of Walt Disney and the growth of cartoon characters, to Beavis and Butthead.

a new history of animation: The Alchemy of Animation Don Hahn, 2008-10-07 *The Alchemy of Animation: Making an Animated Film in the Modern Age* is a step-by-step introduction to animated filmmaking from one of the foremost producers of animated features. By drawing (sorry!) upon more than seven decades of Disney's classic and beloved animated films, this stunning book explores the role of the directors, story artists, songwriters, and animators who each play an integral role in the creation of an animated feature. This book includes a special focus on the digital techniques of filmmaking and fresh, behind-the-scenes work from the most current Disney films, including *Chicken Little*, *Meet the Robinsons*, and *Bolt*, as well as showing other forms of animation such as the stop-motion of Tim Burton's *Nightmare Before Christmas* and *James and the Giant*

Peach.

a new history of animation: Setting the Scene Fraser MacLean, 2011-11-16 The art of animation layout takes center stage for the first time in this gorgeous, full-color volume. Animation fans and students can finally take a behind-the-scenes peek at the history of layout, the process by which artists plot scenes and stitch together the many elements of animated works. With in-depth text by veteran animator Fraser MacLean, this extraordinary book features previously unpublished art from major studios archives including Warner Bros., Pixar, Walt Disney, and more as well as interviews with some of the biggest names in animation and a foreword by Academy Award winning director Pete Docter. From the genre's earliest pioneers to the digital world of contemporary cinema, *Setting the Scene* provides an enchanting journey into the history of animation.

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a new history of animation: Pulses of Abstraction Andrew R. Johnston, 2021-01-12 Reshapes the history of abstract animation and its importance to computer imagery and cinema Animation and technology are always changing with one another. From hand-drawn flipbooks to stop-motion and computer-generated imagery (CGI), animation's identity is in flux. But many of these moving image technologies, like CGI, emerged from the world of animation. Indeed, animation has made essential contributions to not only computer imagery but also cinema, helping shape them into the fields and media forms we know today. In *Pulses of Abstraction*, Andrew R. Johnston presents both a revealing history of abstract animation and an investigation into the relationship between animation and cinema. Examining a rich array of techniques—including etching directly onto the filmstrip, immersive colored-light spectacles, rapid montage sequences, and digital programming—*Pulses of Abstraction* uncovers important epistemological shifts around film and related media. Just as animation's images pulse in projection, so too does its history of indexing technological and epistemic changes through experiments with form, material, and aesthetics. Focusing on a period of rapid media change from the 1950s to the 1970s, this book combines close readings of experimental animations with in-depth technological studies, revealing how animation helped image culture come to terms with the rise of information technologies.

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the industry output).

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a new history of animation: Of Mice and Magic Leonard Maltin, Jerry Beck, 1987-12-01 Whether you're seeking movie gifts or something for the history buffs in your life, this comprehensive guide to animation and cartoons has it all. In this one-of-a-kind definitive history of American animated cartoons, renowned film critic and historian Leonard Maltin presents the most extensive filmography on cartoons ever compiled. In this revised and updated edition of *Of Mice and Magic*, Leonard Maltin not only recreates this whole glorious era from the silent days through the Hollywood golden age to Spielberg's *An American Tail*, he traces the evolution of the art of animation and vividly portrays the key creative talents and their studios. This definitive history of American animated cartoons also brings Maltin's many fans up to date on the work being done today at the Walt Disney and Warner Bros. studios, and other developments in the world of animation. Drawing on colorful interviews with many of the American cartoon industry's principals, Maltin has

come up with a gold mine of anecdotes and film history. Behind the scenes were genius animators and entrepreneurs such as Walt Disney, Chuck Jones, Tex Avery, Mel Blanc, and a legion of others. In all, Maltin has put together a glorious celebration of a universally loved segment of Americana.

a new history of animation: *Masters of Animation* John Halas, 1987

a new history of animation: **Twice the First** Giannalberto Bendazzi, 2017-11-06 Giannalberto Bendazzi brings to light some of the lost relics of animation history with his new book, *Twice the First: Quirino Cristiani and the Animated Feature Film*. Unlike other works, however, Bendazzi focuses on the growth of animation in non-western countries. This book particularly emphasizes the contributions of Quirino Cristiani and how his work influenced other animators. Bendazzi provides in-depth coverage about Cristiani's life, both professionally and personally. *Twice the First* takes the reader on an exciting journey through the historical development of animation through the eyes of Quirino Cristiani. Key Features A look back at the modest beginnings of feature film animation. An exciting account of some facts never before revealed in the history and development of animated film Among the fascinating information the reader can learn from this book, is that not all the action in cinematography took place in North America and Western Europe This book provides an important service in documenting the early period of animation and filling in the gaps in the history of the development of animation.

a new history of animation: *The CG Story* Christopher Finch, 2013-12-03 The Art of Walt Disney author Christopher Finch tells the story of the pioneers of CG films: producer/directors like George Lucas, Steven Spielberg, and Ridley Scott; and John Lasseter and Ed Catmull, founders of Pixar. Computer generated imagery, commonly called "CG," has had as big an impact on the movie industry as the advent of sound or color. Not only has it made possible a new kind of fully animated movie, but it also has revolutionized big-budget, live-action filmmaking. *The CG Story* is one of determined experimentation and brilliant innovation carried out by a group of gifted, colorful, and competitive young men and women, many of whom would become legendary in the digital world. George Lucas, Steven Spielberg, and Ridley Scott embraced the computer to create believable fantasy worlds of a richness that had seldom if ever been realized on screen. Their early efforts helped inspire a revolution in animation, enabled by technical wizardry and led by the founders of Pixar, including John Lasseter and Ed Catmull, who would create the entirely computer-produced worlds of *Toy Story* and subsequent Pixar films. Meanwhile, directors like James Cameron used the new technology to make hybrid live-action and CG films, including the extraordinary *Avatar*. Finch covers these and more, giving a full account of today's most significant CG films.

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