

# INDEX

## A

*A Computer Animated Hand*, 13,  
157–161, 163, 164, 167–171,  
173–178

Adulthood, 130, 142, 152

*The Adventures of Prince Achmed*  
(1926), 81

Allographic mark-making, 35, 37

Animate, 6, 11, 13, 18, 33, 35, 36,  
39, 50–55, 61, 67, 84, 91, 99,  
103, 105, 107–109, 111–114,  
116, 119–121, 128, 134, 140,  
141, 143, 144, 151, 152, 158,  
159, 164, 168, 169, 171, 172,  
174, 176–178, 182–184, 188–  
191, 193, 195–197, 204, 206,  
207, 215, 217, 218, 222

Art and craft debates, 78

Arts and Crafts Movement, 10, 24, 25,  
32, 45, 58, 59

Aura, 31, 32, 166

Authenticity, 2, 10, 13, 28, 30, 31, 46,  
51, 57–59, 99–103, 105–109,

111, 112, 114, 115, 120, 122,  
123, 132, 151, 152, 163, 167

Authenticity effect, 13, 99, 101, 102,  
104, 105, 108, 109, 111, 112,  
114, 120–122

Autobiography, 99, 103–105, 109,  
115, 119, 122

Autographic mark-making, 34, 35, 37

Automatism, 36, 68

Avant-garde, 13, 30, 31, 48, 51, 58,  
60–62, 78, 81, 87, 122, 128,  
135, 141

## B

Balsom, Erika, 30, 32, 58

BBC, 132, 134, 136, 137, 150

Beams, Mary, 63

Benjamin, Walter, 31, 32, 58, 166

Bennett, Gregory, 66

Birgitta Hosea *Erasure*, 26, 28

Bishop, Claire, 19, 30, 31, 35

Blackton, J. Stuart, 169, 172, 176

Blair, Preston, 36, 37  
 Block buster, 151, 181–184, 186, 188–190, 194, 195  
 Bray, John Randolph, 26  
 Breer, Robert, 11, 53, 63

**C**

Cameraless animation, 50, 60  
 Capitalism, 10, 20, 40, 58, 59, 130, 137, 142, 146, 147, 152, 166  
 Carnival, 142  
 Carré, Lilli, 64, 66, 67, 69  
 Catmull, Edwin, 13, 157–161, 163, 164, 166–171, 173, 174, 178  
 CBeebies, 132, 136, 137, 150  
*Charlie and Lola*, 13, 129, 131–141, 143, 144, 147, 150–152  
 Cheng, Ian, 57  
 Childhood, 33, 85, 110, 111, 117, 123, 127, 129, 130, 137, 138, 140, 141, 143, 149, 150, 152  
 Children's media, 137, 138, 151, 153  
 Collage animation, 47, 59, 60, 69  
*The Communist Manifesto*, 23, 24  
 Computer animation, 55–57, 64–67, 69, 107, 161, 163–165, 167, 170, 171, 176–178, 184, 194  
 Computer games, 188  
 Computer Generated Imagery (CGI), 3, 4, 9, 33, 36, 38–40, 65, 128, 158, 159, 162–164, 167, 182–184, 188–190, 193, 198  
 Computer graphics, 157–165, 168, 171, 177  
 Courbet, Gustave, 62  
 Cowan, Michael, 78–82, 92, 95  
 Craft as critique, 18, 45  
 Craftivism, 17, 20, 40, 45, 48  
 Crafton, Donald, 13, 148, 159, 168, 171, 172  
 Cuba, Larry, 57, 69

**D**

*Daddy's Little Bit of Dresden China* (1988), 99, 109–114, 116, 119, 121, 122  
*The Dark Crystal*, 14, 184, 185, 189–199  
 Deskillling, 61–63, 65  
 Diakur, Nikita, 39, 64, 67  
 Digital art, 36  
 Digital handiwork, 107, 159, 165, 167, 168, 170  
 Digital stylus, 163  
 Digital technology, 12, 107, 161–164, 168, 178, 198  
 Direct animation, 30, 51, 58, 60  
 Direct animation on film, 18  
 Discursive reserve, 13, 77, 84, 92–94  
 Disney, 35, 36, 127, 129, 130, 132, 137, 143, 162, 165, 189, 190  
 Drawing, 4, 8, 10, 11, 18, 28, 35, 46, 47, 50–52, 57, 63, 66, 78, 92, 107, 111, 131, 133, 134, 142–144, 148, 159, 160, 162–164, 168, 169, 171, 173, 174, 176, 178, 189, 193  
 Duesing, James, 39, 64

**E**

Evolution pictures, 174  
 Expanded animation, 53  
 Experimental animation, 6, 9, 12, 17–19, 33, 40, 45–53, 55, 56, 58–61, 63, 68

**F**

Fairy tale, 75, 78, 80, 81, 83, 86, 87, 93–95, 110, 123, 127  
 Fandom, 147–149, 151  
 Faught, Josh, 62  
 Feminine aesthetic, 76, 79, 90–94

Feminism, 48, 53–55, 80, 91, 92, 94, 95  
 Feminist aesthetic, 10, 79, 90  
 Fischingers, Oskar, 54, 95  
 Frayling, Christopher, 24, 32, 36, 38

## G

Galt, Rosalind, 76, 77, 79, 80, 82, 83, 92–95  
 Glabicki, Paul, 64  
 Greer, Betty, 20  
 Griffin, George, 11, 52, 53, 214

## H

Handcraft, 2, 3, 5, 99, 107, 108, 113, 130, 131  
 “Hand of the artist”, 2, 6, 13, 35, 159, 168–172, 176, 178  
 Hattler, Max, 69  
 Hilton, Stuart, 63  
 Hobbs, Elizabeth, 50  
 Hobsbawm, Eric, 32  
 Husbands, Lilly, 9, 12, 18, 39

## I

Imperfection, 37–39, 65, 68, 150, 151  
 Industrial Revolution, 9, 19–23, 25  
 Ink animation, 34  
 Innocence, 80, 81, 123, 127, 143, 149

## J

The Jim Henson Company, 14, 184–192, 195, 197, 198  
 John Lewis Christmas advertising, 33

## K

Klahr, Lewis, 60, 61  
 Klee, Paul, 63  
 Knowlton, Ken, 57

## L

Labour, 7, 8, 18, 20–26, 29, 33–35, 38, 40, 45, 49–51, 53, 54, 61, 64, 65, 68, 86, 89, 92, 106, 107, 119, 130, 146, 160, 163, 164, 166–171, 174, 178, 182, 183, 186, 189–191, 193, 194, 197, 221  
 Latham, William, 57  
 Lego, 144–151  
*The Lego Movie*, 13, 129, 131, 143–152  
 LeWitt, Sol, 57  
 Lightning cartoon, 172  
 Lockhart, Amy, 50, 63, 69  
 Looms, 20–22  
 Lowne, James, 64, 66, 67  
 Luddites, 20, 22

## M

Mack, Jodie, 54, 55  
 Magic, 1, 5, 6, 12, 13, 81–83, 86, 87, 92, 93, 169, 177, 186, 203  
*Maker Movement*, 20  
 Manet, Édouard, 62  
 Marx, Karl, 24  
 Masculinity, 142, 143, 149  
 Massachusetts Institute of Technology (MIT), 159, 161  
 Materiality, 26, 30, 31, 39, 40, 46, 47, 49, 51, 54–56, 58, 68, 108, 167, 169, 204, 205  
 McCay, Winsor, 169, 171, 172

McCormack, Jon, 57  
 Merchandise, 128, 137, 145, 146,  
 150, 196  
 Mercier, Timothy, 99, 110–120, 123  
 metamorphosis, 118, 174  
 Millard, Peter, 63  
 Mills, Jon, 50, 193  
*Model Childhood* (2017), 99, 109–113,  
 115, 116, 119, 120, 122  
 Modernism, 46, 51, 61, 94, 164, 171  
 Modernity, 80, 129–131, 135, 139,  
 140, 146, 160, 171, 172  
 Montage, 81, 137, 151  
 Morris, William, 7–10, 23–26, 49, 58  
 Moving image in the art gallery, 32  
*The Muppet Show*, 184, 185, 187, 191,  
 197  
 Musicals, 130, 143, 172

## N

Nake, Frieder, 36  
 ‘The Nature of Gothic’, 23, 24  
 Nicolson, Annabel, 53  
 Nostalgia, 13, 18, 26, 32–34, 40, 127,  
 129, 131, 136, 152, 199

## O

Ontology, 55, 91, 169, 170  
 O’Reilly, David, 55, 64, 66, 67, 69  
 Ornamental, 55, 69, 78–82, 85, 92

## P

Palfreyman, Rachel, 75, 77, 87, 93  
 Performance, 14, 28, 31, 35, 47, 53,  
 89, 101–104, 112, 116, 119,  
 121, 148, 150, 170–172, 174–  
 177, 182, 185–192, 198, 221  
 Pixar Animation Studios, 157  
 Pretty, 77–80, 82–84, 87, 90, 92, 94

Puppetry, 14, 135, 181–185, 187–  
 194, 197, 198

## R

Reiniger, Lotte, 13, 75–95, 135, 140,  
 143  
 Reskilling, 61, 62, 68  
 Reynolds, Matt, 63  
 Ruskin, John, 8, 9, 23, 24, 26, 37–39,  
 58, 65  
 Ruttman, Walter, 89, 95

## S

Schultz, Elliot, 50  
 Schwartz, Lillian, 57  
 self-figuration, 168, 171, 176, 177  
 Shanghai Film Studios, 34  
 Shapiro, Miriam, 55, 172  
 Silhouette films, 13, 78–81, 85, 86,  
 88, 92  
 Sims, Karl, 57  
 Sketchpad, 159, 161–163  
 Skill, 6, 7, 10, 18–20, 22–26, 33, 38,  
 40, 45, 46, 48–50, 52, 53, 61–  
 64, 68, 77–79, 83, 85, 87, 88,  
 90, 93, 121, 150, 162, 164–166,  
 171, 182, 190, 194  
 Sloppy craft, 13, 46, 61–64, 66, 68  
 Social critique, 35, 46, 63  
 Sorensen, Vibeke, 64  
*South Park*, 13, 129, 131, 137–144,  
 147, 149–152  
 Special effects, 59, 89, 181, 183–186,  
 188, 189, 191–193, 196–199  
 Spectacle, 18, 33, 48, 51, 53, 146,  
 159, 168, 178, 184, 195, 199  
 Stark, Mary, 54, 86  
*Star Wars*, 145, 148, 181, 186, 193  
 Staveley, Joan, 64  
 Stop-frame animation, 5, 131, 143,  
 146

Stop motion, [4](#), [11](#), [18](#), [33](#), [50](#), [52](#), [89](#)  
 Studio craft, [48](#)

## T

Takahashi, Tess, [30](#), [57](#), [58](#)  
 Technology, [3](#), [4](#), [9](#), [12](#), [21](#), [22](#),  
[25](#), [26](#), [31](#), [34](#), [36](#), [37](#), [61](#), [64](#),  
[129](#), [150](#), [158–160](#), [163](#), [165](#),  
[167](#), [168](#), [170](#), [171](#), [175](#), [178](#),  
[183–186](#), [189](#), [190](#), [194](#), [196](#),  
[198](#), [199](#), [220](#)  
 Toys, [131](#), [134](#), [142](#), [144–148](#), [150](#),  
[152](#), [196](#)  
 Trauma, [13](#), [102](#), [109](#), [111](#), [112](#),  
[116–118](#), [122](#)  
 Trickery, [6](#), [77](#), [80](#), [83](#), [169](#), [176](#)

## U

Ugly aesthetics, [63](#)  
 University of Utah, [157](#), [159](#)

## V

VanDerBeek, Stan, [57](#)

Vicky Smith *Noisy, Licking, Dribbling  
 and Spitting*, [28](#), [29](#)  
 Virtual camera, [158](#), [175](#)  
 “Vollkommenen Handwerker”, [166](#)

## W

Wabi-sabi, [38](#), [39](#)  
 Walt Disney studio, [189](#)  
 Warburton, Alan, [33](#)  
 Warranting, [99](#), [103](#), [105](#), [109](#), [112](#),  
[114](#), [118](#), [122](#)  
 Watson, Karen, [99](#), [109–114](#), [116](#),  
[119](#), [121](#), [123](#)  
 Weavers, [21](#)  
 Wells, Paul, [11](#), [48](#), [51](#), [90](#), [91](#), [107](#),  
[108](#), [110](#), [116](#), [118](#), [119](#), [127](#),  
[129](#), [130](#), [140](#), [182](#), [189](#)  
 Whitney, John, [56](#), [69](#)  
 Wireframe, [55](#), [173](#)  
 Witchcraft, [1](#), [13](#), [77](#), [80](#), [83](#), [93](#)  
 Wolfe, Jamie, [63](#)  
 Wonder, [8](#), [82](#), [150](#), [165](#), [171](#), [181](#),  
[183](#), [184](#), [188](#), [196](#), [197](#), [205](#),  
[211](#), [216](#), [221](#)  
 Wood, Caleb, [50](#)