



The Anime Art of Hayao Miyazaki

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The thought-provoking, aesthetically pleasing animated films of Hayao Miyazaki attract audiences well beyond the director's native Japan. *Princess Mononoke* and *Spirited Away* were critically acclaimed upon U.S. release, and the earlier *My Neighbor Totoro* and *Kiki's Delivery Service* have found popularity with Americans on DVD. This critical study of Miyazaki's work begins with an analysis of the visual conventions of *manga*, Japanese comic books, and *anime*; an overview of Japanese animated films; and a consideration of the techniques deployed by both traditional cel and computer animation. This section also details Miyazaki's early forays into comic books and animation, and his output prior to his founding of Studio Ghibli. Part Two concentrates on the Studio Ghibli era, outlining the company's development and analyzing the director's productions between 1984 and 2004, including *Castle in the Sky*, *My Neighbor Totoro* and his newest film, *Howl's Moving Castle*. The second section also discusses other productions involving Studio Ghibli, including *Grave of the Fireflies* and *The Cat Returns*. Appendices supply additional information about Studio Ghibli's merchandise production, Miyazaki's global fan base, and the output of other Ghibli directors.

The Anime Art of Hayao Miyazaki Details

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Kam says

First of all, it is not "animé," it is "anime." Yeah, no weird accent. Because the stressed syllable, like in most Japanese words, is the second syllable counting from the end.

Going on with the proper review, Mrs Cavallaro (and notice how I said Mrs, and not Dr, as it would be for someone with studies on the subject). Anyway, Mrs Cavallaro is well-known for being extremely prolific... And also extremely anonymous. Not a surprise, since appearing in public after writing something like this is clearly asking for a lot of critical response and probably a beating or two from people who actually know the subject.

Many scholars have criticised her work, alleging imitation, poor criticism, and a complete lack of knowledge on her subject.

After all of this, I don't even know why did I expect anything better.

- Otaku are not "animé fans".
- Miyazaki doesn't only direct fantasy.
- Anime not only comes from manga, and Akira certainly isn't a good example.
- If your argument is that Miyazaki is good because it is not anime, you are wrong.
- Wrong definition of the word shoujo, and obviously of the genre too .
- Trying to make Miyazaki ABOVE popular culture is WRONG.
- If you must translate Japanese words, please do it correctly. Please.
- Info-dumping stuff that is not relevant is not okay.
- Info-dumping stuff into a Wikipedia-style is not okay either.
- Citing Wikipedia is DEFINITELY WORSE THAN NOT OKAY.
- Also, indirect quotes and information providers should always be cited, not only direct quotes.
- And when it comes to quotes, they should always introduced and discussed properly to show your understanding of them and their relevance, they never should be any more than five lines TOPS, they definitely shouldn't be the last thing on a chapter (and actually, the last thing on the actual book), and they should always be rewritten (but still credited!) unless there is definitely not a way to summarise or better explain their content.

So yeah. It was painful. It doesn't give any new information, and most of her "sources" are online articles/blogs, websites, and Wikipedia. I still wonder why did I go through the pain of reading this complete, and not stop half-way through. Maybe I was too stubborn to give a 1-star review and kept trying... Unsuccessfully.

Beth says

Chronology of the films created by Studio Ghibli through 2004, as well as an in-depth analysis of major films directed by Hayao Miyazaki from Nausicaa through Howl's Moving Castle.

Cavallaro's analysis ranges from the literary and folkloric to Japanese cultural elements to animation techniques. In places the language falls into "academese" but for the most part it's readable as well as informative. I've hunted down several articles, webpages and books on Miyazaki's exquisitely beautiful films, but learned some elements of Japanese culture plus an even greater appreciation for the richness of Miyazaki's storytelling, with layers of artistic, psychological and moral themes.

This book includes a quote from Miyazaki that I found particularly moving, and true for all his movies, not just Spirited Away: "It's all about the truth...the worst movies are those that lie to you while pretending to show you real life. Kids know that is a lie. I'm dealing with real issues."

An excellent book for Miyazaki fans, and a resource for anyone writing papers on his work or trying to convince the skeptical of the lasting value of these "cartoon stories."

Jamie says

A Very interesting and educational read. I have always enjoyed Miyazaki's films (even before I knew what anime was), so getting a new perspective on the man behind it all made for a fascinating read.

While I knew a lot about the films and their meaning I was able to gain further insight into the why behind everything. Each of his films holds more depth than I thought! So many extra tidbits of knowledge, such as aspects of my Neighbor Totoro was based on his childhood or how Nausicaa was one of his earliest films (I thought it was late 90's or early 2000's!). This covers his work starting with Lupin III, to Studio Ghibli and his Disney contracts and more.

After reading this I have an even greater admiration for Hayao Miyazaki. Not only is his work amazing but his thoughts, drives and purrpose bring everything he does to a higher level! I am very grateful to the author for pulling all this together. This book is filled with interview bits, quotes, ideals and more! About the films, directors, co-workers, etc.

My only qualm with this is there are NO pictures! Not one except the cover. I mean, how can this be the ART of Hayao Miyazaki and not show anything. While I loved all the facts a few (not a lot) pictures stills to illustrate points would have been appreciated. Describing how he shows character emotion is not the same as seeing it and while a picture is nothing compared to the films it is still worth the image to show some basics.

Terry says

While it's great Cavallaro addresses the formal properties of these films as animations, she fails to synthesise this with her discussion of their themes, which is fairly general in the first place. As such, each case-study can be divided into two sections that fluctuate in length across the book: the first involves summarising a given film's plot and its subtext, the second pointing out visual details as they relate to the production process. Although there are a few factoids to be had with regard to those latter sections, there's little on offer from an aesthetic and thematic perspective for those already intimate with Miyazaki's corpus. To make

matters worse, at times one can detect a fan-girl gushing beneath the academic parlance. This and the occasional typo leaves one with the impression that an editor didn't really work with the author in any extensive capacity. Ultimately, the book succeeds as a sophisticated introduction but it's not as in-depth as I'd hoped, and if it does "move beyond the propaedeutic stage" as intended, it only barely inches away from it. That being said, based on what I've sampled, it's probably the best book-length publication on Miyazaki in English to date. It seems the author is publishing another one this year to cover Studio Ghibli's productions post-*Howl's Moving Castle*, which will hopefully be less glancing since this period includes fewer films, especially where Miyazaki himself serves as director. It's a shame though since these films (barring *The Wind Rises* and *The Tale of Princess Kaguya*, which I have yet to see) frankly aren't as good as nearly all of those preceding them.

Sarah Crawford says

This is not, in some ways, what the title suggests. Although the title says the "Art of Hayao Miyazaki," there is not one single film clip, drawing or sketch in the entire book. It's more an analysis and history of the artwork and is not the most interesting of books.

fee says

critique essay

Iris says

a look behind the intention and technical evolution of studio ghibli. the tootoro chapter was very informative and revealed lots of the little bits that coalesced to make it the big epic it is today.

Laura Aranda says

As someone who is not by any means an expert on film, nor animation, I found this book intriguing and wonderful in its detail of a) Miyazaki and Studi Ghibi's history/culture, b) overarching film themes and c) art styles and technical animation details. Very digestible for the average reader.

M.i. says

This might just be the most detailed book on the Japanese animation legend Hayao Miyazaki. It could pass as an autobiography but it's not quite one as it really delves into his works, inspirations, motives and how he has revolutionized animation and the movie industry. The book gave me a better understanding of Miyazaki and how much impact he has had in the movie world.

kevin says

So it doesn't have pictures. Big deal. I'm writing a college essay on Miyazaki; this book is a lifesaver. It is far more academic and serious than the other books I have seen, which, to be honest, are a bit fanboy-ish.

Carrisa says

You'd think by reading the title, the book would be chock-full of gorgeous illustrations, well you'd be wrong. Hence, why it's only getting 4 stars instead of 5.

Linkpead says

3.5. I really liked the commentary on the films I have seen, I've some catching up to do.

Chloé says

Last term, I followed a Japanese cinema class. The first part was about animation, which gave me the opportunity to do an analysis on one of my favorite director, Hayao Miyazaki. His movies, the one from Studio Ghibli, are probably the most well known in North America, from Japan. This studio offered us movies such as, Princess Mononoke, Porco Rosso and Spirited Away... more

À la session dernière, j'ai suivi un cours sur le cinéma japonais. La première partie portait sur le cinéma d'animation, ce qui m'a donné la chance de faire une analyse sur l'un de mes réalisateurs préférés, Hayao Miyazaki. Ses films, ceux du Studio Ghibli, sont probablement parmi les plus connus en Amérique du Nord en provenance du Japon. C'est ce studio qui nous a offert des titres tels que, Princesse Mononoke, Porco Rosso et Le Voyage de Chihiro... plust
