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Tim burton coraline book

Coraline and Secret World (Coraline), Henry Selick (USA, 2008) by Fábio Andrade Of Life and Dead Coraline and Secret World are an adaptation of Neil Gaiman's eponymous graphic novel. But if we think this is just a cinematic universe, this is at least the fourth animated film of this decade, built from the essence of the narrative to the western idea, and thus cinema: also Hayao Miyazaki's The Journey of Chihiro; Corpse Bride, Tim Burton; and Andrew Stanton's Wall-E faces the myth of free adaptation of the orphoe. In three films, a character must go to the world of the dead to save love (be it romantic or existential), and restore the values that were mistakenly presented in her natural world. All of them have a desire to color this world of the dead with extremely enticing charms for characters and audiences, causing blurriness, not between the boundaries of these worlds, but in their representative roles (an operation that also directs the world of Sofia, the hit of Jostein Gaarder's teenagers), clouding signs that define one of them as living, and the other as the dead (apparently always, more enticing). But there is an important difference that brings Coraline closer to the next set of films, because if chihiro, Corpse Bride and Wall-E's world of the dead are an exacerbation of the fractures of modern adulthood, Coraline's main goal is another: fiction. That is why we left orpheas questions and, like Ratatouille, at Brad's Bird, we turned to the reflections on jean-jacques Rousseau's art. However, although Ratatouille focused on the basics of Rousseau's thinking about the presence of art in the social body, coral is more interested in the effect on a person (in this case a very suitable child). Thus, the passage into the world of the dead is made by acrobatic mice, impossible artists with a friendly and harmless side, but also capable of appearing dirty and frightening rats – a movement inversely to Remy's presentation ratatouille, where the shadow of a creeping mouse is deconstructed by the appearance of a friendly protagonist. Coral was permeated by Rousseau's main question: how can it prevent art from returning to a particular life from tiring? In this sense, there is a direct relationship with Guillermo Del Toro's Labyrinth of the Faun (without fatalism) and M. Night Shyamalan's Lady in the Water, because Coraline perceives an internal problem of fiction that has harmful consequences for everyday life. Let's remember here the lady in the water mode, evil beings that were even more dangerous because they imitated the real world, turning into the image of grass. Coraline, fiction suffers from similar evil because the world of the dead is a more attractive but limited version of the real world. But again, like The Lady in the Water, the question arises: if you needed a mirror to see the scribbles, here death is a voluntary exchange of buttons. The ideal world, which fiction allows, is also the destruction of differences, the ability to silence the voice of individuality, which faces this topic (let's think of a wybie mute version of the world of the dead). This path of approximation is important, because it will affect not only the discourse of the film, but also its visual construction. Both stop motion and 3D technique (both employed by Henry Selick) draw attention to its existence, a disorderly continuum idea that is necessary for hegemonic production of modern animation. There is some unnecessary interest, but there is definitely a Pixar production, for example, to improve the carpenter to such a special level (think of the incredibles of the characters' hair) that he eventually gets his transparency. Therefore, more attentive filmmakers, such as Brad Bird, need to mediate in connection with this world by absorbing the optical deformities of the cinematic act (focus passages; lens characteristics; sensitometric curve). Stop motion use of Coraline is very important because it rejects the false real character multiplied on 3D, and reinforces the importance of the visual difference between art and the world, since its imitation ultimately reduces it. So one of the strongest moments in the film is precisely the ruins of this imitation of the world – pixel surfaces melting on a gigantic blank page. Thus, the The Coraline universe distances itself from the marginal generosity of Tim Burton's gaze, thus associated with Selick's previous partnerships, and seeks visual ambiguity similar to that of plastic artists such as Marion Peck, Michael Hussar and, most importantly, Mark Ryden - the bastard son of Lewis Caroll of the entertainment industry, popular with young people, and who has only recently achieved some recognition in the more traditional realms necessary to create a beautiful and charming fictional world , but always underlined with a few drops of blood and emptiness. That is why 3D is as strong as more discreet, because if prospective compositions traditionally jump off the screen, the front planes acquire the same miraculous internal oscillation as they are worrying, as they highlight depth gaps in terms that are wont to harm them, simplify them – an effect similar to the layers that cut the front composition Hou Hsiao-hsien. However, quite symptomatic is the contact with se dê por um número galopante de referências, pois, para além da ressonância atenta às questões de seu tempo, o filme de Henry Selick frequentemente parece consciente demais. Pois se suas operações amplificam questões de seus pares, o excesso de cálculo e segurança denuncia a falta de vigor para sobreviver para além de adjetivos carinhosos no diminutivo. Embora Selick seja extremamente bem sucedido em fazer um filme que responda às sensibilidades de seu momento com precisão e correção, falta-lhe perceber que as grandes obras sobre (e, até certo pontoon, para) o universo infantil trazem, ao menos, um forte traço de uma atitude que é muito especially idade: um tanto de curiosidade, e outro de malcriação. Março de 2009editoria@revistacinetica.com.br CoralineTheatrical Release PosterDirected byHenry SelickProduced byBill MechanicClaire JenningsHenry SelickMary SandellWritten byHenry SelickBased onCoralineby Neil GaimanStarring Dakota Fanning Teri Hatcher Jennifer Saunders Dawn French Ian McShane Music byBruno CoulCinematographyPete KozachikEdited byChristopher MurrieRonald SandersProductioncompany LaikaPandemonium FilmsDistributed byFocus FeaturesRelease date February 5, 2009 (2009-02-05) (premiere)[1] February 6, 2009 (2009-02-06) (United States) Operating time100 minutes[2]CountryUnited LanguagesEnglishBudget $60 million[3]Box office $124.6 million [3] Coraline is in 2009. The American stop-motion animated dark fantasy horror film written and directed by Henry Selick based on the 2002 novella of the same name by Neil Gaiman. [4] Made in Laika as her first feature film, Coraline stars the voices of Dakota Fanning, Teri Hatcher, Jennifer Saunders, Dawn French, Keith David, John Hodgman, Robert Bailey Jr. and Ian McShane. The film depicts a brave girl named Coraline who found an idealised parallel world behind secret doors in her new home, unaware that there is a dark and sinister secret in the alternative world. The film was released in Theaters United States on February 6, 2009 by Focus Features after the world premiere at the Portland International Film Festival,[5] and received critical acclaim. The film made $16.85 million over the opening weekend, ranked third at the box office,[6] and by the end of its run it had grossed more than $124 million worldwide, making it the third highest gross stop-motion film of all time after Wallace and Gromit: The Curse of the Were-Rabbit and Chicken Run. Coraline won the Annie Awards for best musical animated feature production, best character design for animated feature production and best production design for animated feature production, and received nominations for the Academy Award for Best Animated Feature and a Golden Globe Award for Best Animated Feature Film. Plot Eleven-year-old Coraline Jones and her parents, Mel and Charlie, move to the old which was divided divided and is now known as Pink Palace Apartments. Because of her parents' efforts to complete their garden catalogue, Coraline is often left alone. Using a crab bar she plucked from the bush in the garden, she meets the hostess's grandson Wyborne Wybie Lovat and the wild Black Cat, who follows him around. Wybie informs Coraline that her dowsing rod is a poison oak that gives her a rash on her palm. Wybie leaves Coraline button-eyed rag doll he discovered in her grandmother's trunk, which resembles her at her door. Soon after, Coraline discovers a small door in a living room, which is brick and can be unlocked only with a key in the form of a button. That night, the mouse guides Coraline through the door, the portal seems to be a more colorful and entertaining version of his real home. Coraline meets her other mother and another father, button-eyed doppelgängers of her parents who look more attentive and caring. During the visit, another mother puts dirt on her run; She goes to bed and wakes up in the real world the next morning, finding her palm healed. Wybie later tells Coraline about her grandmother's twin sister, who disappeared at home as a child. Later, she meets her fellow neighbors; Mr. Bobinsky, a strange Russian who directs a mouse circus, and Misses Spink and Forcible, two retired actresses. Bobinsky informs Coraline that his mouse warned him about the small door, while Spink and Forcible tell her that she is in great danger. Coraline is visiting another world again; another Bobinsky entertains, who performs a mouse circus for her. She also meets another Wybie. On their third visit, Coraline and other Wybie see others at Spink and Forcible having to play for them. Coraline then encounters a Black Cat from the real world who can speak in another world. The cat also warns Coraline that she is wrong in me that the rest of the world is a joyful and happy place. Another Mother invites Coraline to stay in another world forever, provided that she has buttons sewn through her eyes. Horrible, Coraline goes to bed, but when she wakes up, she thinks she's still in a different world. When Coraline demands to return home, The Other Mother transforms into a more sinister version of her and imprisons Coraline in the hallway mirror. There, Coraline meets the ghosts of another Mother's previous child victims, including Wybie's great aunt. The Spirits reveal that the Other Mother, whom they call Beldam, used the same doll Coraline had (each time disguised as that child)) to spy on them, taking advantage of her misfortune and luring them into another world. After they agreed to let her sew buttons on her eyes, Beldam ate her life, trapping her souls. Coraline promises to free them by finding their eyes. Another Wybie frees her from the mirror and helps her escape back into the real world. can not find their parents, eventually realize they were kidnapped by Beldam. Although she can't convince Wybie, Ms. Spink and Ms. Forcible give Coraline an adder stone. That night Coraline returns to another world, where she offers a game to Beldam: if she can find ghost eyes and her parents, they will all come out free; if not, it will stay in another world and let Beldam sew the buttons above your eyes. Coraline offers this because of Beldam's love of games, and fortunately Beldam agrees with this offer. Using a stone to find children's eyes, Coraline ventures into the now hostile other world; With each eye she collects, part of the next world disintegrates as long as only the living room is left. Coraline sees Beldam in its true form, a metal skeletal-humanoid arachnid creature with needles like hands. She warns that even if she wins, Beldam never let her go. Coraline tricks Beldam into unlocking the portal and she finds her parents trapped in a snow globe on the manury. Coraline blinds Beldam by throwing the cat at her, the cat hooks up from her button eyes. Beldam is fast, even blind, and Coraline narrowly escapes through the door. She manages to close it and lock it with the help of ghosts, unsealing Beldam's right hand. Coraline's parents reappear in the real world without memory of what happened to them. That night, the ghost children appear in Coraline's dream of thanking her for freeing them, but to warn her that beldam, while she is alive, she will never stop looking for a key. Coraline decides to drop it down an old well near her home, but before she does, Beldam's severed hand attacks her. Wybie, who realized Coraline was telling the truth, arrives and after the fight, smashes her hand with a stone. Coraline and Wybie throw everything in well and seal it shut. Soon after, Coraline and her parents, who finally finished their catalog, are hosting a garden party for their neighbors. Wybie brings her grandmother, Mrs. Lovat. Coraline is about to tell you about her sister's fate. Meanwhile, the Black Cat walks through the Pink Palace mailbox, and back to another world to see if Coraline really defeated Beldam. The voice cast Dakota Fanning as Coraline Jones, a curious 11-year-old girl with blue hair teri hatcher as Mel Jones, Coraline's mother, and Beldam/Other Mother, the evil witch that rules the next world jennifer saunders and Dawn French as April Spink and Miriam Forcible, respectively, retired burlesque actresses Keith David pair as Cat, a sarcastic, mysterious, nameless black cat from the Coraline world who appears and disappears at will and has the opportunity to speak in another world by John Hodgman as Charlie John Linnell as the voice of the next Father's singing Bailey Jr. as Wyborne Wybie Lovat, a geeky, nervous 11-year-old grandson of Coraline's hostess Mrs. Lovat. Wybie's novel does not appear; his character was created for the adaptation of the film, so that the viewer does not have a girl walking around, sometimes chatting with himself. [9] Ian McShane as Sergey Alexander Bobinsky, nicknamed Mr.B, a former Liquidator of Chernobyl and one of Coraline's neighbors, who owns a jumping mouse circus. Carolyn Crawford as Mrs. Lovat, Wybie's grandmother and the owner of Pink Palace Apartments Aankha Neal as Sweet Ghost Girl, Mrs. Lovat's missing twin sister, Wybie's great aunt and latest victim Beldam. George Selick as Ghost Boy, the second and only male victim of Beldam. Hannah Kaiser as Tall Ghost Girl, the first victim of Beldam's interpreted her Midwestern clothing. Marina Budovsky as a friend of the photo #1, a friend of Coraline's back home in Michigan. Harry

Selick as Photo #2, a friend of Coraline's back home in Michigan. Production in Coraline [was] a huge risk. But these days animation, the safest bet is to take risks. - Henry Selick[10] Director Henry Selick met author Neil Gaiman as Gaiman was finishing the novel Coraline, and given that Gaiman was a fan of Selick's The Nightmare before Christmas, he invited him to make a possible movie adaptation. As Selick thought that direct adaptation would be maybe a 47-minute film, his screenplay had some extensions, such as Wybie's creation. In search of the design away from the most animation, Selick discovered the work of Japanese illustrator Tadahiro Uesugi and invited him to become a conceptual artist. One of Uesugi's biggest influences was the color palette, which was muted in reality and more colorful in another world, similar to the movie The Wizard of Oz. [9] Uesugi stated that at the beginning it was supposed to be a small project in a few weeks just to create characters; however, I ended up working on the project for more than a year, eventually designing sets and backgrounds on drawing the main images of the story to be built. [11] Coraline was built in a 140,000-square-foot (13,000 m2) warehouse in Hillsboro, Oregon. [10] [12] The stage was divided into 50 lots[13] with almost 150 sets. [10] Among the sets were three miniature Victorian estates, a 42-foot (12.8 m) apple garden and a Model of Ashland, Oregon, including small details such as the Oregon Shakespeare Festival banners. [12] More than 28[required explanation] animators worked simultaneously to rehearse or take pictures of scenes, producing animations completed each week for 90-100 seconds. [14] To add 3D edition stereoscopy, the animators shot each shot from two slightly apart camera positions. [9] Each object displayed on the screen was created for the movie. [9] The crew used three Objet 3D printing systems and film production. Thousands of high-quality 3D models, ranging from facial expressions and to the door, have been printed in 3D using Polyjet matrix systems that allow you to quickly transform CAD (computer design) drawings into high-quality 3D models. [15] The dolls had separate parts of the upper and lower parts of the head that could be exchanged for different facial expressions[9], while Coraline's characters could potentially exhibit more than 208,000 facial expressions. [15] Computer artists combined with composites of individually shot elements or added their own elements that were supposed to look handmade rather than computer-generated, for example, flames were made with traditional animations and painted digitally, and the mist was dry ice. [9] The film was directed by 450 people[10], including 30[12] to 35[10] by the Digital Design Group (DDG), directed by Dan Casey, and by more than 250 technicians and designers. [12] One crew member, Althea Crome, was hired specifically to knit characters in miniature sweaters and other garment dolls, sometimes using knitting needles as thin as human hair. [10] Clothing also imitated wear and tear and case. [9] The soundtrack to Coraline is a song by French composer Bruno Coulais with one, The Other Father Song, by They Might Be Giants. The voice of the other Father's singing is given by John Linnell, one of the band's singers. They originally wrote 10 songs for the film; when the melancholy tone was decided, all but one were cut. The Coulais score was performed by the Hungarian Symphony Orchestra and features choir works sang by a children's choir in nice nonsense language. [16] Selick mentions that the main soloist, the young girl you hear singing in several parts of the film, is randomly named Coraline. [16] Coraline won the Coulais in 2009. Annie award for best animated feature score. The soundtrack list Sea Sirens – performed by Michele Mariana Kita's father's song – was written and performed by John Linnell Nellie Jean – performed by Bruno Coulais of the Nice Children's Choir, while Teri Hatcher Release Coraline was theatrically released on 6 February 2009. Home Media Movie was released on DVD and Blu-ray in the United States on July 21, 2009, by Universal Studios Home Entertainment. The 3-D version includes four sets of 3-D glasses, especially the green reddish-red image of the anagliff. Coraline was released on DVD and Blu-ray in the UK on October 12, 2009. A 3-D version of the film was also released in 2-Disc Collector's Edition. The DVD opened in first week with sales of 1,036,845 and more than $19 million in revenue. Total sales are more than 2.6 million units and more than $1 in revenue. [17] A two-disc Blu-ray 3D set containing The 3D first disk and anaglyph 3D image was released in 2011. Other media on Coraline's website include an interactive exploration game in which a player can scroll through coraline world. He won the 2009 Webby Award for Best Use of Animation or Motion Graphics, both for People and the Webby Organization. He was also nominated in the Webby Film and Film category. [18] On 16 June 2008, D3 Publisher announced the release of a video game based on the film. It was developed by Papaya Studio Wii and PlayStation 2 and Art Co.'s Nintendo DS. It was released on January 27, 2009, near the release of the movie theater. [19] The soundtrack was released digitally on February 3, 2009, at E1 Music, and in stores on February 24, 2009. Admission box office by Paul Dergarabedian, a film business analyst with Media by Numbers, said the film successfully needed a box office similar to Wallace & Gromit: The Curse of the Were-Rabbit, which grossed $16 million on its opening weekend and ended up making more than $192 million worldwide; Before the film's release, Dergarabedian thought Laika Studios should be really pleased had Coraline make $10 million on its opening weekend. [12] At its US opening weekend, the film amounted to 16.85 million. [6] It made $15 million during its second weekend, bringing its U.S. total to $35.6 million, $25.5 million of which came from 3D deliveries. [20] As of November 2009, the film was $75,286,229 in the United States and Canada and $49,310,169 in other territories for $124,596,398 worldwide. [3] Critical response On the review aggregator site Rotten Tomatos, the film has a 90% approval rating based on 268 reviews with an average rating of 7.81/10. The site's critical consensus reads: With its vivid stop-motion animation along with Neil Gaiman's imaginative story, Coraline is a film that is both visually stunning and wonderfully entertaining. [21] The weighted average for a film is 80 out of 100, according to 38 critics, with generally favorable reviews. [22] David Edelstein said the film is a bona fide tale that requires touching less entrance and touch more... History. [23] A. O. Scott of The New York Times called the film exceptionally realized, with a slower pace and a more contemplative tone than the novel. It's really interesting, not to race through ever the noisier set pieces toward the hectic climax of the way so many animations are designed for children, Coraline lingers in an atmosphere that is creepy, wonderfully strange and full of feeling. [24] Awards Awards and nominations Awards category recipient(s) Performance Academy Awards Best Animated Feature Henry Selick Nominated American Film Institute Awards Best 10 Films Won Annie Awards Best Animated Feature Nominated for Best Animated Feature in the animated feature production of Henry Selick nominated for best voice acting animated feature production dawn French nominated for best musical animated feature production Bruno Coulais won best character animation animated feature production travis knight nominated for best character design animated feature production by Shane Prigmore; Shannon Tindle won best production design for animated feature production by Christopher Appelhans; Tadahiro Uesugi won Best Storyboarding in animated feature production Chris Butler nominated annecy international cartoon festival best feature - Tied Won Broadcast Film Critics Association Awards Best Animated Feature Nominated BAFTA Awards Best Animated Film Nominated BAFTA Children's Award for Best Feature Film Won by Chicago Film Critics Association Award Best Animated Feature Nominated For Film By Sound Society Award winning Lifetime Achievement Henry Selick Won Career Achievement (sound designer/re-recording mixer) Randy Thom Won EDA [Alliance of Women Film Journalists] Award Best Animated Female ([the character of] Coraline Won Best Animated Film Nominated golden globe awards Best Animated Feature Film Nominated Motion Sound Picture Editors Reel Golden Awards Best Sound Editing: Sound Effects, Foley, Foley, Music, Dialogue and ADR Animation Feature Film Nominated Online Film Critics Society Awards Best Animated Film Nominated For People's Choice Awards Best Animated 3D Film 2009 Nominated By Producers Guild of America Awards Producer of the Year Animated Film of the Year Nominated San Francisco Film Critics Circle Awards Best Animated Feature Won St Louis Film Critics Awards Best Animated Film Nominated for Visual Effects Society Awards Outstanding Animation Animated Feature Motion Picture Claire Jennings, Henry Selick Nominated Outstanding Animated Character animated feature Motion Picture Coraline - Lead Animators Travis Knight and Trey Thomas Nominated Outstanding Effects Animation Animated Feature Motion Picture By John Allan Armstrong, Richard Kent Burton, Craig Dowsett nominated for Outstanding Models and Miniatures Feature Motion Picture Deborah Cook, Matthew DeLeu, Paul Mack, Martin Mesnier Nominated for Washington D.C. 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