

Contents

Series Editor, ix

Author, xi

Introduction: It's Not Just Nostalgia, xiii

CHAPTER 1 ■ The Origin of Puppets and Homunculi	1
AN ACT OF MAGIC	2
CHAPTER 2 ■ The Art of Silhouette Plays and Films	5
REFERENCES	9
CHAPTER 3 ■ 2D versus 3D in Nazi Germany	11
WALKING MATCHSTICKS	11
LADISLAS STAREVICH	13
DIMENSIONAL ANIMATION IN SPACE	15
GEORGE PAL	18
THE DIEHL BROTHERS	28
REFERENCES	34
CHAPTER 4 ■ Puppetoons versus Jiří Trnka	35
SQUASH AND STRETCH IN WOOD	35
TÝRLOVÁ AND ZEMAN	39
THE TRICK BROTHERS	43

DISNEY PLUS BUÑUEL AND CHARLES BOWERS	45
LOU IN WONDERLAND	47
HANSEL AND GRETEL	48
MEMORY HOTEL	49
REFERENCES	52
<hr/> CHAPTER 5 ■ The Dynamators	53
<i>THE LOST WORLD</i>	53
THE "ZEUS COMPLEX"	54
AT THE CRADLE OF THE DIGITAL AGE—AND NOT KNOWING IT	59
REFERENCES	62
<hr/> CHAPTER 6 ■ Pixilation and Mocap: People Become Puppets	63
<i>NEIGHBOURS AT WAR</i>	63
<i>AVATAR</i>	64
<hr/> CHAPTER 7 ■ The Road to Computer-Generated Imagery	67
THE FORM AND THE SUBSTANCE	67
"CREATION"	71
BATMAN FOREVER	73
DIGITAL EVOLUTION AND DISNEYFICATION	75
REFERENCES	75
<hr/> CHAPTER 8 ■ The Decomposition of Images	77
SPEAKING LIONS AND CENTAURS	77
CYBERPUNK	78
REFERENCES	80

CHAPTER 9 ■ Aardman, or A Renaissance of Stop Motion	81
<hr/>	
SYMBIOSIS BETWEEN STOP MOTION AND COMPUTER-GENERATED IMAGERY	82
AN INHERENT CHARM FOR HALF THE PRICE	85
REFERENCES	86
CHAPTER 10 ■ The Isle of Old-Fashioned Animators	87
<hr/>	
PANDORA'S BOX	87
IT CAME FROM MEGASAKI	88
FANG MING, A.K.A. MOCHINAGA-SAN	92
PARANORMAN AND THE BOXTROLLS	93
REFERENCES	96

THE STOP-MOTION CHRONICLES, 99

BIBLIOGRAPHY, 111

INDEX, 113