|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Aaron | [Middle name] | Gerow |
| [Enter your biography] | | | |
| Yale University | | | |

|  |
| --- |
| **Your article** |
| Avery, Tex (1908-1990) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Tex Avery (born Frederick Bean Avery) was an American director of animated shorts whose slapstick use of extreme motions and deformations helped shape cartoon animation. Starting out with Walter Lantz (1899-1994), Avery later moved to Warner Bros. in 1935, where he helped develop and define such popular characters as Bugs Bunny, Daffy Duck, and Porky Pig. Their wacky and irreverent behaviour was matched by an animation style that emphasized the gag over the narrative, especially using physically impossible reactions (such as eyes growing taller than the character himself) to visualize the gag and create a surreal, slapstick world where the laws of reality did not always hold. Avery moved to M.G.M. in 1942 to work on characters like Droopy the Dog and Screwball Squirrel that almost gleefully lambasted the increasingly highbrow animation of Disney and its industrial production, as well as to bring sex to the cartoon with classics like *Red Hot Riding Hood* (1943). His creative energies seemed to peter out, however, perhaps defeated by the increasingly mechanical nature of animation production (Curtis). He produced little of note from the mid-1950s on, but later films like *Who Framed Roger Rabbit* (1988) indicate how influential his style was on the definition of cartoon animation. |
| Tex Avery (born Frederick Bean Avery) was an American director of animated shorts whose slapstick use of extreme motions and deformations helped shape cartoon animation. Starting out with Walter Lantz (1899-1994), Avery later moved to Warner Bros. in 1935, where he helped develop and define such popular characters as Bugs Bunny, Daffy Duck, and Porky Pig. Their wacky and irreverent behaviour was matched by an animation style that emphasized the gag over the narrative, especially using physically impossible reactions (such as eyes growing taller than the character himself) to visualize the gag and create a surreal, slapstick world where the laws of reality did not always hold. Avery moved to M.G.M. in 1942 to work on characters like Droopy the Dog and Screwball Squirrel that almost gleefully lambasted the increasingly highbrow animation of Disney and its industrial production, as well as to bring sex to the cartoon with classics like *Red Hot Riding Hood* (1943). His creative energies seemed to peter out, however, perhaps defeated by the increasingly mechanical nature of animation production (Curtis). He produced little of note from the mid-1950s on, but later films like *Who Framed Roger Rabbit* (1988) indicate how influential his style was on the definition of cartoon animation. List of Works: *Gold Diggers of '49* (1935)  *Porky's Duck Hunt* (1937)  *A Wild Hare* (1940)  *The Blitz Wolf* (1942)  *Red Hot Riding Hood* (1943).  *Screwball Squirrel* (1944)  *The Shooting of Dan McGoo* (1945)  *Jerky Turkey* (1945)  *King-Size Canary* (1947) |
| Further reading:  (Adamson)  (Canemaker)  (Curtis)  (Place-Verghnes)  (Avery) |