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Over the last few years, many people have helped me to think more carefully about animation, and their ideas and suggestions have given energy and life to this book. First, I am grateful to the volume’s wonderful contributors. They have all been eager and inspired participants from the very beginning, and I thank them for their intellectual vibrancy, good humor, and grace. What a pleasure it has been to work with each one. Thanks also to the volume’s three readers—they gave great advice and enthusiastic support. Lacey Baradel helped me prepare the manuscript with meticulous care and incredible efficiency, and I am most grateful to her. In addition, I’ve had the good fortune to consider the topic of animation in a number of different venues and with a variety of interlocutors. These include Dudley Andrew, Nancy Davenport, Erna Fiorentini, Maureen Furniss, Vinzenz Hediger, Joshua Mosley, Susan Napier, Jayne Pilling, Dana Polan, Jason Potts, Bella Honess Roe, Marc Siegel and his students, Vivian Sobchack, Sheila Sofian, Dan Stout, Orkhan Telhan, Rick Warner, Paul Wells, the members of the 2012–13 Penn Humanities Forum, the participants of the Enchanted Drawing conferences (parts I and II), and the members of the “Art of Animation” seminar. Duke University Press has been enthusiastic in its support of the project since its inception, and I’m especially grateful to Ken Wissoker and Elizabeth Ault. Penn’s Program in Cinema Studies and the Department of the History of Art have provided me with collegial and thought-provoking environments for almost a decade, and I appreciate all my colleagues’ friendship and support. In Cinema Studies, I am especially fortunate to be able to work with Tim Corrigan, Peter Decherney, Kathy DeMarco Van Cleve, Meta Mazaj, and Nicola Gentili. Dean Rebecca Bushnell and Provost Vincent Price could not have been more supportive during my time at Penn, and I thank them for their constant encouragement. I also thank

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