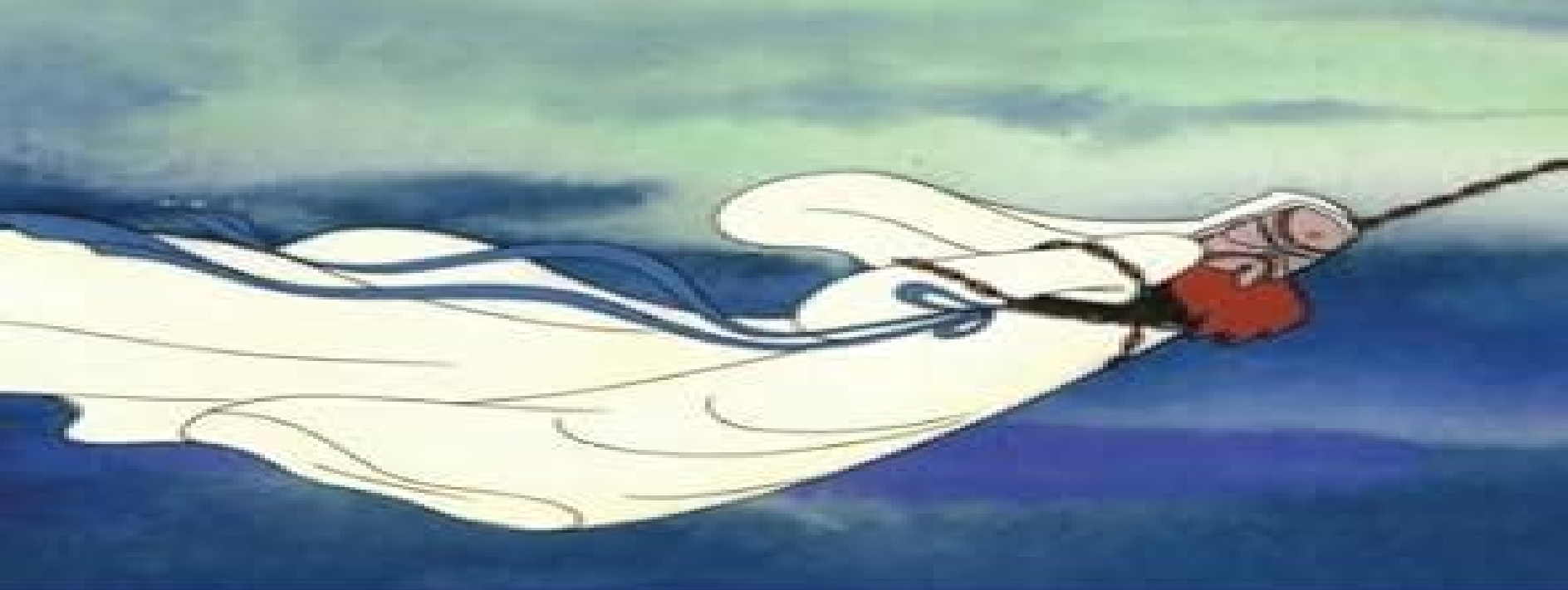




ANIMATION IN CHINA

History, aesthetics, media

Sean Macdonald

R

Animation In China History Aesthetics Media Routledge
Contemporary China Series

Louisa Ellen Stein, Samantha Close



Animation In China History Aesthetics Media Routledge Contemporary China Series:

Animation in China Sean Macdonald, 2015-11-06 By the turn of the 21st century animation production has grown to thousands of hours a year in the People's Republic of China PRC Despite this and unlike American blockbuster productions and the diverse genres of Japanese anime much animation from the PRC remains relatively unknown This book is an historical and theoretical study of animation in the PRC Although the Wan Brothers produced the first feature length animated film in 1941 the industry as we know it today truly began in the 1950s at the Shanghai Animation Film Studio SAFS which remained the sole animation studio until the 1980s Considering animation in China as a convergence of the institutions of education fine arts literature popular culture and film the book takes comparative approaches that link SAFS animation to contemporary cultural production including American and Japanese animation Pop Art and mass media theory Through readings of classic films such as Princess Iron Fan Uproar in Heaven Princess Peacock and Nezha Conquers the Dragon King this study represents a revisionist history of animation in the PRC as a form of postmodernism with Chinese characteristics As a theoretical exploration of animation in the People's Republic of China this book will appeal greatly to students and scholars of animation film studies Chinese studies cultural studies political and cultural theory *Chinese Animation* Daisy Yan Du, John A. Crespi, Yiman Wang, 2025-02-04 Chinese Animation is the first edited book that explores the multiple histories geographies industries technologies media and transmediality of Chinese animation From silent short to CGI it covers more than a century of animation across different languages including Mandarin Cantonese and Taiwanese *Chinese Animated Film and Ideology, 1940s-1970s* Olga Bobrowska, 2022-10-24 This book examines animated propaganda produced in mainland China from the 1940s to the 1970s The analyses of four puppet films demonstrate how animation and Maoist doctrine became tightly but dynamically entangled The book firstly contextualizes the production conditions and ideological contents of The Emperor's Dream 1947 the first puppet film made at the Northeast Film Studio in Changchun It then examines the artistic intellectual and ideological backbone of the puppet film Wanderings of Sanmao 1958 The book presents the means and methods applied in puppet animation filmmaking that complied with the ideological principles established by the radical supporters of Mao Zedong in the first half of the 1960s discussing Rooster Crows at Midnight 1964 The final chapter discusses The Little 8th Route Army 1973 created by You Lei in the midst of the Cultural Revolution This book will be of great interest to those in the fields of animation studies film studies political science Chinese area studies and Chinese philology **Chinese Independent Animation** Wenhai Zhou, 2020-04-23 This study of independent animation opens up a quietly subversive and vibrant dimension of contemporary Chinese culture which hitherto has not received as much attention as dissident art or political activism Scholarly interest in Chinese animation has increased over the last decade with attention paid to the conventional media circle of production distribution and consumption The independent sector has been largely ignored however until now By focusing on distinctive independent artists like Pisan and Lei Lei and situating their work

within the present day media ecology the author examines the relationship between the genre and the sociocultural transformation of contemporary China Animation the author argues has a special significance as the nature of the animation text is itself multilayered and given to multiple interpretations and avenues of engagement Through an examination of the affordances of this independent media entity the author explores how this multifaceted cultural form reveals ambiguities that parallel contradictions in art and society In so doing independent animation provides a convenient mirror for examining how recent social upheavals have been negotiated and how certain practitioners have found effective ways for discussing the post Socialist reality within the current political configuration

Anime Jonathan Clements, 2023-08-24 Japanese animation is at the nexus of an international multimedia industry worth over 23.6 billion a year linked to everything from manga to computer games Pok mon and plushies In this comprehensive guide Jonathan Clements chronicles the production and reception history of the entire medium from a handful of hobbyists in the 1910s to the Oscar winning Spirited Away and beyond Exploring the cultural and technological developments of the past century Clements addresses how anime's history has been written by Japanese scholars and covers previously neglected topics such as wartime instructional animation and work for hire for American clients Founded on the testimonies of industry professionals and drawing on a myriad of Japanese language documents memoirs and books *Anime A History* illuminates the anime business from the inside investigating its innovators its unsung heroes and its controversies This new edition has been updated and revised throughout with full colour illustrations and three new chapters on anime's fortunes among Chinese audiences and subcontractors 21st century trends in otaku economics and the huge transformations brought about by the rise of global streaming technology

Chinese Film Jason McGrath, 2023-01-31 A tour de force chronicling the development of realism in Chinese cinema The history of Chinese cinema is as long and complicated as the tumultuous history of China itself Be it the silent the Communist or the contemporary each Chinese cinematic era has necessitated its own form in conversation with broader trends in politics and culture In *Chinese Film* Jason McGrath tells this fascinating story by tracing the varied claims to cinematic realism made by Chinese filmmakers officials critics and scholars Understanding realism as a historical dynamic that is both enabled and mitigated by aesthetic conventions of the day he analyzes it across six different types of claims ontological perceptual fictional social prescriptive and apophatic Through this method McGrath makes major claims not just about Chinese cinema but also about realism as an aesthetic form that negotiates between cultural conventions and the ever evolving real He comes to envision it as more than just a cinematic question showing how the struggle for realism is central to the Chinese struggle for modernity itself

The New Generation in Chinese Animation Shaopeng Chen, 2021-09-23 In 1995 Chinese animated filmmaking ceased to be a state run enterprise and was plunged into the free market Using key animated films as his case studies Shaopeng Chen examines new generation Chinese animation in its aesthetic and industrial contexts He argues that unlike its predecessors this new generation does not have a distinctive national identity but represents an important stage of diversity and

exploration in the history of Chinese animation Chen identifies distinct characteristics of new generation filmmaking including an orientation towards young audiences and the recurring figure of the immortal monkey like Sun Wukong He explores how films such as Lotus Lantern Baolian Deng 1999 responded to competition from American imports such as The Lion King 1994 retaining Chinese iconography while at the same time adopting Hollywood aesthetics and techniques Addressing the series Boonie Bears Xiong Chumo 2014 5 Chen focuses on the films adaptation from the original TV series and how the films were promoted across generations and by means of both online and offline channels Discussing the series Kuiba Kui Ba 2011 2013 2014 Chen examines Vasoon Animation Studio s ambitious attempt to create the first Chinese style high fantasy fictional universe and considers why the first film was a critical success but a failure at the box office He also explores the relationship between Japanese anime and new generation Chinese animation Finally Chen considers how word of mouth social media engagement lay behind the success of Monkey King Hero is Back 2015

Chinese Animated Film and Ideology Olga Bobrowska, 2023-12-11 This book presents a contextualized overview of the history of Chinese animated film pointing out the most influential self definitions of Chinese culture employed in animation art of Mao Zedong s rule 1949 1976 but largely focusing on the representation strategies created in the times of reforms and opening up under Deng Xiaoping 1978 1989 1992 Deeply grounded in cultural studies the book employs an interdisciplinary approach interlacing the reflection with the perspectives of political science film studies and film festival studies It focuses on phenomena anchored to the paradigms of nationalization reform and internationalization among them nuanced understanding of the minzu national category including the classic style of Chinese animation invention of wash and ink painting animation shuimo donghua renewal of film theory and animated film language soft power and cultural diplomacy and regular access and co creation of the international industry festival distribution This book will be of great interest to those in the fields of animation studies film studies political science Chinese area studies and Chinese philology

Proceedings of the 3rd International Conference on Creative Multimedia 2023 (ICCM 2023) Fauzan Mustaffa, 2023-11-14 This is an open access book The Faculty of Creative Multimedia FCM Multimedia University will hold the 3rd International Conference on Creative Multimedia 2023 ICCM2023 on 26 28 July 2023 Virtual Conference ICCM2023 invites prospective authors to take part by submitting research papers in pursuing the vibrant discourse of creative multimedia ICCM2023 aims to bring together related research scholars educators practitioners policymakers enthusiasts fellow students and design entrepreneurs from various perspectives disciplines and fields to share and exchange their research experiences and results on all aspects of arts design and creative media technologies ICCM2023 embraces possibilities provides an interdisciplinary forum for all stakeholders to present and discuss current trends innovations and concerns as well as practical issues and solutions in the field of creative multimedia We welcome high quality research contributions dealing with original and unpublished results on fundamental conceptual empirical and experimental work in all areas of arts design and creative media technologies

The

SAGE Handbook of Contemporary China Weiping Wu, Mark Frazier, 2018-07-09 An exploration of the transformations of contemporary China firmly grounded in both disciplinary and China specific contexts

Chinese Animation and Socialism, 2021-10-05 Please visit our blog to read an interview with Daisy Yan Du This volume on Chinese animation and socialism is the first in English that introduces the insider viewpoints of socialist animators at the Shanghai Animation Film Studio in China Although a few monographs have been published in English on Chinese animation they are from the perspective of scholars rather than of the animators who personally worked on the films as discussed in this volume Featuring hidden histories and names behind the scenes precious photos and commentary on rarely seen animated films this book is a timely and useful reference book for researchers students animators and fans interested in Chinese and even world animation This book originated from the Animators Roundtable Forum April 2017 at the Hong Kong University of Science and Technology organized by the Association for Chinese Animation Studies

The Chinese Cinema Book Song Hwee Lim, Julian Ward, 2020-04-30 This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China Hong Kong and Taiwan as well as to diasporic and transnational Chinese film making from the beginnings of cinema to the present day Chapters by leading international scholars are grouped in thematic sections addressing key historical periods film movements genres stars and auteurs and the industrial and technological contexts of cinema in Greater China

The Crafty Animator Caroline Ruddell, Paul Ward, 2019-04-03 This collection is a study of the value of craft as it can be understood within the study and practice of animation The book reconsiders the position of craft which is often understood as inferior to art with a particular focus on questions of labour in animation production and gendered practices The notion of craft has been widely investigated in a number of areas including art design and textiles but despite the fact that a wide range of animators use craft based techniques the value of craft has not been interrogated in this context until now Seeking to address such a gap in the literature this collection considers the concept of craft through a range of varying case studies Chapters include studies on experimental animation computer animation trauma and memory children's animation and silhouette animation among others The Crafty Animator also goes some way to exploring the relationship craft has with the digital in the context of animation production Through these varied discussions this book problematizes simplistic notions about the value of certain methods and techniques working to create a dialogue between craft and animation

The Routledge Handbook of Fan Video and Digital Authorship Louisa Ellen Stein, Samantha Close, 2025-10-31 This cutting edge collection explores the histories aesthetics and cultural work of fan video across a wide variety of manifestations and genres Editors Louisa Ellen Stein and Samantha Close have assembled an edited collection that showcases the aesthetic diversity and transcultural dynamics at play in fan video as a widespread form The collection explores the relationships between fan video as a set of DIY subcultural authorship forms and the broader evolving popular cultures of digital media looking at how fan video structures and aesthetics influence other popular and commercial forms of

digital video In order to do so it examines a wide range of fan video genres and practices including vidding reaction videos self insert TikToks ASMR videos Let s Play videos streams Bilibili videos gif loops fan films crack videos animatics collection videos deepfakes fake trailers and fan video essays among others It features chapters by a range of scholars working in the intersecting fields of digital media studies fan studies media studies cultural studies audience studies video game studies transcultural studies and videographic studies A field defining collection this Handbook will be of interest to students and scholars of digital media studies fan studies media studies cultural studies videographic studies and beyond

Contesting Chineseness Chang-Yau Hoon,Ying-kit Chan,2021-03-15 Combining a historical approach of Chineseness and a contemporary perspective on the social construction of Chineseness this book provides comparative insights to understand the contingent complexities of ethnic and social formations in both China and among the Chinese diaspora in Southeast Asia This book focuses on the experiences and practices of these people who as mobile agents are free to embrace or reject being defined as Chinese by moving across borders and reinterpreting their own histories By historicizing the notion of Chineseness at local regional and global levels the book examines intersections of authenticity authority culture identity media power and international relations that support or undermine different instances of Chineseness and its representations It seeks to rescue the present from the past by presenting case studies of contingent encounters that produce the ideas practices and identities that become the categories nations need to justify their existence The dynamic fluid representations of Chineseness illustrate that it has never been an undifferentiated whole in both space and time Through physical movements and inherited knowledge agents of Chineseness have deployed various interpretive strategies to define and represent themselves vis vis the local regional and global in their respective temporal experiences This book will be relevant to students and scholars in Chinese studies and Asian studies more broadly with a focus on identity politics migration popular culture and international relations The Chinese overseas often saw themselves as caught between a rock and a hard place The collection of essays here highlights the variety of experiences in Southeast Asia and China that suggest that the rock can become a huge boulder with sharp edges and the hard places can have deadly spikes A must read for those who wonder whether Chineseness has ever been what it seems Wang Gungwu University Professor National University of Singapore By including reflections on constructions of Chineseness in both China itself and in various Southeast Asian sites the book shows that being Chinese is by no means necessarily intertwined with China as a geopolitical concept while at the same time highlighting the incongruities and tensions in the escapable relationship with China that diasporic Chinese subjects variously embody expressed in a wide range of social phenomena such as language use popular culture architecture and family relations The book is a very welcome addition to the necessary ongoing conversation on Chineseness in the 21st century Ien Ang Distinguished Professor of Cultural Studies Western Sydney University

Colonial Tactics and Everyday Life Yuxin Ma,2023-01-17 Following the Japanese invasion of northeast China in 1931 the occupying authorities established the

Manchuria Film Association to promote film production efficiency and serve Japan's propaganda needs Manchuria Film Association had two tasks to make national policy films as part of a cultural mission of educating Chinese in Manchukuo the puppet state created in 1932 on the special relationship between Japan and the region and to block the exhibition of Chinese films from Shanghai that contained anti-Japanese messages The corporation relied on Japanese capital technology and film expertise but it also employed many Chinese filmmakers After the withdrawal of Japanese forces in 1945 many of these individuals were portrayed as either exploited victims or traitorous collaborators Yuxin Ma seeks to move the conversation beyond such simplistic and inaccurate depictions By focusing on the daily challenges and experiences of the Chinese workers at the corporation Ma examines how life was actually lived by people navigating between practical and ideological concerns She illustrates how the inhabitants of Manchukuo navigated social opportunities economic depression educational reforms fascist rule commercial interests practical daily needs and more and reveals ways in which these conflicting preoccupations sometimes manifested as tension and ambiguity on screen In the battle between repression and expression these Chinese actors directors writers and technicians adopted defensive and opportunistic tactics They did so in colonial spaces often rejecting modernist representations of Manchukuo in favor of venerating traditional Chinese culture and values The expertise skills and professional networks they developed extended well beyond the occupation into the postwar period and many individuals reestablished themselves as cinema professionals in the socialist era

Snake Sisters and Ghost Daughters Cathy Yue Wang, 2023-08-29 Politics and paradigm shifts underlying contemporary retellings of fantastic traditional Chinese tales Contemporary Chinese film and literature often draw on time honored fantastical texts and tales which were founded in the milieu of patriarchy parental authority heteronormativity nationalism and anthropocentrism Author Cathy Yue Wang examines the processes by which modern authors and filmmakers reshape these traditional tales to develop new narratives that interrogate the ingrained patriarchal paradigm Through a rigorous analysis Wang delineates changes in both content and narrative that allow contemporary interpretations to reimagine the gender politics and contexts of the tales retold With a broad transmedia approach and a nuanced understanding of intertextuality this work contributes to the ongoing negotiation in academic and popular discourse between past and present traditional and contemporary and text and reality in a globalized and postmodern world *Snake Sisters and Ghost Daughters* offers an engaging interdisciplinary investigation of issues at the heart of these traditional tales such as gender and status hierarchy marriage and family life and in-group/out-group distinction Beyond the content of these individual stories Wang ties these narratives together across time using cognitive literary criticism especially affective narratology to shed new light on the adaptation of literary and cultural texts and their sociopolitical contexts

Chinese Animation, Creative Industries, and Digital Culture Weihua Wu, 2017-08-03 This book explores the development of the Chinese animation film industry from the beginning of China's reform process up to the present It discusses above all the relationship between the communist state's policies to stimulate creative industries

concepts of creativity and aesthetics and the creation and maintenance through changing circumstances of a national style by Chinese animators The book also examines the relationship between Chinese animation changing technologies including the rise first of television and then of digital media and youth culture demonstrating the importance of Chinese animation in Chinese youth culture in the digital age Social Attitudes in Contemporary China Chen Yu, Fang Wei, Liqing Li, Paul Morrissey, Nie Chen, 2016-02-12 Unlike many studies of social attitudes which are based on large scale quantitative surveys or which focus on the attitude of elites this book considers the views of ordinary people and is based on in depth qualitative interviews This approach results in rich nuanced data and is especially helpful for highlighting ambivalent attitudes where respondents may hold positive and negative views on a particular topic views which are liable to change The book examines attitudes on a range of subjects of current importance including views on nationalism and internationalism housing preferences and educational ambitions Throughout the book explores how far attitudes are influenced by traditional Chinese values or by the neo liberal outlook fostered by recent reforms and concludes that materialism and individualism have increased **Animated Encounters** Daisy Yan Du, 2019-02-28 China's role in the history of world animation has been trivialized or largely forgotten In *Animated Encounters* Daisy Yan Du addresses this omission in her study of Chinese animation and its engagement with international forces during its formative period the 1940s 1970s She introduces readers to transnational movements in early Chinese animation tracing the involvement of Japanese Soviet American Taiwanese and China's ethnic minorities at socio historical or representational levels in animated filmmaking in China Du argues that Chinese animation was international almost from its inception and that such border crossing exchanges helped make it Chinese and subsequently transform the history of world animation She highlights animated encounters and entanglements to provide an alternative to current studies of the subject characterized by a preoccupation with essentialist ideas of Chineseness and further questions the long held belief that the forty year period in question was a time of cultural isolationism for China due to constant wars and revolutions China's socialist era known for the pervasiveness of its political propaganda and suppression of the arts unexpectedly witnessed a golden age of animation Socialist collectivism reinforced by totalitarian politics and centralized state control allowed Chinese animation to prosper and flourish artistically In addition the double marginality of animation a minor art form for children coupled with its disarming qualities and intrinsic malleability and mobility granted animators and producers the double power to play with politics and transgress ideological and geographical borders while surviving censorship both at home and abroad A captivating and enlightening history *Animated Encounters* will attract scholars and students of world film and animation studies children's culture and modern Chinese history

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Table of Contents Animation In China History Aesthetics Media Routledge Contemporary China Series

1. Understanding the eBook Animation In China History Aesthetics Media Routledge Contemporary China Series
 - The Rise of Digital Reading Animation In China History Aesthetics Media Routledge Contemporary China Series
 - Advantages of eBooks Over Traditional Books
2. Identifying Animation In China History Aesthetics Media Routledge Contemporary China Series
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Animation In China History Aesthetics Media Routledge Contemporary China Series
 - User-Friendly Interface
4. Exploring eBook Recommendations from Animation In China History Aesthetics Media Routledge Contemporary China Series
 - Personalized Recommendations
 - Animation In China History Aesthetics Media Routledge Contemporary China Series User Reviews and Ratings
 - Animation In China History Aesthetics Media Routledge Contemporary China Series and Bestseller Lists
5. Accessing Animation In China History Aesthetics Media Routledge Contemporary China Series Free and Paid eBooks
 - Animation In China History Aesthetics Media Routledge Contemporary China Series Public Domain eBooks
 - Animation In China History Aesthetics Media Routledge Contemporary China Series eBook Subscription Services

- Animation In China History Aesthetics Media Routledge Contemporary China Series Budget-Friendly Options
- 6. Navigating Animation In China History Aesthetics Media Routledge Contemporary China Series eBook Formats
 - ePub, PDF, MOBI, and More
 - Animation In China History Aesthetics Media Routledge Contemporary China Series Compatibility with Devices
 - Animation In China History Aesthetics Media Routledge Contemporary China Series Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Animation In China History Aesthetics Media Routledge Contemporary China Series
 - Highlighting and Note-Taking Animation In China History Aesthetics Media Routledge Contemporary China Series
 - Interactive Elements Animation In China History Aesthetics Media Routledge Contemporary China Series
- 8. Staying Engaged with Animation In China History Aesthetics Media Routledge Contemporary China Series
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Animation In China History Aesthetics Media Routledge Contemporary China Series
- 9. Balancing eBooks and Physical Books Animation In China History Aesthetics Media Routledge Contemporary China Series
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Animation In China History Aesthetics Media Routledge Contemporary China Series
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Animation In China History Aesthetics Media Routledge Contemporary China Series
 - Setting Reading Goals Animation In China History Aesthetics Media Routledge Contemporary China Series
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Animation In China History Aesthetics Media Routledge Contemporary China Series
 - Fact-Checking eBook Content of Animation In China History Aesthetics Media Routledge Contemporary China

Series

- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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