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Sist oppdatert 02.12.20

Animasjonsfilm

(_film, _sjanger) Deles inn i bl.a. dataanimerte filmer og håndanimerte filmer ("stop-motion animation"). Slike teknikker er egnet til å vise det som ikke kan bli framstilt i vanlig realfilm. Kalt "trick films" m.m. Animerte logoer og vignetter til tv-programmer er svært vanlig.

I Lascaux i Frankrike og mange andre steder i Europa har det blitt funnet bilder av dyr tegnet på veggene i dype huler. For mange tusen år siden har mennesker lagt ned et stort arbeid i disse tegningene, trolig som innslag i jaktmagi. Flakkende fakkel-flammer kan ha fått bildene til å virke levende – som om bison, mammuter, villhester og andre dyr beveget seg. En førhistorisk huletegning i Altamira i Spania viser en bison med åtte bein, og kan oppfattes som en svært tidlig forløper for animasjonskunst (Friedrich 2007, innledningen). I den franske Grotte Chauvet viser et veggbilde et neshorn med 7 horn (men bare ett horn er tegnet tydelig), altså sannsynligvis et neshorn som beveger seg, eventuelt en rekke neshorn som står bak hverandre (der både hornene og ryggene deres kan ses) (Carrier-Lafleur 2014 s. 28).

Animasjonsfilm kan defineres som "film made by hand, frame-by-frame, providing an illusion of movement which has not been directly recorded in the conventional photographic sense. Although this is a definition which serves to inform conventional cel, hand-drawn and model animation, it has proven insufficient in the description of other kinds of animation, particularly the kinds of animation that have been facilitated by new technologies, chiefly those images which are computer generated or subject to other kinds of pictorial manipulation." (Wells 1998 s. 10)

"While animation shorts originally preceded feature-length films, the techniques now supply special-effects imagery for the features themselves. […] Should computer animation, which is increasingly difficult to differentiate from live-action film, even be considered "animation"? What does it mean for the illusion of motion to be "created, rather than recorded?" Can the results of a computer "configured as a filmmaking machine to make decisions regarding image, time, and motion" be considered animation? […] Drawings, cut-outs, models, dolls, puppets, clay, projected silhouettes, and real objects, including fluids, colored gases and smoke, are among the more commonly animated mediums. Hand-drawn animation films

are made by drawing, etching, scratching, painting or attaching items directly onto a film's surface without the use of a camera. […] Pixar's *Toy Story* (1995) was the first animated feature created entirely via computer." (Margo Miller i http://hum static.uchicago.edu/faculty/wjtm/glossary2004/animation.htm; lesedato 03.10.16)

"The opposition between the styles of animation and cinema defined the culture of the moving image in the twentieth century. Animation foregrounds its artificial character, openly admitting that its images are mere representations. Its visual language is more aligned to the graphic than to the photographic." (Lunenfeld 2000 s. 177)

"Camera-less animation is done by applying paint or another medium directly to the surface of the film. In some works, animation is combined with live action." (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

"[A]nimation is a 'completely fake' medium by virtue of the fact that it does not use the camera to 'record' reality but artificially creates and records its own" (Wells 1998 s. 25). "Roger Cardinal suggests 'the whole ideal of the animated film is to suppress the categories of normal perception; indeed its logic might even be to suppress all differential categories, and annihilate the very conditions of rationality' " (Wells 1998 s. 26).

Britene Joy Batchelor og John Halas hevdet dette om alle animasjonsfilmer: "If it is the live-action film's job to represent physical reality, animated film is concerned with metaphysical reality – not how things look, but what they mean." (sitert fra Friedrich 2007, innledningen) De to ulike filmtypene speiler ifølge Batchelor og Halas forskjellige virkelighetsnivåer, selv om begge filmtypene forholder seg til både det fysiske og det metafysiske. Dette kan illustreres slik:
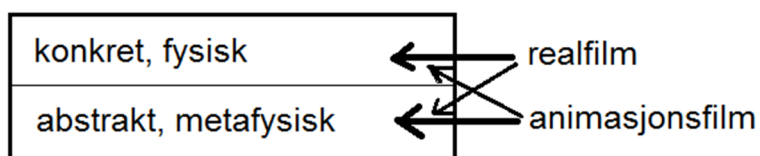
Realfilm viser vanligvis noe direkte gjenkjennbart fra virkeligheten og bestemte, fysiske mennesker i konkrete situasjoner. I animasjoner er personene ofte generaliserte til typer, med noen få ansiktstrekk og andre kjennetegn, og miljøene er vanligvis tegnet med lav detaljeringsgrad. Dette gjør at animasjonsfilmene ifølge Batchelor og Halas peker mot noe mer allment og abstrakt enn realfilmene.

Animasjonsfilmer gjør noe som ikke lever til noe som virker levende. Filmene "gir liv" til det ikke-levende og kan avsløre noe om dette ikke-levende gjennom animasjonsprosessen (Wells 1998 s. 10). Det kan være gjenstander som steiner eller bøker, eller livløse figurer som dukker eller tegninger av dyr og mennesker. "Som

"Coraline"-skaper Henry Selick sier: "I hjertet av stop-motion ligger evnen til å minne deg på hvordan det er å være tre år gammel og tro at lekene dine er i live og at du kan holde en dukke og snakke til den og se for deg at den beveger seg." " (*Dagbladet* 25. mars 2010 s. 61) Animasjonsfilm kan altså på ett nivå ses i sammenheng med barnets animisme, dets evne til å tenke på gjenstander som levende, vesener med sjel, enten det er teddybjørnen, en kjøkkenstol eller en PC. Barnet gjør i sin fantasi døde ting til levende skapninger. Animisme er heller ikke uvanlig blant voksne, som når en voksen snakker rasende til bilen når den ikke "vil" starte i vinterkulda.

Motstykket til animasjonsfilmer er "live action". "*Animated* films are distinguished from live-action ones by unusual kinds of work done at the production stage. Instead of continuously filming an ongoing action in real time, animators create a series of images by shooting one frame at a time. [...] Animation provides a convenient way of showing things that are normally not visible, such as the internal workings of machines or the extremely slow changes of geological formations. With its potential for distortion and pure design, animation lends itself readily to experimental filmmaking as well." (Bordwell og Thompson 2007 s. 370)

Animasjonsfilmer har en større distanse til det mimetiske enn de fleste realfilmer har (realfilmer som viser reelle personer, landskap osv.). De animerte filmene skaper ofte "fantasy worlds that cannot be captured by photography or film from the real" (Christov-Bakargiev et al. 2003 s. 14). "[T]he unique vocabulary available to the animator which is not the province of the live-action film-maker […] British based animators, John Halas and Joy Batchelor, posit the view that, 'If it is the live-action film's job to present physical reality, animated film is concerned with metaphysical reality – not how things look, but what they mean' " (Wells 1998 s. 11). "Animation liberates the symbol and its attendant meaning from material and historical constraints, enabling evocation, allusion, suggestion and, above all, *transposition*, in narrative strategies." (Wells 1998 s. 84)

Michael O'Pray skrev i 1993: "In this virtuousity where form and content reach a perfection there is the deepest pleasure because we are confronted with a control and importantly the very phantasy of the control in the animated figures. In other words, in the plasmatic element – the sheer virtuousity of the lines ... we have an objectification of our own desire for omnipotence. Our desire to will something without in fact acting upon it, is acted out in the animation itself through the virtuoso use of the forms." (sitert fra Wells 1998 s. 228) I mange komiske animasjonsfilmer foregår det en "process of temporary depersonalisation [which] diffuses the extent of the violence and legitimises the comic aspect of the incident" (Wells 1998 s. 213).

"[A]nimation often involve concepts of metamorphosis, anthropomorphism, transmogrification […] Cartoon animation has an amorphous, elastic quality that allows forms the freedom to move and change – ordinary objects transform

magically, movement is synchronized to music, and inanimate objects become humanized. Metamorphosis was a founding concept of animation, beginning with early French animator Emile Cohl, and is commonly used for fantastic or comic effect. Likewise, transmogrification is one of the advantages of working in animation rather than in live action. Animated figures are not grounded in actual physicality – they transform at the whim of the animator." (Margo Miller i http://humstatic.uchicago.edu/faculty/wjtm/glossary2004/animation.htm; lesedato 03.10.16)

"A completed animation represents an example of an entirely controlled environment which is a symbolic space wholly predicated on the whim, intention, and bravura of the animator. This is the fantasy of uninhibited creativity given *substance*, and as such becomes a model by which viewers may enjoy the pleasures offered in the perfect conception of the piece." (Wells 1998 s. 228) Animasjons-skapere kan bruke sin kreativitet i "playing out projections and fantasies in an uninhibited way" (Wells 1998 s. 233).

"Animasjonsfilm brukes vanligvis som en samlebetegnelse for tradisjonelle tegne- og dokkefilmer, men i dag inkluderer animasjonsfilm i høy grad dataskapte figurer og miljøer. Den franske vitenskapsmannen Charles-Émile Reynaud regnes som den første som viste noe som kan minne om animasjonsfilm. I 1877 oppfant Reynaud det såkalte praxinoskopet. Dette var en innretning formet som en roterende trommel med en rekke speil rundt trommelens senter. Disse speilene reflekterte bilder på trommelens innside, og bildet kunne forstørres ved hjelp av optikk. Reynaud utviklet praxinoskopet, blant annet slik at det ble mulig å bytte ut bildene, og han ble i stand til å arrangere verdens første offisielle visning av animasjonsfilm i 1892. Noen år etterpå kom imidlertid brødrene Lumière med kinematografen, og Reynauds oppfinnelse ble raskt utkonkurrert. Prinsippet for å vise film, det vil si å vise stillbilder i rask rekkefølge, har imidlertid vært det samme siden den gang." (https://sites.google.com/site/multimediejournalistikk/fagst/teori/stilretninger/animasjonsfilm; lesedato 16.01.18)

Ulike typer animasjoner er blant annet leireanimasjon og dataanimasjon. Tsjekkeren Karel Zeman brukte glassfigurer og dekor av glass i sin film *Inspirasjon* (1949) (Vrielynck 1981 s. 84). En såkalt time-lapse-animasjon viser f.eks. et frø som blir til et tre i løpet av få sekunder.

"On a creative level, software can be devised that enables filmmakers to create images of things that could not be filmed in the real world." (Bordwell og Thompson 2007 s. 372) Ulike spesialteknikker blir brukt. "Rotoscoping" vil si at det er tegnet direkte på fysisk film. "The rotoscope is a machine used to project live-action footage, frame by frame, onto a drawing board, so that an animator can trace the outlines of the figures." (Bordwell og Thompson 2007 s. 376) "Rotoscoping is used to capture realistic human movement by drawing over film footage of live actors. Perhaps this sounds like cheating, but adding an artist's

vision to the movements of a human actor can create a unique storytelling medium that is just as stylistic as any other form of animation." (http://animatedtv.about. com/; lesedato 29.08.12)

"[A]nimation has the capacity to render figures indestructible in a more plausible way than in any live-action fantasy. The capacity of the animated body to assume any shape or form ironically *de-physicalises* the body in the corporeal material sense." (Wells 1998 s. 191)

Forenklet kan animasjonsfilmer deles inn i tre typer, med undertyper:
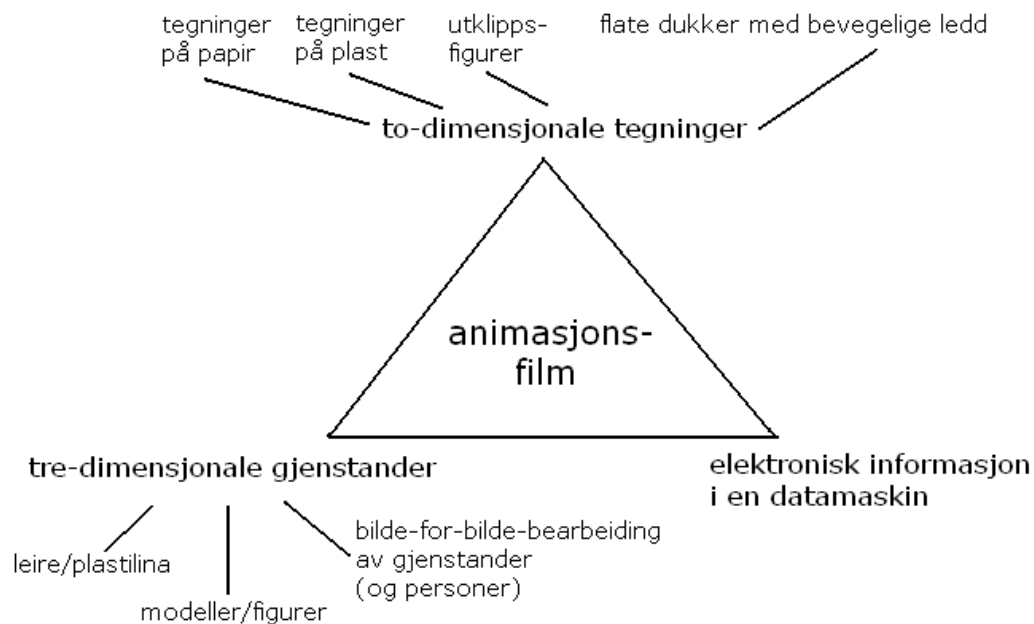
De tre hovedkategoriene av måter animasjonsfilme lages på er altså manipulering av "[1:] two-dimensional drawings, [2:] three-dimensional objects, or [3:] electronic information stored in a computer [with] 3D computer technology" (Bordwell og Thompson 2007 s. 370-371). Videre inndelinger: "Another type of animation that works with two-dimensional images involves *cut-outs*. Sometimes filmmakers make flat puppets with movable joints. [...] Three-dimensional objects can also be shifted and twisted frame by frame to create apparent movement. Animation objects fall into three closely related categories: clay [eller plastilina], model, and pixillation." (Bordwell og Thompson 2007 s. 371). "Clay animation" trekkes ofte sammen til et kortere ord, "claymation". "Model or puppet animation is often very similar to clay animation. As the name implies, it involves the use of figures that can be moved, using bendable wires, joints, and the like. [...] *Pixillation* [kalt "bilde-for-bilde-bearbeiding" i tegningen over] is a term applied to frame-by-frame movement of people and ordinary objects." (Bordwell og Thompson 2007 s. 372) Cut-out-animasjoner viser figurer skåret ut av f.eks. papp eller papir (Friedrich 2007, innledningen). I sandanimasjon kan kunstneren arbeide med sand på en glassplate som er belyst nedenfra (Friedrich 2007, innledningen).

En type animasjonsfilm er "the *cartoon* (i.e. traditional 'cel' animation in the style of Disney or Warner Brothers, which is predicated on painting forms and figures directly onto sheets of celluloid which are then photographed)" (Wells 1998 s. 7). Paul Wells skiller mellom "cel animation as *orthodox animation*; other kinds of accessible narrative based films, made in other forms (i.e. clay, puppets, collage etc.) as *developmental animation*; and finally, non-objective, non-linear or abstract films as *experimental animation*." (1998 s. 8).

"Animation, unruliest of art forms, currently eludes description and classification boundaries, thanks to digital imagery's blurring the distinction between film and animation. During its century-plus history, animation – now an inescapable part of nearly every communication mode – has continually absorbed, hybridized, mutated, and melded other disciplines (dance, music, graphics, painting, sculpture, text, acting, etc.), merged techniques (pencils to puppets to pixels), and attracted both commercial exploitation and artistic exploration." (Christov-Bakargiev et al. 2003 s. 20) "Soaked in similar shades of *film noir*, Janie Geiser's intricate *Lost Motion* utilizes playthings, found artifacts, and mundane objects as part of an oneric deconstruction of melodramatic cliches, children's games, and unrequited desire." (Christov-Bakargiev et al. 2003 s. 23)

"Clay Replacement Animation follows the method developed in the 1930s by the George Pal, who used wooden puppets and series of interchangeable body parts that were substituted over successive frames to suggest movement. Instead of turning and carving the parts from wood as the Pal Studio did, clay replacement merely sculpts a series of figures or body parts in clay to create the incremental visuals" (M. Frierson sitert fra Wells 1998 s. 246).

Disney-filmen *Beauty and the Beast* (1991; regissert av Gary Trousdale og Kirk Wise) ble lagd i løpet av tre og et halvt år. Ca. 600 tegnere, animatører og teknikere produserte over en million tegninger for å lage den 84 minutter lange filmen.

"Det er i dag en rekke teknikker innen animasjon, noen sentrale er:
- Dukkefilm: Bevegelsene skapes ved at animatøren flytter dukkene et hakk for hver filmrute/foto. Det tas normalt 25 bilder pr. sekund. Eksempel: *Flåklypa Grand Prix*.
- Tegnefilm: Bevegelsene lages med små forandringer for hver tegning. Eksempel: *The Simpsons*.
- Dataanimasjon: Figurene og deres register av bevegelser skapes i et dataprogram. Deretter kan de operere mot ulike bakgrunner, som i en dukkefilm. Eksempel: *Toy Story*.
- Digital Cut Out: Bygger på den tradisjonelle teknikken der utklipte papirdukker flyttes bilde for bilde i forhold til en bakgrunn. Forskjellen er at dette gjøres på en datamaskin. Eksempel: *Fanthomas*." (*A-magasinet* 12. november 2010 s. 57)

"The transgressive possibilities available to the cartoon […] seem limitless, and this has not been lost on animators since the evolution of the form" (Wells 1998 s. 19). Svært mange av filmene er humoristiske. Måter å lage humoristiske effekter på i animasjonsfilmer er blant annet:

"- Establishing a recognisable context in which characters have specific roles or immediately identifiable traits or qualities, even if these become subject to quick change or redefinition
- 'Riffing' a number of comic events by problematising a specific situation (e.g. employing mistakes, coincidence, misunderstanding etc.).
- Compressing the events by the use of elliptical conventions changing the logic of time and space in the narrative, often resisting 'unity' with regard to plot.
- Creating an 'unreliable space' (see Klein, 1993, 7), which destabilises narrative by revealing the mechanisms of the medium (e.g. 'squash-n-stretch' movement, metamorphosis of character and environment etc.).
- Using jokes which had been seen before but which had been subjected to a fresh interpretation or use (e.g. a character standing in mid-air, realising, and then, falling; a character being subjected to some form of violent act etc.).
- Establishing the idea of characters in conflict which would be played out within the narrative parameters of a chase."
(Wells 1998 s. 134)

"In such cases, humor arises from seeing objects in their literal aspect at the very same time that the miming gesticulation enables us to see them as otherwise: to see cogs as bugs and nails as turkey bones. The operation here is essentially metaphorical; disparate objects are identified for the purpose of foregrounding similes, in this case, visual similes. This abets the play of incongruous interpretations. For the self-same object can be seen either literally or figuratively."
(Noel Carroll sitert fra Wells 1998 s. 133)

"For *Every Anvil*, 2001, New York-based artists Jennifer and Kevin McCoy subjected 50 Looney Tunes to an extreme form of Propplike structural analysis, cataloging and grouping together every falling anvil or every silhoutte escape. These super-recognizable moments make up a language and, *Every Anvil* points out, our familiarity with this language forms a huge part of our pleasure in cartoons." (Christov-Bakargiev et al. 2003 s. 16).

Det er mange pionerer for animasjonsfilm. Tegnefilmlignende sekvenser ble allerede tidlig på 1800-tallet lagd med såkalt fenakistiskop (phenakistoscope), dvs. med bilder på en sirkulerende plate, og senere bl.a. med zoetrope. Den første animasjonsfilmskaperen var antakelig briten James Stuart Blackton, rundt århundreskiftet 1900 (Vrielynck 1981 s. 25). Franskmannen Émile Cohls regnes som en av oppfinnerne av animasjonsfilmen, og produserte bl.a. den psykedeliske *Feenes briller* (1909) (Cayla 2007 s. 29). Cohl var en av de første som fotograferte en tegning og forandret tegningen litt for hvert av de følgende fotoene (Massuet 2013 s. 34).

På 1800- og begynnelsen av 1900-tallet var "lightning sketching" et vaudeville-innslag i USA. Publikum ble underholdt med at en tegner skapte morsomme, overraskende tegninger på en tavle, plakat eller lignende. "There are today a score or more of this kind of entertainers in the United States. Frank Beard, however, was the author of the business" (Frank G. Charpenter i 1895; sitert fra Massuet 2013 s. 40). En slik artist ble kalt en "lightning sketcher". Det ble tegnet med penner på papir, pensler på et lerret eller kalk på en tavle. En Edison-film fra 1901 ble beskrevet slik: "Upon a large sheet of white paper a cartoonist is seen at work rapidly sketching the portrait of an elderly gentleman of most comical feature and expression. After completing the likeness the artist rapidly draws on the paper a clever sketch of a bottle of wine and a goblet, and then, to the surprise of all, actually removes them from the paper on which they were drawn and pours actual wine out of the bottle into a real glass. Surprising effects quickly follow after this; and the numerous changes of expression which flit over the face in the sketch cause a vast amount of amusement and at the same time give a splendid illustration of the caricaturist's art"). Cf Charles Musser, *Edison Motion Pictures, 1890-1900: An Annotated Filmography*, New York, Smithsonian Institution Press, 1997" (Massuet 2013 s. 44).

I England spilte Birt Acres inn fire filmer med tegneren Tom Merry i aksjon, altså der Merry (som egentlig het William Mecham) tegnet mens det ble filmet. Filmene het *Tom Merry Lightning Cartoonist, Sketching Bismarck* (1895), *Tom Merry Lightning Cartoonist, Sketching Kaiser Wilhelm II* (1895), *Tom Merry Lightning Cartoonist, Sketching Lord Salisbury* (1896) og *Tom Merry Lightning Cartoonist Sketching William Gladstone* (1896). I Frankrike ble Georges Méliès filmet i en serie filmer i 1896 mens han tegnet karikaturer, bl.a. av dronning Victoria og den tyske politikeren Otto von Bismarck, men disse filmene har gått tapt (Massuet 2013 s. 41).

I 1899 lagde den britiske fotografen og filmskaperen Arthur Melbourne-Cooper *Matches: An Appeal*, der fyrstikker blir animert med stop-motion (Massuet 2013 s. 80). Amerikaneren James Stuart Blacktons *Humorous Phases of Funny Faces* (1906) og franskmannen Émile Cohls *Fantasmagorie* (1908) er blant historiens første animasjonsfilmer (Hamus-Vallée 2001 s. 18). Cohls filmer appellerte til folks fascinasjon for transformasjoner og metamorfoser (Virilio 1989 s. 20). En noe senere pioner var amerikaneren Winsor McCay med sin animasjonsfilm om dinosauren Gertie omkring 1914. McCay mente animasjoner skulle vise det som ellers umulig kunne filmes (gjengitt fra Wells 1998 s. 28).

Little Nemo (1911) av McCay har en lang spillefilmsekvens i begynnelsen, der McCay inngår et veddemål om at han skal klare å lage tegnefilm av sine velkjente tegneseriefigurer (Massuet 2013 s. 71). Han forklarer at han i løpet av en måned skal tegne fire tusen tegninger, som så skal filmes. Etterpå trilles store tømmer med blekk og store papirpakker inn på hans kontor. Vi får deretter se kunstneren i

arbeid, blant annet når han plasserer tegninger i en slags snurre-maskin med håndtak som når det dreies rundt, får tegningene som er festet til den til å bevege seg og lage en "film". Seerne av den avsluttende animasjonsfilmen har dermed fått en innføring i hvordan tegnefilmen om lille Nemo, Flip, prinsessen og de andre ble til. McCay skal ha forklart at han fikk inspirasjon til å lage tegnefilm fra sin sønns flipp-bok (Massuet 2013 s. 72). En slik bok inneholder én tegning på hver side og gir en filmatisk effekt når det blafres raskt igjennom den.

McCay er også kjent for *Gertie the Dinosaur* (1914). I en av de to bevarte filmversjonene får vi se McCay stå på en scene og presentere dinosauren, befale den å bukke for publikum, løfte høyre framben osv. I tegnefilmen som vises med dens skaper til stede, reagerer altså dinosauren i "sanntid" på befalinger den får. Virkeligheten med McCay på scenen og den tegnete dinosauren er tilsynelatende i kontakt med hverandre, og tegneren framtrer som en slags "dyretemmer" ikke bare av dinosauren, men av bildene som utgjør filmen (Massuet 2013 s. 78). Når han ikke gir Gertie kommandoer, er det som om den løsriver seg fra sin opphavsmann (Massuet 2013 s. 79). Til en annen film, *The Sinking of the Lusitania* (1916), lagde McCay 25.000 tegninger (Massuet 2013 s. 74).

I Europa lagde animasjonsfilmpionerene abstrakte filmer (bl.a. Walter Ruttmann, Viking Eggeling, Hans Richter, Oskar Fischinger og Len Lye), men også figurative filmer (bl.a. Lotte Reiniger, Bertold Bartosch, Alexandre Alexeïeff og Claire Parker) (Vrielynck 1981 s. 40).

Alexandre Alexeïeff og Claire Parker lagde sammen filmer med såkalt "pin screen": "The pin screen consists of a wooden frame supporting a piece of canvas, painted white, coated in wax and perforated with several thousands of needles. These can be pushed through the canvas from either side. When the screen is lighted obliquely, the protruding pins cast a shadow. When they are pushed in completely, the white of the screen appears, and between these two extremes many shades of grey can be achieved. Alexeïeff compared the screen to a piece of steel velvet: 'a canvas of black-haired velvet on a white ground, and whose bristle can be 'shaved' bit by bit using hand-held metallic rollers.' An image can be created using different tools to push the pins in. After an image has been completed, it is photographed, then modified to form the next image or stage of a movement. Projection of the successive photographs creates the illusion of movement. The only 'original' left of each image is the film negative, and in the absence of any other material trace, the artist must keep the previous stages of the movement he is creating in his mind's eye until the film is developed." (http://www.dspace.library. uu.nl/; lesedato 30.10.14)

"In 1934, after eighteen months of work in cooperation with Claire Parker, the first eight-minute film made on the pin screen was shown to the public. *Une Nuit sur le Mont Chauve*, illustrating the score by Mussorgsky, was a critical success. It was lauded for its poetic atmosphere and novel technique, and was considered epoch-

making cinema. […] They constructed several more pin screens, with which they made *En Passant* in the USA in 1944, *Le Nez* (based on Gogol's short story) in 1963, and two more illustrations to Mussorgsky's music, *Tableaux d'une Exposition* in 1972 and *Trois Thèmes* in 1980. Alexeïeff called a second technical innovation *'totalisation'*, a method by which an illusory solid form is traced on every film frame by prolonged exposure of the film to a moving object." (http://www.dspace.library.uu.nl/; lesedato 30.10.14)

Den første lange animasjonsfilmen skal har vært den argentinske, nå tapte filmen *El Apostol*, regissert av Quirino Cristiani (*Le Monde* 8. desember 2007 s. 27). "Although *Snow White and the Seven Dwarfs* (1937) is most readily acknowledged as the first full-length animated feature, this accolade actually belongs to *The Apostle*, made in Argentina in 1917 by Quirino Cristiani." (Wells 1998 s. 245) Disney gjennomførte en industrialisering av animasjonsfilmproduksjonen (Vrielynck 1981 s. 63). "I dag, når helaftens tegnefilmer er en selvfølgelighet, er det vanskelig å skjønne hva alt oppstyret dreide seg om. Men før "Snehvit" var tegnefilm utelukkende pauseunderholdning før hovedfilmen på kino. Disneys ambisjoner om å lage en tegnet film med spillefilmlengde ble sett på som ren, skjær galskap. […] Under depresjonen var Disneys kortfilmer med Mikke, Donald og alle de andre kjente figurene enormt populære. Men filmene ble stadig dyrere å produsere og utgiftene sto ikke i forhold til inntektene. Men en helaftens tegnefilm ville de tjene penger på, det var Disney overbevist om." (*Dagbladets Magasinet* 12. desember 2009 s. 55) Disneys slagord for animasjonsfilmer var "illusion of life", og innebar at mennesker og dyr skulle ha gester, mimikk og bevegelser som er lett gjenkjennelige fra det virkelige liv (Friedrich 2007, innledningen).

"Walt Disney (1901-1966) the creator of the animated character Mickey Mouse, also invented the multiplane camera used for animation. Walt Disney was granted U.S. patent 2,201,689 for his "art of animation" camera on May 1, 1940. The multiplane camera was used in the Walt Disney Studios during the thirties and forties to create countless animated pictures. The multiplane camera used stacked planes of glass each painted with different elements of a cell animation. The multiplane allowed the animator to re-use the same background, foreground, or any elements not in motion, saving hours of labor. The exposure differences for each plane of glass was calculated." (http://inventors.about.com/od/dstartinventors/a/Walt_Disney.htm; lesedato 18.12.14)

I 1926, elleve år før Disneys *Snow White and the Seven Dwarfs*, avsluttet tyskeren Lotte Reiniger arbeidet med animasjonsfilmen *Prins Ahmeds eventyr*, en film på 1 time og 7 minutter. Filmen ble lagd ved hjelp av papirklipp og var sterkt inspirert av eventyr i *Tusen og én natt*. Papirklippene fungerte i filmen som svarte silhuetter av personene, og disse ble beveget ved hjelp av pinner. "Lotte Reiniger specialized in lighting her cut-outs in silhouette to create delicate, intricate fairy tales" (Bordwell og Thompson 2007 s. 371). Figurene ble plassert foran fargede ark eller glass. Det tok Reiniger og hennes medarbeidere tre år å frambringe de 300.000

bildene som trengtes til filmen. "Filmen framtrer som kinesisk skyggeteater [...] Inndelt i fem akter, med forflytning mellom kalifens by, den fantastiske øya Wak-Wak og det kinesiske riket [...]" (*Le Monde* 8. desember 2007 s. 27). "Lotte Reiniger's unparalleled works of silhouette animation, based on Chinese shadow theatre, exhibit a feminist tendency in that the language of such a work is couched most specifically in the lyrical movement of the figures, and the emotional intensity of *gesture* – a profound departure from the (male) agendas of the evolving cartoon." (Wells 1998 s. 201)

"The lightness of touch, this subtlety of expression, this desire to delineate emotional states in films such as *The Aventures of Prince Achmed* (1923-26), (where she worked with Walter Ruttman and Berthold Bartosch, other renowned animators), *The Stolen Heart* (1934) and *Papageno* (1935), were clear statements of intent. Of Disney, she said, 'his films are technically perfect; too perfect' (Pilling, 1992: 15), hinting at the impersonality of industrialised, masculine cel-animation, and secure of her own femininity as an expressive tool in the creation of her own work. Reiniger's work seems a long way from the *abstronics* of Mary Ellen Bute, who suggests that her work is concerned with 'a method for controlling a source of light to produce images in rhytm' (Russett and Starr, 1976: 104)" (Wells 1998 s. 201).

"J. Stuart Blackton, pioneer of the early cartoon form, also made one of the first clay animations in 1910 titled *Chew-Chew Land* and, by 1916, clay animation regularly featured in the *Universal Screen Magazine* with Willie Hopkin's 'Miracles in Mud' series. Fulfilling Harbutt's intentions to see Plasticine used in educational arenas, Helena Smith Dayton created *Romeo and Juliet* for distribution through the Educational Film Corporation of America in 1917" (Wells 1998 s. 58). Leireanimasjon ble brukt til å lage forhistoriske dyr i blant annet Buster Keatons *The Three Ages* (1923) og Virginia Mays *Monsters of the Past* (1928) (Wells 1998 s. 58-59).

Den danske skuespilleren og tegneren Robert Storm-Petersen lagde sin første animasjonsfilm i 1920 (Vrielynck 1981 s. 199). Amerikaneren Max Fleischer begynte sin karriere med *Out of the inkwell* (1921). Fleischer og hans bror stod sammen med sin bror og en gruppe andre tegnere bak karakterer som klovnen Koko, sjømannen Popeye (på norsk "Skipper'n") og den smekre kvinnen Betty Boop. En sanger på en nattklubb i New York, Helen Kane, mente å gjenkjenne seg selv i skikkelsen Betty Boop, og vurderte å gå til rettsak mot Fleischer-brødrene. Nyheten om den eventuelle rettssaken gjorde Betty Boop enda bedre kjent og mer populær i befolkningen (Vrielynck 1981 s. 33).

Otto Mesmers *Felix in Fairyland* (1925) og andre Felix-filmer har en hovedperson som "had been profoundly influenced by Charlie Chaplin, who directly worked with the Sullivan studios on a number of animated films specifically depicting Chaplin" (Wells 1998 s. 133). "Popeye, created by cartoonist Elzie Segar for King

Features, first appeared in comic strip form on 17 January 1929 [...] Popeye's popularity, and his persuasiveness as an ideological influence, spinach consumption in the USA rose by 33 per cent between 1931 and 1936" (Wells 1998 s. 190-191).

Som den første "helaftens" animasjonsfilmen regnes ofte *Snow White and the Seven Dwarfs* (1937), produsert av Disney. Den britiske animatøren Peter Foldes' *Metadata* (1971) var den første animasjonsfilmen skapt med en datamaskin (Vrielynck 1981 s. 151). Den første som i sin helhet ble til ved bruk av datamaskin-programvare var John Lasseters *Toy Story* (1995), produsert av Pixar. *Toy Story* består altså utelukkende av datagenererte bilder. Filmselskapet Pixar Animation Studios hadde i 2005 mer enn 700 ansatte og en børsverdi på ca. 5 milliarder dollar (Mai og Winter 2006 s. 39).

Såkalt "cel shading" får datamaskinens tredimensjonale modeller til å virke todimensjonale, og simulerer dermed tegnefilmer lagd for hånd. "Cel-Shading is a recently popularized form of graphics arts. Cel-Shading has been used in the animation field probably years before it was a possibility in the video game field. In fact, a lot of the modern day Japanese animation is cel-shaded at some point or another (such as a 360 spin scene where it's hard to draw each angle of a character). […] More of a animated look. For cases when you want a cartoon looking scene rather than a realistic one, and when flat shading just doesn't look right." (http://www.urbandictionary.com/; lesedato 07.06.13) Filmer som Enki Bilals *Immortal* (2004) og Frank Miller og Robert Rodriguez' *Sin City* (2005) har blitt kalt "real life animation" (Wolfgang Borgfeld gjengitt etter innledning i Friedrich 2007).

På grunn av stadig mer avanserte computere og programvare kan animasjonsfilm ligne til forveksling på realfilm (Friedrich 2007, innledningen). Men hud, hår og øyne har vært en spesiell utfordring å gjengi virkelighetstro, og mange digitalt skapte menneskeskikkelser har hatt et preg av Madame Tussauds voksfigurer ved seg (Friedrich 2007, innledningen). Særlig menneskeøynes livaktighet og deres funksjon som "sjelens speil" er vanskelig å gjengi.

"Though the Disney Studios created the first sound synchronised cartoon in *Steamboat Willie* (1928), the Fleischer Studios were actually the first to experiment with sound synchronisation, but failed to perfect their system. The Fleischer Studios used sound to good effect, however, when they created animated films which were essentially simple texts of popular song lyrics, whereupon a bouncing ball would move from word to word as the cinema audience sang along. This also proved an effective tool for advertisers when the Fleischers produced promotional cartoons for companies like Oldsmobile in which audiences sang along to a song about the 'Merrie Oldsmobile' after enjoying a cartoon prologue." (Wells 1998 s. 244-245)

Da kinopublikummet ble drastisk mindre etter det økonomiske krakket i 1929, ble det vanlig å inkludere morsomme tegnefilmer i kinoprogrammet for å lokke folk til kinoene (Parkinson 2012 s. 110).

Et eksempel på en både eksperimentell og abstrakt animasjonsfilm er Robert Breers *Fuji* (1974). Andre eksempler på eksperimentelle animasjonsfilmer: "Stan Brakhage taped moths' wings to film stock in order to create *Mothlight*. [… det er mulig å] "draw directly on the film, scratch on it, and attach flat objects to it. [...] The innovative animator Norman McLaren made *Blinkety Blank* by engraving the images frame by frame, using knives, needles, and razor blades" (Bordwell og Thompson 2007 s. 371). "The intrinsic relationship between sound and image in the animated film is explored by Norman McClaren in his film, *Synchromy* (1971), in which the animated music track itself is displaced on to the picture area and constitutes the abstract movements of the film as the sound is produced. This was achieved by the use of a special optical printer, which also enabled the animated music track to be coloured using filters. Thus the music is actually *seen* and *heard*." (Wells 1998 s. 247) "Scratch Film, also known as *Direct* Animation, is the process of drawing and scratching designs directly onto film. Images are hand painted on clear and black film leader using paints, markers, and ink." (http://www. exploratorium.edu/pie/downloads/Scratch_Film.pdf; lesedato 27.08.12)

"Marjut Rimmenen and Christine Roche examine sexual abuse, incest and murder in *The Stain* (1991) [...] the Leeds Animation Workshop address the phallocentric aspect of language and naturalised patriarchial norms in *Out to Lunch* (1989); American Suzan Pitt looks at female desire and its relationship to creativity in *Asparagus* (1979) [...]; Emily Hubley, daughter of Faith Hubley, addresses sexual confusion, rape, pregnancy and social alienation in *The Emergence of Eunice* (1980); while Alison De Vere addresses how a woman becomes more conscious of herself *as a woman* by interrogating the roles she has imposed upon her and actively engages with, in *The Black Dog* (1987) [...] All these films demonstrate a feminine aesthetic which could not have been achieved in live-action filmmaking. Such an aesthetic may be defined in the following terms.
- Women's animation recognises the shift from the representation of woman as *object*, to the representation of woman as *subject*. This seeks to move away from traditions in which women are merely erotic spectacles or of marginal narrational interest.
- The feminine aesthetic mistrusts language, perceiving it as the agent of masculine expression, preferring to express itself in predominantly visual terms, using a variety of forms, and reclaiming and revising various traditions.
- In order to construct a feminine aesthetic, it is necessary to abandon conservative forms, and create radical texts which may demand greater participation from the viewing audience.
- The feminine aesthetic seeks to reveal a woman's relationship to her own body; her interaction with men and other women; her perception of her private and public role; her social and political identity within the domestic and professional space, as

determined by law; and also, the relationship between female sexuality, desire, and creativity."
(Wells 1998 s. 199-200)

"Combining 'abstractions' and 'electronics', [Mary Ellen] Bute created animated patterns on a oscilloscope, and in doing so not merely made engaging abstract experimental films, but also dispelled myths concerning women and the use of technology. Like [Lotte] Reiniger, Bute enjoyed the *control* and *rejection of* functionalism in creating personal works. Similarly, she perceived her work as art and the expression of feeling, fully distantiating herself from cartoonal humour. Female animators like Faith Hubley [...], Joy Batchelor [...], Sally Cruickshank […] and Kathy Rose [...], continued this tradition from different points of view and artistic perspectives. Constantly blurring lines between different cultural, artistic and performance traditions, each created a distinctive agenda which sought to distantiate itself from masculine forms and interests." (Wells 1998 s. 201)

"The work of American animator Jane Aaron [...] one of her most personal films, *Interior Designs* (1980). [...] Aaron's first film, *A Brand New Day* (1974), perhaps include one of the quintessential images within the feminine aesthetic. A lone woman within the domestic space opens and closes a window blind, revealing different landscapes in the outside world. On one occasion, she observes a snake in the desert and a blooming cactus flower. In a single image, Aaron encapsulates the restrictions imposed upon, and the liberties available to the female artist. Seemingly trapped by the domestic space, and subject to the inhibitions and intrusions of the phallic landscape – a frontier, both final and terminal – the central female figure seeks physical and poetic solace in the freedom of personal creativity. Aaron's profound desire to liberate her imagination further, and work beyond the confines of purely drawn animation, led her to address and animate the environment around her, combining the two styles in the same frame." (Wells 1998 s. 201-202) Aarons filmer *Remains to be Seen* (1983), *Travelling Light* (1985) og *Set in Motion* (1986) "all seek to expand the vocabulary of both animation and cinematography in the service of expressing the personal agendas of a woman artist and rejecting the dominant codes of expression and representation established by men" (Wells 1998 s. 203).

En pioner innen dukkeanimasjon var russeren "Ladislav Starevich, who as early as 1910 baffled Russian audiences with realistic insect models acting out human dramas and comedies. [...] Perhaps the most famous animated puppet [lagd av Starevich] was the star of the original 1933 version of *King Kong*, a small, bendable gorilla doll. If you watch *King Kong* closely, you can see the gorilla's fur rippling – the traces of the animator's fingers touching it as he shifted the puppet between exposures." (Bordwell og Thompson 2007 s. 372). "I "Fantastiske Mikkel Rev" [2009, regissert av Wes Anderson] ser det ut som de pelskledde dyrene konstant står i vinden, siden det har vært umulig å holde styr på alle hårstråene under animasjonen. Dette uryddige preget har Anderson greid å snu til sin fordel

nettopp fordi det peker mot et av digitalanimasjonens store problemer: å framstille hår og pels. Dataversjonen av hårete teksturer framstår ofte altfor symmetrisk og regelmessig, og Anderson viser fram sine organiske teksturer med en barnslig triumf." (*Dagbladet* 25. mars 2010 s. 61)

At en personfigur er "super deformed" (forkortet SD) i en animasjonsfilm innebærer at figurens hode utgjør ca. en tredjedel av kroppen (i stedet for en åttendedel som på vanlige, voksne mennesker). Slike personer blir komiske og/eller "barnslige" (barn har relativt stort hode i forhold til resten av kroppen). Mange animasjonsfilmer er morsomme ved å bestå av sekvenser av gags (komiske påfunn). I *Soda Jerks* (1920) av Earl Hurd og Raoul Barre er det en politimann som "wakes the sergeant by taking the cartoon option of literally reaching through the phone and hitting him on the head. This operates as a piece of comic logic which becomes a typical part of the cartoon, i.e. the literal appropriation of space which, in reality, either does not exist or cannot be physically attained. The assumption here is that the policeman can extend his arm, reach through an object, follow the route of the assumed phone line, and completely violate and compress any notion of time and space. The creation of 'impossible' events becomes, of course, the stock-in-trade of all animated films." (Wells 1998 s. 19) Noen typer metamorfoser forekommer kun i animasjonsfilmer (Wells 1998 s. 38).

"Many of Disney's sight gags are predicated on notions of sustained incompetency and the proliferation of accidents, rather than overt slapstick played out in a spirit of conflict. Goofy, Pluto and Donald Duck are prone to falling foul of their environment or their inability to interact successfully with artefacts and materials. Indeed, their efforts can be broadly read as an ineffectual response to the increased perils of modernity as it is played out through new technologies and social pursuits. Many of the *Silly Symphonies* demonstrate this clearly – *Clock Cleaners* (1937), for instance, shows how Mickey, Pluto and Donald fail to deal with *mechanism*, and is merely one example of films where the Disney characters cannot cope with machines." (Wells 1998 s. 247)

Metamorfoser/transformasjoner i undelig mange variasjoner kjennetegner animasjonsfilmer. Paul Wells uttrykker det enda sterkere: "One particular device is unique to the animated form, and some would argue that it is the constituent core of animation itself. *Metamorphosis* is the ability for an image to literally change into another completely different image, for example through the evolution of the line, the shift in formations of clay, or the manipulation of objects or environments. [...] The ability to metamorphose images means that it is possible to create a fluid linkage of images through the process of animation itself rather than through editing, although, of course, editing may also be employed in the same film. [...] Metamorphosis also legitimises the process of connecting apparently unrelated images, forging original relationships between lines, objects etc., and disrupting established notions of classical story-telling. Metamorphosis can resist logical developments and determine unpredictable linearities (both temporal and spatial)

that constitute different kinds of narrative construction. It can also achieve transformations in figures and objects which essentially *narrate* those figures and objects, detailing, by implication, their intricate capacities. In enabling the collapse of the illusion of physical space, metamorphosis destabilises the image, conflating horror and humour, dream and reality, certainty and speculation." (Wells 1998 s. 69)

Nyzealanderen Len Lye lagde i 1979 animasjonsfilmen *Particles in Space*, "an attempt to project the cellular life of his brain and body directly onto film, in the hope that its abstract pattern and movement was a document of the dissolution of his neuro-physiological state as he neared death. Norman McLaren worked in a similar way, but with more cheerful intent, in a film like *Boogie Doodle* (1940), in which he literally painted on to the cells of film in response to the boogie-woogie piano of Albert Ammons. This approach places the emphasis and purpose of the expression less in the realm of the body's actual physical life, and more on the unmediated emergence of unconscious forms of response to external stimuli. McLaren's lines, shapes and patterns correspond to the syncopated beat and rhythm of a boogie tune, colliding, conjoining, expanding, contracting, speeding up, slowing down, changing in tone and definition, resisting any coherent mode of narrative or representation, yet somehow expressing a mood, an idea, an experience." (Wells 1998 s. 29) "McLaren's *Love on the Wing* (1938), a surrealist film in the guise of a publicity short for the new airmail service, was actually prevented from being shown by the Minister of Posts for the Government during World War II in Britain, because it was believed to be 'too erotic and too Freudian'" (Wells 1998 s. 34).

Som eksempler på fremragende animasjonsfilmskapere i Øst-Europa oppgir et filmleksikon D. Vukotic og V. Mimica fra Jugoslavia, T. Dinov og D. Donev fra Bulgaria, A. Dargay fra Ungarn, J. Trnka, K. Zeman, B. Pojar og J. Svankmajer fra Tsjekkoslovakia, J. Lenica og W. Borowczyk fra Polen, I. Popescu-Gopo fra Romania (Labarrère 2002 s. 256).

Den tsjekkiske animasjonsfilmskaperen Jan Svankmajers *The Death of Stalinism in Bohemia* (1990) bruker en rekke fysiske Stalin-byster til å framstille og diskreditere kommunistisk styresett. "The doll [i en annen film av Svankmajer] narrates itself at the historic level but is estranged from its contemporary context, and thus seems threatening by still seeming to possess the life it was invested with by the child during its period of heightened function." (Wells 1998 s. 91). "Svankmajer is an important influence on the American Quay Brothers, working in Britain, who [...] essentially *re-animating* materials, bringing to life matter which has all the appearance of merely being detritus og dead. Fabrication in films like *Street of Crocodiles* (1986), *Rehearsals for Extinct Anatomies* (1988) and *The Comb* (1990) comes from the idea of redefining the material or object as if it still possessed an intrinsically organic life. This is the movement from decomposition to recomposition. Incomplete puppet figures, screws and bits of metal, pieces of fluff,

wood-shavings etc. all become subject to a reclaiming of kinetic energy that survives within the very materiality of the form. As Jonathan Romney has noted, 'Quay puppets are not alive but *undead*; they don't have lives but afterlives' " (Wells 1998 s. 91).

"Voted as the best animated film of all time by animators and critics at the 1984 Los Angelos Olympic Arts Festival, Yuri Norstein's *Tale of Tales*, is a personal, and often profound, statement of atavistic recollection." (Wells 1998 s. 93) "What confronts us is not simply a film about memory, but a film built like memory itself, which imitates in its spatial composition the structural texture of our consciousness" (Mikhail Yampolsky om *Tale of Tales* sitert fra Wells 1998 s. 94).

Amerikanske Sara Petty lagde abstrakte animasjonsfilmer, bl.a. *Shadrac* og *Furies* som var inspirert av observasjoner av katter (Bódy og Weibel 1987 s. 41). "Her film FURIES (1975), described as a study in movement and composition and an exploration of the mysterious consciousness, won 14 first place awards at international festivals" (http://www.iotacenter.org/; lesedato 22.08.12). Hennes *Picture Window* (1986) er lagd av håndtegninger. Den ungarsk-amerikanske kunstneren Jules Engels film *Wet Paint* (1976) viser dynamikken mellom Kandinskij-lignende bilder og jazz-rytmer (Bódy og Weibel 1987 s. 44).

"Peter Lord's quasi-documentary, *Going Equipped* [1989], mixes animation and live-action to illustrate the confessional thoughts of a real convicted criminal as he recounts his views about his childhood, his crimes and his experience of prison. The principal acting in the piece is executed through a lone clay figure sitting in a sparsely furnished room talking to an implied interviewer. The live-action sequences are essentially a camera interrogating abandoned environments which the audience assumes the ex-convict has once inhabited, whether they be the family home, or a prison cell. Lord authenticates the documentary mode through his use of a real person's actual experiences and his close attention to *naturalistic* detail in the expression of gesture and attitude in the clay actor." (Wells 1998 s. 109-110) "Peter Lord successfully uses the animated form to properly focus attention upon someone who in the live-action context may have been merely dismissed or ignored as 'a criminal'. Here, the very same criminal is noticed and listened to because he is reconstructed as a character and physically performed as if by an actor, in a style which draws attention to the necessity of artifice to properly represent aspects of reality." (Wells 1998 s. 111)

"Zdenko Gasparovic, working at the Zagreb studio in former Yugoslavia, uses the piano music of Erik Satie as the stimulus for the extended dance-oriented movement of *Satiemania* (1978). Gasparovic's erotic, grotesque, and lyrical images of naked women, clowns, gangsters and piano players represent a psychological choreography, half-dance, half-illustration of the stream-of-consciousness, which begin to suggest metaphorical implications." (Wells 1998 s. 117) Andre betydelige animatører med sine særegne stiler er Dusan Vukotic fra "the Zagreb studio [...];

the lyrical ecological films of veteran Canadian animator, Frederic Back; the challenging narratives of Nina Shorina; the Italian good humour of Bruno Bozzetto; [...] Luigi Veronesi's *Film N.6* (1941) a thing of joy and beauty" (Wells 1998 s. 243).

Den tsjekkiske animasjonsfilmskaperen Jiri Trnka lagde filmen *Hånden* (1956), om en billedhugger som får i oppdrag å lage en gigantisk skulptur som viser landets diktator sin hånd. Billedhuggeren får en tragisk skjebne. Denne animasjonsfilmen har blitt tolket som en kritikk av de stalinistiske myndighetenes krav om sosialrealistisk kunst (Vrielynck 1981 s. 82). Belgieren Raoul Servais fikk en filmpris i Cannes for den korte animasjonsfilmen "Operasjon X-70" (1971), en protest mot atomopprustningen (Vrielynck 1981 s. 8-9). Steve Bell og Bob Godfreys animasjonsfilm *Send in the Clowns* (1987) er en satire over det "special relationship" som skal finnes mellom Storbritannia og USA, og som var spesielt sterkt i Thatcher-Reagan-æraen. "The film uses the song 'Send in the Clowns', sung by a Reagan sound-alike, with some adjustments to the lyrics. Reagan is drawn as if he were a comic strip 'Rambo', and the political arena is defined as a circus or a theatre." (Wells 1998 s. 167)

I Phil Austen og Derek Hayes' *Binky and Boo* (1988) er hovedpersonen den aldrende music hall-komikeren Binky. Han sitter og ser i "an old scrapbook, reminiscing about his career in variety theatre in a comedy double act, Binky and Boo. Made in cut-out collage, the film prioritises dark contexts and grotesque designs, foregrounding its black humour and its implicit, highly critical view of comedy which has no purpose and remains insensitive to those it offends. Highly correspondent to the rise of 'alternative' comedy and the tide of political correctness, *Binky and Boo* operates as a comedy about comedy. Binky and Boo are red-nosed, boatered, physical clowns, who use a cross-talk repartee, doing clichéd 'mother-in-law' gags in the traditional 'I say, I say, I say' manner. [...] These issues are at their most focused and acute when Binky and Boo get their bookings mixed up, and perform for Adolf Hitler in his bunker during the last days of World War II. Binky and Boo witness and uncritically accept human atrocities, but maintain their mission to entertain." (Wells 1998 s. 165-166)

"*Pas à Deux*, Monica Renault's and Gerrit Van Dijk's dance film, plays out political issues concerning gender, power and identity" (Wells 1998 s. 118). I denne filmen fra 1989 "Elvis becomes Tintin, whose dog, Snowy, jealously tears at Shirley Temple's dress until she, in turn, becomes a blindfolded girl dancing with Don Quixote. This image best illustrates the film's central metaphor, in the sense that it expresses the dilemma experienced by women in finding an appropriate partner in the face of being wholly defined by male romantic and sexual fantasy." (Wells 1998 s. 120)

Animasjonsfilmskapere leker ofte med sitt eget medium, f.eks. i form av metafiksjon (meta-animasjon). Et eksempel er amerikaneren Charles M. (Chuck)

Jones' *Duck Amuck* (1953) der vi får se en figur som er misfornøyd med animatørens innsats. Animasjonsfilm er "a deeply self-conscious medium, but clearly, because of its self-defining purpose in relation to live-action film-making, it always has been. When it is not calling attention to the limitation of photographic realism, it is recalling its own codes and conventions and, most significantly, developing new ones. [...] The form itself then, offers resistance to inhibiting consistencies" (Wells 1998 s. 182-183).

"[S]ingle frames in rapid succession fuse into a kinetic illusion made in the mind's eye. While frame-by-frame construction is the obscured basis for most filmmaking, it is a conscious activity to the animator, who crafts each still frame as a fraction of cinematic time. Perhaps this heightened awareness of process can explain why self-referentiality surfaces as a perennial subject in animation. The history of the studio production recalls the pre-modern painter's quest to achieve realistic perspective. Through inventions such as the rotoscope, the cel process, and digital modeling, animation erased its own traces and evolved as a fantastic imitation of life. But even studio auteurs revealed their artifice in fleeting winks: Otto Messmer sketched the brush that brings *Felix the Cat*'s very special tail to life; the animator's hand appeared physically in The Fleischers' *Koko and Bimbo* cartoons, and figuratively in Chuck Jones's *Duck Amuck*. While the anthropomorphism of Bugs Bunny became increasingly conventional, artists of an often-overlooked tradition approached animation as an art of anti-illusion, using its methods to explore the stuff and subjects of film itself." (Christov-Bakargiev et al. 2003 s. 22)

"Such, of course, was the extent and excess of the visual imagination in these cartoons, that actions and events were depicted which it was impossible to imagine *actual* sound for. What, for example, does a falling boulder or horse or sink actually sound like? Sounds had to be created to match certain events, and as such, became amusing through their incongruousness in relation to 'real world' sounds applied faithfully to their visual source." (Wells 1998 s. 99) "So your eye sees one thing and your ear says just the opposite." (Chuck Jones sitert fra Wells 1998 s. 99).

Tex Averys *The Heckling Hare* (1941) "includes one of the most protracted 'falling' gags in cartoons. Willoughby, the hunting dog, based on Lenny from Steinbeck's novel, *Of Mice and Men*, pursues Bugs Bunny, only to be tricked into falling over a cliff, after initially avoiding a fall through a hole made by Bugs. Punished for his complacency and arrogance in humiliating Willoughby, Bugs actually falls through the hole, and both fall in parallel towards their inevitable doom. For over thirty seconds, Bugs and Willoughby tumble through the air screaming and shouting, pulling exaggerated faces, before arresting their fall and coming to earth safely. Both then turn directly to the assumed audience and say 'Fooled you didn't we?' Avery's recognition of the audience goes beyond Bugs and Willoughby's direct address, in the sense that he is manipulating the audience's expectations [...] Avery uses the unique vocabulary available through the 'laws of

motion' in the cartoon as the specific *embodiment* of the ambiguities and contradictions informing an inherently unstable sense of 'the self' and 'the social' in any situation." (Wells 1998 s. 142-143). I Averys filmer og animasjons-tradisjonen han tilhører trengs det ingen forklaring på hvorfor en figur plutselig står med en hammer, en brennende fakkel eller vekkerklokke i hånda (Wells 1998 s. 182).

I Averys *Henpecked Hoboes* (1946) "George and Junior, whilst chasing a chicken, cross a line with a sign on it which reads 'Technicolor ends here', and immediately become black-and-white characters. The chase music also grinds to halt at this point, drawing attention to its relationship to the action. This had already been made absolutely specific in *Screwball Squirell* (1944), where [...] Screwy is able to look ahead to se the outcome of the next sequence by literally 'flipping' a few images in the corner of 'the page'. In *Magical Maestro* (1952), a conductor is literally transformed into a different character by the wave of a wand, but even the most committed viewer is distracted from the main action by the presence of a hair apparently moving at the bottom left-hand corner of the image. The conductor literally plucks the hair, but not before numerous projectionists had lost theirs in attempting to remove it from the projector lens! [...] Simultaneously, Avery implicitly suggests that the audience laughs at its own sense of certainty" (Wells 1998 s. 143-144).

I *The Cuckoo Clock* (1950) og lignende "spot gags" Avery "deliberately play on the gap in the language between the literal and the figurative and essentially extend the vocabulary of the visual pun [...]. Nearly all Avery films deploy this device in some way, but some films, including the early mock-documentaries he made at Warner Brothers (*Believe it or Else* (1939), *Detouring America* (1939), *Cross-Country Detours* (1940)), his imaginative views of the future made at MGM (*The House of Tomorrow* (1949), *The Car of Tomorrow* (1951), *TV of Tomorrow* (1953), and *The Farm of Tomorrow* (1954)), and most particularly, *Symphony in Slang* (1951), which literalises 'hip' phrases like 'raining cats and dogs', prioritise the use of this device. The colourful and imaginative aspects of the verbal fuel the surreality of the visual, rendering the literal depiction of impossible similes and metaphors amusing." (Wells 1998 s. 144)

"Playing on the tension that, perhaps, informed all of Avery's work, black humour emerges from the narrative preference to heighten the tragical aspects of the fine line between the tragic and the comic in the contemporary world. [...] A cartoon like *Blitzwolf* (1942) is, on the surface, an engagement with something as unfunny as Adolf Hitler, but becomes an excess of gags that parody the military and ridicule authority, recalling Hitler himself only at the iconic level. Similarly, *Who Killed Who?* (1943), a spoof of horror stories and murder mysteries, employs sinister imagery only redeemed by exaggerated comic effects. [...] Avery's black humour acknowledges the implicit relationship between horror and humour, carefully playing out the notion that something may be frightening for an individual if it is

happening to them, but amusing if the very same thing is happening to someone else. Amusement comes from the alleviation of the terror or anxiety and its projection elsewhere." (Wells 1998 s. 145)

"One of Avery's most dazzling illustrations of the tenuous conditions of status and power, for example, occurs in *Slap-Happy Lion* (1947), when a lion at the point of his greatest authority swallows himself in fear of a mouse [...] Avery's characters pay no attention to social etiquette, cultural norms, or prevailing hierarchies of influence and effect. This liberates them to behave entirely 'in the moment' and within the context of the 'gag' itself." (Wells 1998 s. 146) "Avery derives humour from illustrating how the body would react if it did have the capacity to properly express the intensity of its feelings. He uses the cartoon to show the inadequancy of the body in representing the thoughts and emotions that are projected through it." (Wells 1998 s. 148) I Averys *King Size Canary* (1947) er det en kanarifugl som "pulls out the cat's teeth, nose and eyes, reconstituting his face in mid-air, in order to properly accept that the cat is there, only to quickly throw the pieces of face back on the cat's head in a different order!" (Wells 1998 s. 149)

Briten George Dunning oppnådde internasjonal suksess med sin animasjonsfilm til en Beatles-sang: "Yellow Submarine" (1967) (Vrielynck 1981 s. 10). Mange musikkvideoer tar i bruk animasjonsteknikker, f.eks. Elvis Costellos *Accidents Will Happen* (1978; en av de aller første musikkvideoene), Nina Simones *My Baby Just Cares for Me* og Peter Gabriels *Sledgehammer*. Animasjon er dessuten veldig vanlig i reklamefilmer. "Animation is particularly appropriate to the needs of advertising in the sense that its language is wholly correspondent to the short form. The very 'look' of various kinds of animation is distinctive; previously inanimate lifeless brands become colourful characters; impossible scenarios are executed with persuasive authenticity. Animation effectively dramatises the 'fantastic' premise/promise of the product beyond the limits of its actual capacity. This may be made literal through changing the scale, scope, and function of the product itself, or the objects/environment associated with it, in order to spectacularise the concept which effectively sells the product. " (Wells 1998 s. 249)

"Natalie Bookchin's *The Intruder* recounts a violent short story by Jorge Luis Borges through *Pong* and *Space Invaders* game formats, forcing the viewer to playfully implicate him/herself within an aggressive language of jealousy. [...] Mark Daggett turns web pages into bleeding watercolored paintings: his *Blur Browser* animates each page by having it slowly go blurry, while retaining its full functionality. Mouse movements cause the colors to blend and swirl, enabling users to create their own brand of abstract expressionism with their favorite site. [...] Choosing the key-board instead of the mouse, Golan Levin and Casey Reas's *Dakadaka* empowers users to compose a symphony of animations to the rhytm of their typing of letters. [...] Andy Deck's *Open Studio* is literally that: a blank canvas on which logged-on users draw and scribble, adding and subtracting in real-time to their "collaborative" drawing. The process translates the realities of a networked

culture into animation, a culture where no image can be static and no movement invisible." (Christov-Bakargiev et al. 2003 s. 17)

"Daniel Greaves' Oscar-winning short, *Manipulation* (1991) [...] foregrounds the broad range of possibilities available to the animator with regard to the representation of character and the execution of movement. The film is ultimately an object lesson on the complete control that the animator has over the final work, and a model of how particular kinds of power relation can be played out in the medium. A more humorous treatment of deconstruction is Bob Godfrey's *Do It Yourself Cartoon Kit* (1961), which literally offers the viewer the objects, sounds and stories which constitute the typical cartoon. The simple style of the film, using minimal animation techniques, ironically challenges the myth of animation as a work-intensive, obsessive medium of expression, but also champions its creative freedom and possibilities for humour." (Wells 1998 s. 245)

I *Cool World* (1992; regissert av Ralph Bakshi) opptrer tegneren i den tegnefilmen han selv har skapt, og forelsker seg der i en femme fatale kalt Holli Would (Massuet 2013 s. 317).

Den russiske filmanimatøren Aleksandr Petrovs *My Love* (2006) er tydelig inspirert av impresjonismen og består av bilder malt på glass. "The story about the first love of the sixteen-year-old boy Anton is brilliantly painted on glass. He is torn apart by his feelings for a pure and gentle girl and a femme fatale. Anton is not sure which one is the right one and his faltering steps mix up with the romantic craving for purity and heroism. Alexander Petrov shows in animated images even the slightest nuances of the adolescent's emotional life. This subtle tracing of inner-world movements is extremely difficult to achieve in animation. [...] Alexander Petrov's painting is derived from the impressionist styles and their bright colors interspersed here and there with dramatic red and black tones pouring out of the boy's nightmares. The talented animation gives new life to the countless tiny brush strokes which are in a state of permanent movement. Actually, Petrov makes his oil paintings with fingers on multiple glass planes. The world in the film is moving and dancing in a never-ending play of shadows and colors matching the unstable emotions of the young boy. The continuous blurs and sharps of the image are part of the poetic language of the film. This is a work of contrasts where the sunshine plays its own role over the characters' faces. The fluid changes of the image create a breathing world where harmony and drama blend in an organic way." (Zdenka Pregelj i http://russianfilm.blogspot.no/2008/02/my-love-by-alexander-petrov.html; lesedato 18.12.14)

"En syngende og forelsket sitron i 3D skal forsvare en av dukkefilmens siste skanser mot dataanimasjon. [...] En vellykket dag på jobb gir fem sekunder dukkefilm – ett år gir omtrent 60 minutter. Resultatet av tålmodighetsarbeidet skal bli verdens første helaftens 3D-musikal med virkelige dukker i hovedrollene. Det er fortellingen om appelsingutten Maroc Orange som forelsker seg i sitronjenta Lisa

Limone – den kompliserte kjærligheten mellom en båtflyktning fra den andre siden av havet og datteren til eieren av en ketchupfabrikk på Sicilia. Nukufilm i Tallinn i Estland er en av de siste skansene til den en gang så blomstrende østeuropeiske dukkefilmproduksjonen – filmer av så høy kvalitet at de fant veien gjennom jernteppet og ut til barn også foran vestlige TV-skjermer [...]. Nukufilm har holdt det gående i 53 år – med over 200 produksjoner." (*A-magasinet* 12. november 2010 s. 54-57)

Animatøren Märt Kivi, en av dem som står bak *A rapid lovestory of Maroc Orange and Lisa Limone*, "skal synkronisere sang og bevegelser til dukken, samt åpne og lukke bommen. Han knipser bilder fra to vinkler for å skape 3D-effekten. Hvert sekund med film består av 50 bilder. [...] Dukkene har et nett av metalltråder inne i ansiktet, og kan være triste, glade, overraskede, sinte, eller hva det måtte være. Animatøren kan skape en særegen personlighet. Det tar lang tid, men er styrken til dukkeanimasjonen i kampen med dataanimert 3D." (*A-magasinet* 12. november 2010 s. 58-59)

Den amerikanske regissøren Tim Burtons *Corpse Bride* (2005) er delvis lagd for hånd, med tradisjonell animasjon, og delvis med avanserte digitale teknikker. "[W]hen you're shooting two or three seconds of footage a day, one frame at a time with a still camera for 50 weeks, that's about as detailed and labor intensive as it gets. […] *Corpse Bride*, though, consisted of 23 animators […] the skin on the heads is comprised of soft silicone as well as foam. […] But the most groundbreaking advancement for the lead puppets, courtesy of Mackinnon and Saunders, is an ingenious gear mechanism enabling a greater range of incremental movement on the faces. Thus, you no longer have to rely on the tedious old replacement head system. The mechanical faces are a lot more sophisticated, explained director Mike Johnson, who makes his feature debut on *Corpse Bride*. It enables us to get much more expressive performances than you could with replacement animation. […] Little paddles and gears allow us to get the tiny increments. Put an Allen key inside an ear and Victor smiles; put it inside the other ear and he frowns. […] You can manipulate the puppets by making the mouth smile and the eyes close. We can move brows, cheeks, even a moustache. Others are more basic with replacement mouths; others have wires and paddles in their lips so you can move the mouth [different ways]. […] They are adjusted with Allen wrenches." (Bill Desowitz i http://www.awn.com/vfxworld/corpse-bride-stop-motion-goes-digital; lesedato 12.01.15)

"The most difficult effect to achieve was getting the Corpse Brides veil to flow fluidly. For the shots that used a practical veil, the filmmakers stitched tiny wires into the lace. […] It took four months, but we actually got tiny wires that were stitched into the lace and it's quite sheer and the animators said it worked out quite well. […] There are some shots where it's a computer-generated veil and some where its cloth on the puppet, so, hopefully, people won't be able to tell which is which. It's a credit to the animators that when the trailer came out, it was the

practical veil and people at Pixar were convinced that it was computer-generated. […] Corpse Bride alone has 14 puppets and 12 for Victor. […] The eyes are ball and socket joints. The eyebrows and lips move with little paddles inside them. […] The sets we viewed included the town square (bathed in an exquisite green), the exterior and dining room of Everglot Mansion where Victoria and her family live, the church, the jazzy Land of the Dead club and Elder Gutknechts study. They are the largest stop-motion sets ever constructed, as high as 16 feet and as deep as 30 feet. To accommodate the larger size of the puppets, the upper floors of the buildings were scaled down, so they weren't always out of frame. Plus, the ground floors had to match puppet scale for entrances and exits." (Bill Desowitz i http://www.awn.com/vfxworld/corpse-bride-stop-motion-goes-digital; lesedato 12.01.15)

"The digital cameras enable us to see our shots as soon as they're done, so we can see a test and refine in the same day, which you could never do with film, Johnson affirmed. The digital technology also provided greater flexibility with camera moves, as armatron rigs allowed the cameras to get much closer to the puppets and move three-dimensionally around them and the sets, witness the sweeping opening and the whirling 360-degree turns on the bridge between Victor and Corpse Bride. […] There were 300 puppets in all for the 30 featured characters, some reportedly costing as much as $30,000 each. […] The movie features the largest stop-motion sets ever constructed. […] As for competing with CG animation, Johnson conceded: Audiences are now used to the super plasticity of these computer-generated characters. We're not trying to compete with that but people expect a certain look to the characters and were trying to bring stop motion forward." (Bill Desowitz i http://www.awn.com/vfxworld/corpse-bride-stop-motion-goes-digital; lesedato 12.01.15)

Den kolombianske filmregissøren Jairo Carillos *Små stemmer* (2010) er en blanding av animasjonsfilm og dokumentarfilm. Den handler om barns opplevelse av krig og grusomheter i Colombia. "- Det er ingen dialog i filmen. Alt er *voiceover*, og dette er barnas egne stemmer, fra intervjuene. Handlingen er lagt til en imaginær landsby, men kolombianere vil kunne høre at barna kommer fra overalt i landet [sier Carillo] […] Fra 2012 planlegger regissøren å gi den ut gratis til skolene i Colombia, med en full undervisningspakke til lærerne." (*Morgenbladet* 8.–14. april 2011 s. 34)

"Norsk dukkefilm mistet fullstendig tråden i de 20 årene som fulgte etter Flåklypa Grand Prix i 1975. Bare tre filmer så dagens lys, ifølge Database over norsk animasjonsfilm. Men fra slutten av 90-tallet har dukkene igjen våknet til liv i norsk film, selv om Ivo Caprino fortsatt er den ubestridte kongen. Han står bak over 40 prosent av alle norske dukkefilmer, hvis man ser bort fra studentproduksjoner." (*A-magasinet* 12. november 2010 s. 59)

"[R]egissør Morten Skallerud brukte [animasjonsteknikk] da han laget "Året gjennom Børfjord" i 1991. Teknikken gikk ut på å fotografere et fraflyttet fiskevær

gjennom fire årstider og flytte kameraet underveis." (*Klassekampen* 10. november 2013 s. 44) Denne filmen "er et filmportrett av et fraflyttet fiskevær i Finnmark. Ved hjelp av en spesielt utviklet teknikk "kjører" vi den 2,5 km. lange veien gjennom bygda i ett sammenhengende bilde mens året går unna i 50 000-dobbel hastighet" (http://www.cameramagica.no/bfjord.htm; lesedato 03.01.14).

Donumentarfilmen *Cobain: Montage of Heck* ble lansert i 2015, og handler om den sentrale musikeren i det amerikanske rockebandet Nirvana. "[R]egissør Brett Morgen har fått fri tilgang til Kurt Cobains gamle kladdebøker og opptakskassetter. Altså har Morgen kunnet grave seg ned i Cobains personlige univers, slik han selv uttrykte det gjennom 1980-tallet. Dette er en gullgruve for en regissør, for hver gang Cobain var i ubalanse – noe han var ofte – tydde han til kunsten. Ikke bare musikken, kladdebøkene inneholder tegninger, dikt, tegneserier, fortellinger, slagord, malerier, symboler, rim, vers, låter og dagbøker. […] Filmen inneholder flere animasjonssnutter basert på Cobains tegninger fra barne- og ungdomstiden, og dette er blitt rystende reiser inn i et forstyrret, ungt sinn." (*Morgenbladet* 8.–14. mai 2015 s. 41)

"Om halvannen uke er det duket for den første norske helaftens dokkefilmen siden "Flåklypa Grand Prix" for 40 år siden. "Solan og Ludvig – Jul i Flåklypa" forteller en ny historie, men bygger på de samme Kjell Aukrust-figurene […] Alt i filmen – fra kulisser og props til bakgrunner og dukker – er bygget for hånd og nennsomt avfotografert bilde for bilde. Det eneste i "Jul i Flåklypa" som er animert med datamaskin, er fallende snø. - Å lage animasjonsfilm på gamlemåten er så krevende at en animatør på en god arbeidsdag ikke kan lage mer enn fire sekunder ferdig film. Med fem sett i sving samtidig klarte vi å lage maksimalt 100 sekunder film i uka […] - Skulle vi fått til den samme detaljrikdommen, teksturen, ujevnheten og skjevheten på en dataskjerm, ville det tatt enda lengre tid, hevder regissør Sivertsen, som selv er en av landets mest erfarne animatører og en av eierne i Qvisten Animation" (*Dagbladet* 31. oktober 2013 s. 50).

"Pjotr Klimentjevitsj Sapegin er en russisk animatør bosatt i Norge. I Russland arbeidet han i 15 år som scenedesigner ved forskjellige teatre, blant annet det verdensberømte Bolsjojteateret. I 1990 flyttet han til Norge, og begynte å lage animasjonsfilm. Sapegin har laget en rekke kortfilmer og reklamefilmer. I filmene sine bruker han ulike teknikker og materialer, blant annet multiplanteknikk, cut-out og figurer av plastelina." (http://www.cinemateket.no/122155/pjotr-sapegin-1955; lesedato 04.12.14) Sapegin har lagd blant annet *Aria* (2001), *Gjennom mine tykke briller* (2004) og *Nå skal du høre …* (2005). Den sistnevnte består av fire kortfilmer bundet sammen av en rammehistorie.

En undersjanger er animasjonsdokumentarfilm, f.eks. Ari Folmans *Vals med Bashir* (2008) om krigen i Libanon i 1982. Handlingen i denne israelske filmen "starter i 2006, med et møte mellom regissøren Ari Folman og en venn fra tiden i den israelske hæren. Vennen forteller om en tilbakevendende drøm hvor han jages av

26 hunder, dette minnet stammer fra krigen mellom Israel og Libanon i 1982, da han ble tvunget til å drepe hunder siden han ikke klarte å drepe mennesker. Folman deltok også i Israels invasjon Libanon, men har ikke vært plaget av mareritt. Han har svært få minner fra krigen, sier han til vennen. Samtalen setter likevel spor i Folman. Samme natt har han en drøm om krigen: hvor han og de andre soldater bader i havet utenfor Beirut mens nødbluss lyser opp himmelen. Folman vet ikke selv om han har opplevd eller fantasert denne scenen og den blir en ledetråd for hans søken etter svar på hva han selv gjorde i krigen. Folman oppsøker alle soldatvennene fra drømmen. Ingen av dem kan huske hendelsene, men forteller sine egne historier: om krigens grusomheter, deres redsel og om hverdagslivet i hæren. En psykolog og ekspert på traumer forklarer hvordan mennesker distanserer seg fra dårlige minner og fortrenger dem, for å beskytte seg selv. En israelsk journalist bidrar med sin historie om hva som møtte ham da han var den første som besøkte Sabra og Shatila etter massakrene. Mot filmens slutt avsløres det at Folman var i Beirut under massakrene i Sabra og Shatila. Han og de israelske soldatene skjøt opp nødbluss – for å muliggjøre massakrene, konkluderer han i ettertid. […] Filmen slutter med at Folman selv står i flyktningeleiren og ser kaoset etter massakren, nyhetsklipp fra massakrene i 1982 viser oss bilder av noen av krigens faktiske ofre. […] Animasjonene er stiliserte og karakteristisk mørke. Drømmebildene og Folmans minner er fortalt i scener hvor fargebruken er utelukkende gul og sort, og også de andre fortellingene preges av bevisst fargebruk hvor hver av historiene får sin egen signatur gjennom fargebruken. Filmens bruk av åttitalls popmusikk understreker de musikkvideo-aktige sekvensene i filmen, samtidig som mange av sangene kan ses som ironiske kommentarer til historiene som fortelles. […] *Vals med Bashir* kan kalles en animert dokumentar. Filmen består av et dokumentarisk lydmateriale: samtalene mellom Folman og krigsveteranene, samt med hans egen psykolog. Billedsiden er en dramatisering av historiene som fortelles, med unntak av de siste minuttene med nyhetsmateriale. I dramatiseringen kombineres poetiske og surrealistiske scener med uttrykk vi kjenner fra andre sjangre, som krigsfilm, dataspill eller musikkvideo." (Ingrid Dokka i https://www.filmweb.no/skolekino/incoming/article1012277.ece; lesedato 05.09.19)

"Ved å bruke teikna film, kunne Folman vise sitt eige arbeid med å finne tilbake til det som hadde hendt han, for mediet tillot ei visualisering av både subjektive minne, draumar og fantasiar, og dermed det uklare grenselandet han fann seg sjølv i når han prøvde å finne tilbake til det som hadde skjedd." (*Morgenbladet* 2.–8. januar 2009 s. 32)

En annen undersjanger er anmeldelses-animasjonsfilm. Briten Ben Croshaw har lagd mange dataspillanmeldelser utformet som korte animasjonssekvenser lagt ut på Verdensveven (på nettstedet Zero Punctuation). Anmeldelsesanimasjon er en egen sjanger, dataspillanmeldelses-animasjon en undersjanger av den igjen. Croshaws anmeldelsesanimasjoner består av karakteristikker som er visualisert, og har ikke en tydelig fortalt historie, og et lydspor med svært rask tale. Anmeldelsene

er enormt subjektive, på en slik måte at han forutsetter personlig tiltro til seg selv hos den som ser anmeldelsen. Croshaw kan tiltale seerne og gå til verbalt og aggressivt angrep på dem.

Paul Wells kaller leireanimasjon en sjanger (undersjanger av animasjonsfilm), en sjanger med "its own unique aesthetic codes and practices" (Wells 1998 s. 58).

Noen klassikere og spesielle verk innen animasjonsfilmens historie er:

James Stuart Blackton: *Humorous Phases of Funny Faces* (1906) og *The Haunted Hotel* (1907)

Émile Cohl: *Fantasmagorie* (1908)

Winsor McCay: *Little Nemo* (1911) og *Gertie the Dinosaur* (1914)

Lotte Reiniger: *Prince Achmeds eventyr* (1926)

Walt Disney: *Mickey Mouse and Steamboat Willie* (1928) og *Snow White and the Seven Dwarfs* (1937)

Len Lye: *Trade Tattoo* (1936) og *Free Radicals* (1958)

Tex Avery: *A Wild Hare* (1940)

Chuck Jones: *Duck Amuck* (1941)

Oskar Fischinger: *Allegretto* (1943)

Norman McLaren: *Begone Dull Care* (1949)

James Whitney: *Lapis* (midten av 1950-tallet)

Robert Breer: *A Man and His Dog out for Air* (1957)

Vatroslav Mimica og Aleksander Marks: *Alone* (1958)

Faith og John Hubley: *Moonbird* (1959)

Aleksander Marks og Vladimir Jutrisa: *The Fly* (1966)

Goran Dragic: *Passing Days* (1969)

Peter Foldes: *Hunger* (1974)

Alison Snowden og David Fine: *Second Class Mail* (1984)

Caroline Leaf: *The Street* (1976) og *Two Sisters* (1990)

Piotr Dumala: *Freedom of the Leg* (1989) og *Kafka* (1992)

Seriy Vol og Garri Bardin: *Grey Wolf and Little Red Riding Hood* (1990)

Jan Svankmajer: *The Death of Stalinism in Bohemia* (1990) og *Darkness, Light, Darkness* (1991)

Daniel Greaves: *Manipulation* (1991)

Jeff Scher: *Milk of Amnesia* (1992)

Alison Snowden og David Fine: *Bob's Birthday* (1993)

Lewis Klahr: *Altair* (1994)

Erica Russell: *Triangle* (1994)

Michaela Pavlatova: *Repeat* (1995)

Nick Park: *The Wrong Trousers* (1995)

Jenn Reeves: *The Girl's Nervy* (1995)

Emily Breer: *Superhero* (1995)

Alexandra Korejwo: *La Traviata* (1995) og *Season* (1995)

Luca Buvoli: *Not a Superhero* (1997)

Wendy Tilby og Amanda Forbis: *When the Day Breaks* (1999)

Emily Hubley: *Pigeon Within* (1999)

Janie Geiser: *Lost Motion* (1999)

Julie Murray, Jed Distler og Margaret Lang Tan: *Domain* (1999)

Rachel Mayeri: *The Anatomic Theater of Peter the Great* (1999)

Jerzy Kuciz: *Tuning the Instruments* (2000)

Sandra Gibson: *Soundings* (2001)

Devon Damonte: *Catcycle* (2001)

Anime

(_film, _sjanger) Japansk tegnefilm eller tegnefilm som er lagd i samme stil som de japanske tegnefilmene.

Anime utviklet seg fra japanske mangaer (tegneserier). Filmene var først beregnet på barn, men fra slutten av 1970-tallet ble det også lagd animer for voksne. Fram til 2003 ble det i Japan produsert mer enn 900 animer (http://filmlexikon.uni-kiel.de/; lesedato 12.09.13).

"Coined in the middle of the last century, "anime" is the most common word for animation in Japan. According to Jonathan Clements, "Anime is not a 'genre'. It is a medium," and one of the things he emphasises is its sheer diversity. Rooted in Clements's doctoral research, this [boka *Anime: A History*, 2013] is the first full-length history of Japanese anime in English. He explores a century's film-making, from the early trick animated films a la George Méliès and the first domestically made cartoons in 1917, through to Japan's first full-length animated feature, Momotarō's *Divine Sea Warriors*, in 1945 ("the pinnacle of Japanese animation to this date"), and the TV era of now-classic serials such as *Astro Boy* (1963) by Tezuka Osamu, often regarded as the true creator of anime as a distinct style. Though Clements adds: "Nobody can agree, even today, exactly what 'anime' is." In the digital age anime is still "a major earner at the Japanese box office" (2006 was a boom year with 135,530 minutes of new animation produced)." (http://www. theguardian.com/books/2013/sep/18/novel-cure-elderkin-berthoud-review; lesedato 30.03.16)

"Anime har alltid hatt færre og billigere animasjoner enn amerikansk tegnefilm, fordi budsjettene ofte er svært lave. For å dekke over den dårlige kvaliteten på bildene, er historiene blitt så avanserte at de kan sjarmere publikum også utenfor Japan, mener Junichi Nishioka ved Ghibli-museet." (http://www.aftenposten.no/ kultur/article1487291.ece; lesedato 18.09.13)

Mange av filmene handler om superhelter. Andre er eventyrfilmer, science fiction, kyborg-fantasier eller pornografiske filmer. Det har ofte oppstått fankulturer rundt filmene (jf. otaku som fanfenomen; en fanatisk anime-fan kalles en anime-otaku). Pokemon-produksjonene omfattet spill og små figurer, men ikke minst animer.

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