



ANIMATION IN CHINA

History, aesthetics, media

Sean Macdonald

Animation China Aesthetics Routledge Contemporary

Song Hwee Lim, Julian Ward



Animation China Aesthetics Routledge Contemporary:

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

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

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 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 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 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 **The Routledge Companion to Literature and Art** Neil Murphy, W. Michelle Wang, Cheryl Julia Lee, 2024-03-11 The Routledge Companion to Literature and Art explores the links between literature and visual art from classical ekphrasis through to contemporary experimental forms The collection's engagement with diverse literary and cultural artifacts offers a

comprehensive survey of the vibrant interrelationships that currently inform literary studies and the arts. Featuring four sections, the first part provides an overview of theoretical approaches to art and literature from philosophy and aesthetics through to cognitive neuroscience. Part two examines one of the most important intersections between text and image: the workings of ekphrasis across poetry, fiction, drama, comics, life and travel writing, and architectural treatises. Parts three and four consider intermedial crossings from antiquity to the present. The contributors examine the rich intermedial experiments that range from manuscript studies to infographics in graphic narratives, illuminating the vibrant ways in which texts have intersected with illustration, music, dance, architecture, painting, photography, media installations, and television. Throughout this dynamic collection of 37 chapters, the contributors evolve existing critical debates in innovative new directions. The volume will be a critical resource for advanced undergraduate and graduate students as well as specialist scholars working in literary studies, philosophy of art, text and image studies, and visual culture. The Introduction and Chapters 10, 14, and 37 of this book are freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution CC BY 4.0 license.

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 Routledge Companion to Asian Cinemas, Zhen Zhang, Sangjoon Lee, Debashree Mukherjee, Intan Paramaditha, 2024-07-04. Balancing leading scholars with emerging trendsetters, this Companion offers fresh perspectives on Asian cinemas and charts new constellations in the field with significance far beyond Asian cinema studies. Asian cinema studies, at the intersection of film, media studies, and area studies, has rapidly transformed under the impact of globalization, compounded by the resurgence of a variety of nationalist discourses as well as counter discourses, new socio-political movements, and the possibilities afforded by digital media. Differentiated experiences of climate change and the COVID-19 pandemic have further heightened interest in the digital everyday and the renewed geopolitical divide between East and West and between North and South. Thematized into six sections, the 46 chapters in this anthology address established paradigms of scholarship and viewership in Asian cinemas, like extreme genres, cinephilia, festivals, and national cinema, while also highlighting political and archival concerns that firmly situate Asian cinemas within local and translocal milieus. Underrepresented cinemas of North Korea, Bangladesh, Laos, Indonesia, Malaysia, Taiwan, Thailand, and Cambodia

appear here amidst a broader cross regional comparative approach An ideal resource for film media cultural and Asian studies researchers students and scholars as well as informed readers with an interest in Asian cinemas 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 Controversy and Construction in Contemporary Aesthetics ,2023-11-13 The inclusion of this volume in Brill s Transcultural Aesthetics a book series devoted primarily to multidisciplinary Western and non Western aesthetics is indispensable to enrich the nature and scope of contemporary aesthetics Time and again many aesthetic controversies have not been adequately addressed and this has become a common concern among scholars in contemporary aesthetics This volume therefore seeks to contribute new perspectives to these controversies by shedding light on some of the fresh views among the leading theorists working in the field today *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 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

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

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

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

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 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 Politics of Controlling Organized Crime in Greater China Sonny Shiu-Hing Lo, 2015-12-14 In China the central government has the political will to control organized crime which is seen as a national security threat The crux of the problem is how to control local governments that have demonstrated lax enforcement without sufficient regulation from the provincial governments The development of prostitution

underground gambling and narcotics production has become so serious that the central government has to rely on anti crime campaigns to combat these three evils This book explores the specific role of government institutions and agencies notably the police in controlling organised and cross border crime in Greater China Drawing heavily on original empirical data it compares the both the states of the People s Republic of China and Taiwan as well as city states Hong Kong and Macao This region has become increasingly economically integrated and human interactions have been enhanced through improved trade relations tourism and increased individual freedom The book argues that the regime capacity of crime control across Greater China has been expanded through regional and international police cooperation as well as anti crime campaigns It suggests that a strong central state in China is necessary to rein in the local states and to prevent the risk of deteriorating into a political criminal nexus Focusing on regime capacity in crime control regime autonomy from crime groups and regime legitimacy in the fight against organized crime this thought provoking book will be of great interest to students and scholars of Chinese politics and criminology more broadly

Irony, Cynicism and the Chinese State Hans Steinmüller, Susanne Brandtstädter, 2015-11-19 Unprecedented social change in China has intensified the contradictions faced by ordinary people In everyday life people find themselves caught between official and popular discourses encounter radically different representations of China s past and its future and draw on widely diverse moral frameworks This volume explores irony and cynicism as part of the social life of local communities in China and specifically in relation to the contemporary Chinese state It collects ethnographies of irony and cynicism in social action written by a group of anthropologists who specialise in China They use the lenses of irony and cynicism broadly defined to include resignation resistance humour ambiguity and dialogue to look anew at the social political and moral contradictions faced by Chinese people The various contributions are concerned with both the interpretation of intentions in everyday social action and discourse and the broader theoretical consequences of such interpretations for an understanding of the Chinese state As a study of irony and cynicism in modern China and their implications on the social and political aspects of everyday life this book will be of huge interest to students and scholars of social and cultural anthropology Chinese culture and society and Chinese politics

Reviewing **Animation China Aesthetics Routledge Contemporary**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Animation China Aesthetics Routledge Contemporary**," an enthralling opus penned by a highly acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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