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Stephen Cavalier has worked in the animation and gaming industry for two decades. An animator, writer and director, he worked as director of animation for The Disney TV Show and was part of the animation team at Steven Spielberg's Amblimation. He also works as an animator, writer and director through his own company Spy Pictures. The world history of animation, chock full of magnificent illustrations, will excite anyone with the slightest interest in the subject. Cavalier's comprehensive guide spans a hundred years of the genre, including contributions circling around the world from Europe to North America to Asia. - Campus CircleAll animation fans will want this beautiful volume for their personal collections. -- CHOICEConcentration, which beautifully links history and reproduced images, is almost epic because it demonstrates the evolution of animation techniques that are the core of the genre. Cavalier also includes a list of major films with synopses and related biographies. The photos are well placed throughout the book and add interest. . . . Well packed, with a thorough layout, it's easy to see and fun to read. It's a great addition. -- The magazine's library Using Nationality as a point of departure, the book summarizes the significant work of animation, influential animators and the animation industry in the context of unsustainable social changes, including the rise of fascism, the development of technology, and two world wars. At 415 pages, World History Animation provides a phone book-sized compilation of animated media, including film, puppet, television, avant-garde art, claymation, lo-fi animation, sand animation, computer imaging (CGI), and 3D animation. -- Film and History: Interdisciplinary Journal With exhaustive coverage and sumptuous illustrations, Stephen Cavalier's 416-page volume of the kind of resources book you find yourself returning to over and over again. This comprehensive volume offers a good overview of all the important animation works. -- Animation Magazine With at least one clear, high-quality image on the page, it's a delight to just flick through. Directly annotated album and encyclopedia, World History Animation is a beautiful, well-designed object with effective layout and vivid images. Only in its visual merits it deserves a place on the shelf of any amateur of animation. -- Animation: The Interdisciplinary Journal of Stephen Cavalier has worked in the animation and gaming industry for two decades. An animator, writer and director, he worked as director of animation for The Disney TV Show and was part of the animation team at Steven Spielberg's Amblimation. He also works as an animator, writer and director through his own company Spy Pictures. Review: World Animation History by Stephen Cavalier. University of California Press, 2011, 416 pages. The world history of animation is an overview of the century-old history of animation not only and the West, but also from former socialist countries. Using nationality as a point of departure, the book summarizes the considerable work of animation, influential animators and the animation industry in the context of unsustainable social changes, including the rise of fascism, the development of technology and two world wars. At 415 pages, World Animation History provides a phone book-sized compilation of animated media, including film, puppet, television, avant-garde art, claymation, lo-fi animation, sand animation, computer imaging (CGI), and 3D animation. Cavalier does not miss the small but powerful parts of animation in the world. The world history of animation focuses on individual works, but also explores the history of animation, questioning how animation relates to different societies. Cavalier's approach is chronological and makes the animation authentic both cultural and social texts, revealing the agendas of the animators and the periods they have experienced. Thus, the book offers a general picture of how social and historical events are influenced and reflected in the content and styles of animation. Following forward by French animation director Sylvain Chomet, the book details the relationship between old and new animation. It begins with a brief history of animation by the legendary French cartoonist Emil Kofli in the early 20th century. Kofli belongs to Incoherent, a group of artists who have contributed to the rudimentary phase of surrealism, and his passion for criticism of modernism appears in his work Fantasmagoria (1908), featuring creative and warped absurdist drawings. Cavalier claims that Kofli's style has influenced some modern animation programs, such as South Park (8). Similarly, Cavalier suggests that the invention of the zootrope was a nascent phase of animation, and noted that the Museum of Ghibli Japanese studio exhibited 3D zootrope (10). In short, Cavalier traces the historical forerunners of modern animation around the world to show continuity and world history of animation. The chapter Short Stories of World Animation is dedicated to animated productions from selected countries in North America, Eastern and Western Europe and Asia. It begins with the North American History of Animation, which includes a useful chart about the must-see animated films produced from 1914 to 2010 (14). In Western Europe, Cavalier focuses on the history of animation in the United Kingdom and discusses the animation studio Halas and Batchelor, founded in 1940 in London, as one of the largest animation studios in Europe (19). The section on the history of Russian and Eastern European animation examines historically significant animators such as Ladislav Starevich, recognized as Russia's first animator, and Czech animator Jiri Trnkka, whose dolls have also gained international recognition. The cavalry history of Asian animation succinctly touches on Korean, Chinese, Indian and Japanese contains an insightful analysis of the complex relationship between the animation industry and contemporary politics and artistic movements. The rest of the book is divided into chronological eras. In the 1920s, Dadaism and Cubism, which produced meaningless, ridiculous works, abandoning traditional forms of art and aesthetics, influenced European animation. French artist Fernand Leger and Swedish artist Winking Eggeking included the aesthetics of Dada parody (82-84) in their works. European animators have also been closely watching the rise of fascism. Far from being indifferent to social upheaval, animators often took social chaos and disorder by drawing illustrations inspired by them (20). For example, the film by the German animator Hans Richter Studie (1926) is a classic, enigmatic work in which several images of eyeballs offer the observation of a society that he explicitly rejects (92). Aside from the 1930s, technology allowed animated productions to create vivid characters and realistic illustrations, while at the same time animation was given the opportunity to tell compelling stories. Animation has thus become the most important means of conveying the message to the public. (End of Page 39) World History of Animation briefly mentions the relationship between animation studios and propaganda. After the Second World War, many animation studios in many countries served. . . . Start your review of World Animation History This story is poorly written and chock full of typos and actual errors. For example, Cavalier claims that Donkey Kong (1981) is credited as the first game to use animation to create real characters, albeit in limited form. Given that Pac-Man was released only a year ago, not to mention the Atari games that came even earlier, this score is not really based. From Neon Genesis Evangelion, Cavalier writes: The series ended on an anti-climatic note, and a few additional episodes were added to the rebooted version of the series... (Death and Revival, 1997), which tried to clarify the ending. Feature film ... The End of the Gospel... was also made in 1997. In fact, Death and Revival was a compilation film and added only 27 minutes of new footage (not additional episodes), footage that was later included at the end of Evangelion. It is strange to emphasize Death and Rebirth and treat the End of the Gospel as a footnote (missing Death (Truth)2 if you to fullness). In another entry he writes: Final Fantasy: Spirits of spirits was a spin-off of the cult series final fantasy role-playing games, which became known for their photo-real movements, captured by the opening sequences. There are too many errors, typos, and poor choice of words in this sentence to describe adequately. If you're wondering why I'm focusing on video games in my examples, this is the question I'm most familiar with. It's really shocking how the University of California Press could have released such a poorly researched and edited book. Even without mistakes, the book smells of intellectual sloppiness. The format makes this coffee table book the equivalent of a Buzzfeed list: You can get about the same amount of information from an article called the 100 Best Animations of All Time. The book focuses disproportionately on great animation people like Walt Disney and Hayao Miyazaki. Whenever a book focuses on Walt Disney, the letter quickly turns to hagiography. In his discussion of Songs of the South, he emphasizes that Disney was sensitive to the potential (just potential?) for racial stereotypes, appointing a Southerner and Jewish writer to work on the script how does it help? Can't have St. Disney do racism! Labor strikes in the animation industry are seen as obstacles, stopping the flow of magical animation (not so positive changes towards the sustainability of the animation industry and the well-being of those who work in it), and worse, they hurt the feelings of Walt Disney! Cavalier describes many major works such as Family Guy and Final Fantasy series as having a cult following along with truly cult artwork. His choice of video games to highlight in his story are bizarre, ignoring technological majors like Star Fox and Jet Grind Radio in favor of strange options like Pixeljunk Eden (?). Stay away from this book; it's not worth your time. ... More Best Link Stories for any animation fan of the world. It's beautifully organized so a huge amount of content isn't overwhelming. I particularly appreciated the global timing combined with regional deadlines. It's fascinating to see how politics and economics have influenced the world's animation with constant effects today. I think this book is best used as a permanent reference in the collection, each page can really be a book of its own. I spent about a year going through this book sequentially Best Link Stories for any animation fan of the world. It's beautifully organized so a huge amount of content isn't overwhelming. I particularly appreciated the global timing combined with regional deadlines. It's fascinating to see how politics and economics have influenced the world's animation with constant effects today. I think this book is best used as a permanent reference in the collection, each page can really be a book of it I spent about a year going through this book consistently and Every movie is mentioned, if you too have obsessive neuroses, you can enjoy it. ... the more I liked every bit of this book. It had everything I wanted to know about the early history of animation and how CGI software evolved and how out-of-the-box tips helped create the best content! Gives a wide overview of the history of animation. It's very good though it's put me to sleep more than once. I read this whole encyclopedia as a book cover to cover. It's so useful and one of my most valuable possessions is Page 2 2

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