



## Self-awareness and Self-transcendence in Chinese Animated Film

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# [ PROGRAM SCHEDULE ]

## “CHANGE AND CONTINUITY

### -Interdisciplinary Aspects of Animation, Comics and Literature”

LITERATURHAUS STUTTGART, BREITSCHIEDSTR.4 , THURSDAY APRIL 25 2013

INTRODUCTION AND WELCOME	09.30-09.50	WELCOME ADDRESSES
KEYNOTE-SPEAKER	09.50-10.20	KEY NOTE PAUL WELLS  Queneau, Madden and Screenwriting for Animation
SESSION 1	10.20-11.30	ADAPTATION AND INTERPRETATION  Hannes Rall The Artistic Journey of Jacques Tardi Tsvetomira Nikolova Hans Christian Andersen and the Art of Animation Maria Katsaridou Resident Evil: Adaptation of video game series as live action and animation films.
SHORT COFFEE BREAK	11.30-11.45	
SESSION 2	11.45-13.00	GAMES AND INTERDISCIPLINARY HYBRIDS  Daniel Goodbrey Game Comics - An Analysis of An Emergent Hybrid Form Dallim Park Cinematic Techniques on Webcomics Wibke Weber Between Entertainment, Information and News: Comics as a Medium for Nonfiction Storytelling. Historical Parallels and Future Options.
LUNCH BREAK	13.00-14.00	
SESSION 3	14.00-16.00	TRANSFORMATION AND NEW CONTEXT  Susanne Marschall "When Sita Sings the Blues -Re-animating an Old Story of Pain" Laurence Arcadias "Tempest in a Bedroom" or when Stop-Motion Goes Hybrid. Susan Danta Stopping Motion: Movement and Stillness in Animated Graphic Novels Kristen Palana Enhancing Empathy: How the Mighty Mediums of Comics and Animation Help Bring About Positive Social Change
COFFEE BREAK	16.00-16.30	
SESSION 4	16.30-18.30	CULTURAL TRADITION AND MODERN INTERPRETATION  Isaac Kerlow Indigenous Legends in the Context of Contemporary Storytelling Chen Yuanyuan Self-awareness and Self-transcendence in Chinese Animated Film De Masi, Vincenzo and Yan Han "Created in China":The New Age of Chinese Animation Production. Wang Keyue Chinese Independent Animation: Hybrid Form & Cosmopolitan Imagination
CLOSING ADDRESS	18.30-18.45	

# [ ABSTRACTS AND SPEAKERS ]

(in order of appearance at the symposium)

## QUENEAU, MADDEN AND SCREENWRITING FOR ANIMATION

This paper looks at the relationship between Raymond Queneau's literary text, 'Exercises in Style', Matt Madden's comics based visual adaptation of Queneau's concept in '99 Ways to Tell a Story', and my own, and others' approach to screenwriting for animated film.

The discussion will seek to address the commonalities and differences in these approaches looking at the ways in which text, image and motion is played out in each form, and how this is predicated on issues of formalism; technique; history; and aesthetic and technical innovation. Special attention will be paid to issues of 'micro-narrative' and 'transition' writing based on iterative development and associative relationships in the construction of the form. Examples will be drawn from the texts themselves, my own screenwriting practice, GIFs/ cinographs, and independent shorts.

Finally, the analysis will draw attention to the distinctiveness of animation as a form as it absorbs certain textual premises and comic / graphic narrative idioms, and offer conclusions which hopefully may be pertinent to both theorists and practitioners in operating both as practices of theory and theories of practice.

### Professor Paul Wells

Paul Wells is Professor at the Animation Academy, Loughborough University. He is Director of the Animation Academy Research Group, whose work was judged to be 'world leading' in the recent Research Assessment Exercise in 2008. He has published widely in the field of Animation Studies, including 'Understanding Animation' (Routledge 1998), 'Animation and America' (Rutgers University Press 2002), 'Animation : Genre and Authorship' (Wallflower Press 2002), 'Halas & Batchelor Cartoons : An Animated History' (with Vivien Halas, Southbank Publishing, 2006), 'Fundamentals of Animation' (AVA Academia, 2006), 'Drawing for Animation' (with Joanna Quinn, 2008), 'Re-Imagining Animation' (with Johnny Hardstaff, AVA Academia, 2008) and 'The Animated Bestiary' (Rutgers University Press, 2009). Wells is also an established scriptwriter, director and broadcaster in radio, television and theatre, winning a Sony Award for his six part radio history of the horror film, 'Spinechillers', and a New York Festival of Radio Award for his series on American film and cultural history, 'America the Movie'. He conducts script consultancies and workshops worldwide based on his book, 'Scriptwriting' (AVA Academia, 2007), and has recently made documentaries on John Halas and Geoff Dunbar, currently showing at Festivals, and scripted a film for the Oil Museum in Stavanger, Norway. Paul is also Chair of the Association of British Animation Collections.

## THE ARTISTIC JOURNEY OF JACQUES TARDI

There hardly could be a more suitable artist to examine the interdisciplinary relationships between comics, animation and literature: Not only has Jacques Tardi adapted written literature with great success as comics, his work has also been adapted for life action film and animation. It also provides exemplary evidence for the challenges faced for any transfer from one medium to another, while also demonstrating how a new medium can also enrich and transform the experience of the original material. This presentation will also allow a deeper insight into Tardi's masterful use of visual language, his stylistic tools and historic evolution as an artist.

### Assoc. Professor Hannes Rall aka Hans-Martin Rall

Associate Professor (tenured) at the School of Art, Design and Media (ADM) at Nanyang Technological University (NTU), Singapore.

He is currently Area Coordinator of the Digital Animation Program at ADM.

Hannes Rall has shown his award-winning animated short films in over 150 film-festivals worldwide. He has been an invited speaker for workshops and conferences in more than 20 countries.

## HANS CHRISTIAN ANDERSEN AND THE ART OF ANIMATION

The art of the great storyteller and animation are related in many ways. Apart from the numerous animated adaptations of Andersen's fairy tales, his art is related to animation through the "uncanny valley hypothesis" by the Japanese roboticist Dr. Masahiro Mori, which has recently been much discussed among filmmakers. There are also links that at first sight seem to be random. Andersen wrote his story "The Emperor and the Nightingale" in 1843, inspired by the tour of the Swedish opera prima Jenny Lind, also known as the "Swedish nightingale" and one of Andersen's unrequited loves, at the newly opened theme park "Tivoli" in Copenhagen. The same park inspired Walt Disney to create Disney park.

Yet the most important connection lies in Andersen's work, which in itself bears many of the essential features of animation – metaphoric language, poetry, imagination. Andersen often told his stories in front of audiences and his storytelling was a game in which he included his scissors. The collection of Andersen's silhouettes is like an animated diary and almost all his cutouts reveal a small story – fantastic, comic, ironic, philosophical and romantic, although these definitions are insufficient to catch Andersen's uniqueness.

Three adaptations of the "Nightingale and the Emperor" – by the master of silhouette animation Lotte Reiniger, by the great Czech animator Jiri Trnka and a modern version by the American animator Michael Sporn are an interesting basis not only to follow the deep affinity between Andersen's world and animation, but also to reflect on the essence and evolution of the animated storytelling.

### **Assoc. Professor Tsvetomira Nikolova**

Assoc. Professor at New Bulgarian University, Sofia. A graduate of the National Academy of Drama & Film Arts, Sofia. Has worked as an animator, storyboard and layout artist at Animated Films' Studio "Sofia", Richard Williams Studio Ltd, London and cooperated with a number of Bulgarian and foreign productions and animated series. Has illustrated a number of books, mostly children's literature. Author of 10 animated shorts and scriptwriter for three films by Anna Haralampieva. Her films have been presented and awarded at many national and international film festivals.

## RESIDENT EVIL: ADAPTATION OF VIDEO GAME SERIES AS LIVE ACTION AND ANIMATION FILMS.

In 1996 the first Resident Evil video game was released establishing the "survival horror" genre in games. After that, more than 14 Resident Evil installments were produced, (the total number is depending on the game platform we are referring to), and till today there are 4 live action and 2 animation film adaptations based upon the Resident Evil game series.

Through contemporary film adaptation theory (Leitch 2009, Stam & Raengo 2005) which is based mainly to structuralist theories (Barthes and Genette) and semiotic methodology (Greimas), this paper aims: first to explore the adaptation of Resident Evil's game installments and examine what was transported from the original medium to the films, (either live action or animation ones), as well as the narrative consequences of the process, and secondly, to study the differences in narration between live action and animation films that are based upon Resident Evil video game series.

### **Maria Katsaridou**

Maria Katsaridou is a Ph.D. candidate at Aristotle University of Thessaloniki. She is currently working on her dissertation which focuses on animation theory. She has studied European literature and civilization. Since 1998, she has been working as an animator in film and TV production.

## ABSTRACT: GAME COMICS - AN ANALYSIS OF AN EMERGENT HYBRID FORM

This paper provides a critically grounded analysis of how the underlying structures of the comics medium have been impacted by hybridisation with the ludic qualities of the videogame. Comics and videogames are two spatial media with a shared history of visual influence and narrative crossover. However, while videogames are an intrinsically digital medium, the structure and language of comics has developed primarily within the confines of print.

Today the medium of comics is undergoing a transition, as digital display becomes an increasingly popular mode of consumption. Advances in portable display devices have accentuated the nature of this transition. Smartphones and tablet computers provide a platform on which comics and videogames are equally at home. As comics leave behind the trappings of print and embrace those of the screen, we see the emergence of new hybrid forms that appropriate tropes from other screen-based media. This paper provides a critical examination of one such hybrid; the emergent medium of Game Comics.

Game Comics can be defined as videogames that take the underlying structures and language of comics as the basis for their gameplay. This paper takes as a case study a sequence of tablet-based Game Comics created as a practice-lead inquiry into the potential of this new form. The study draws ideas from several of the canonical texts which discuss games (Caillois, Juul, Ryan) and digital media (Aarseth, Bolter & Grusin, Murray). It uses these theories to examine changes in the aesthetic experience of the comic form that have resulted from digital remediation.

### Daniel Merlin Goodbrey

Daniel Merlin Goodbrey is a senior lecturer in Interaction Design at The University of Hertfordshire in England. A prolific and innovative comic creator, Goodbrey has gained international recognition as a leading expert in the field of experimental digital comics. His hypercomic work received the International Clickburg Webcomic Award in Holland in 2006 while his work in print was awarded with the Isotope Award for Excellence In Comics in San Francisco in 2005. His smartphone app, A Duck Has An Adventure was shortlisted in the 2012 New Media Writing Prize.

## CINEMATIC TECHNIQUES ON WEBCOMICS

Comics are juxtaposed pictorial images in deliberate sequence and set in motion by a reader in a certain layout—with panels and gutters (spaces between panels) arranged on a page, sequenced to make meaning. A contemporary comic theorist, Scott McCloud, said that digital media would remove physical limitations that have defined the format of comics since their inception. Webcomics, which have a positive influence on vitalization of the comic book market, are characterized by new media environment - internet, mobile, etc. This study examined changes in the formal characteristics of the comics under changing media. The new media environment challenged artists to use the monitor as a window through which viewers could see one segment of an unrolling, infinite scroll - Scott McCloud called this, "the infinite canvas." The webcomics have real time through scrolling due to vertical arrangement and create the effect of continuity of time and animation. Scrolling and expansion of vertical space have optimized cinematic directing for webcomics and the movement of scroll has enabled video effect. This study attempts to examine how cinematic technique is utilized to produce a webcomics and its characteristics.

### Dallim Park

#### TRAINING, EXPERIENCES

- Instructor | Hongik University, 2010-Present | Hannam University, 2010-2012
- Adjunct Professor | Joongbu University, 2010-2011

#### EDUCATION

- Ph.D. Animation Theory, The graduate School of Advanced Imaging Science Multimedia & Film, Chung-Ang University (Candidate)
- M.A. Animation, Department of Art & Design, California State University, Los Angeles (2008)

#### AWARDS (SELECTION)

- International Science and Engineering Visualization Challenge, (Nomination), 2010
- Webby Awards (Official Honoree) - Best Website, 2009
- Media Art Festival (Nomination) - Best Website, 2009
- 4th China (Beijing) International Student Animation Festival - Best Interactive Web, 2009
- Media Art Festival (Nomination) - Best Animation, 2008

## **BETWEEN ENTERTAINMENT, INFORMATION AND NEWS: COMICS AS A MEDIUM FOR NONFICTION STORYTELLING. HISTORICAL PARALLELS AND FUTURE OPTIONS.**

The relationship between comics and nonfiction storytelling is an under-investigated topic in academic research, despite the notable significance and relevance of the cross-disciplinary influences. Not only the emerging genre of graphic journalism or comics journalism draws the attention to this relationship that conflates aspects of entertainment, facts and news; there are also historic examples, which demonstrate thematic and stylistic overlaps. These become evident in cases such as information graphics employing the medium of comics or comics communicating topics in a way, which resembles information graphics. The instructional comics by Will Eisner for the P.S. Magazine (1951-1971) of the US Army provide such an example. On the other end of the scale, we see authors like Joe Sacco, the pioneer of comics journalism, and Dan Archer, who merge the affective power of comics with journalism while maintaining the journalistic standards like integrity and accuracy

With the digital revolution visual storytelling underwent substantial transformations: Interactivity and animation became available options. This has opened the door for interdisciplinary collaboration and new hybrid forms, e.g. the use of motion comics (comics with limited animation) in interactive information graphics or the form of interactive comics.

Our contribution will negotiate the historic parallels and overlaps as well as the future possibilities between comics, information design, and journalism, and discuss the strengths and weaknesses of comic as a medium for nonfiction narratives. Examples and case studies will be combined with a methodical analysis of the communication tools inherent to each medium/ genre.

### **Prof. Dr. Wibke Weber**

Wibke Weber, PhD, is Professor for Information Design at Stuttgart Media University (HdM), Germany since 2001. She teaches professional writing, text design, visual storytelling, and convergent journalism; her research focuses on interactive information graphics, visualization and visual semiotics. Before that, she worked as a radio journalist and multimedia editor for several German public-broadcasting stations. She is editor and co-author of the book *Kompendium Informationsdesign* (Springer 2008) and of the book *Interaktive Infografiken* (Springer 2013). Moreover, she is reviewer of several conferences and journals and jury member of the dpa-infografik Award.

## **“WHEN SITA SINGS THE BLUES - RE-ANIMATING AN OLD STORY OF PAIN”**

Nina Paley's animated documentary *Sita Sings the Blues* (USA 2008) can be analyzed as a result of a complex process of transcultural reception of narratives and as an example for transmedial experimentation with different visual aesthetics of ancient paintings, traditional shadow plays, comics and cartoons. Furthermore I will take *Sita Sings the Blues* as an example for the discussion about the development of animation movies from former fictional to now documentary genre. Nina, a young American female gets mail from her husband who has been offered a new job in India. But he doesn't want to be accompanied by his wife and so he ends the relationship and asks for divorce. Lonely and hurt Nina starts reading „*Ramayana*“, the famous Indian story about the endless love and pain of women.

Valmiki's great epos „*Ramayana*“ has been part of the collective fantasy of India for more than 2000 years. The master narrative of the God Rama and his devoted wife Sita who was kidnapped by the monstrous demon Ravana and rescued by the brave ape-warrior Hanuman generated lots of variations of the myth all over Asia. After the return of Sita the jealous husband becomes sceptical on her faithfulness during the captivity on the island of Lanka, the kingdom of the ten-headed demon Ravana. Rama forces her to undergo a cruel trial by fire to test her loyalty and she persists. However, not able to calm himself, Rama banishes the poor and pregnant Sita into the darkest forest where she meets the philosopher Valmiki and tells him her sad story.

Nina Paley takes the „*Ramayana*“ as starting point for her discussion of gender and relationship from a transcultural point of view. The behavior of Sita who accepts every unfairness because of her deep love to her husband has to be criticized as well as the bad doings of Rama. While Sita is singing her songs of love and pain, Paley used the sweet voice of the famous American jazz singer Annette Hershan from the 1920th. The result is surprising: Cultural differences in style and music demonstrates cultural similarities of female subalternity.

### **Prof. Dr. Susanne Marschall**

In 2010 Prof. Susanne Marschall (PhD) was appointed to the W3 Chairs of Media Studies at the Universities of Tübingen and Hamburg. Having accepted the chair in Tübingen, she was also appointed director of the Center of Media Competence at the University of Tübingen.

As a film expert (Filmdienst, Deutsche Welle, SRW, HR, NDR etc.), she has published monographs and countless essays (Schüren, Fink, editiontext&kritik, Königshausen & Neumann etc.), film critiques and TV and radio interviews on subjects such as film and TV studies, literature and theatre studies and visual and cultural studies.

In 2005 she received her post-doctoral lecturing qualification with the monograph "Farbe im Kino" (Colour in Cinema), which is now in its second edition. In the same year she also designed and staged the "Farb-Töne" exhibition as part of the Summer of Culture. She also lectures at Hamburg Media School and the Universities of Warburg and Vienna (summer 2011), and elsewhere.

## **"TEMPEST IN A BEDROOM\*" OR WHEN STOP-MOTION GOES HYBRID.**

(Study from an animated film in the 2013 Stuttgart film festival/panorama selection)

Laurence Arcadias will explain the highly innovative hybrid techniques she used in her film "Tempest in a bedroom" to enhance the creation-process of stop-motion animation. She will explain further implications for the development of sequential storytelling by the employment of a blending aesthetic involving photography, video and the handmade.

### **Laurence Arcadias**

Laurence Arcadias is an animator who has won numerous awards for her experimental work. She has taught extensively in the US and in Europe and is currently chair of the animation department at MICA. She just completed a stop-motion film (co-directed with Juliette Marchand): "Tempest in a bedroom" with funding from French government that is now touring in festivals and was awarded a few times.

## **STOPPING MOTION: MOVEMENT AND STILLNESS IN ANIMATED GRAPHIC NOVELS.**

This paper will examine the compelling migration narratives of Jung Henin's *Couleur de peau: Miel* and Marjane Satrapi's *Persepolis* and discuss how the graphic novel and animation formats engage with the themes of memory, diaspora and cultural identity.

Writing from a practitioner's perspective, I will analyse Satrapi's and Jung's theme of stillness (through the re-envisioning of the past and romanticism of one's own history) and the irreversible nature of time as explored by both artists across the mediums of graphic novel and animation. I will also discuss the use of abstraction and colour in representing memory, race and cultural difference. Satrapi's simplified black and white 2D graphic approach contrasts sharply with Henin's use of complex textures, space and colour. For Satrapi, the simplification (universality) of her images places emphasis on non-visual differences between people and cultures (ie. cultural/social differences). For Henin, the colour of his skin is the central concern in his animated portrayal of his biography (ie. being brought up as a native Belgian in a Korean body). Physical difference leads Henin to explore themes of race and migration through visually differentiating skin-colour in his film.

### **Susan Danta**

Susan Danta is a lecturer of Media Arts (Animation) at the College of Fine Arts, University of New South Wales Australia and a PhD candidate at the National Institute for Experimental Art, Australia. She has over 15 years of experience in the film and television industry and received numerous awards for her animated short films. She is a member of the prestigious Australian Director's Guild, an animation script assessor for the Australian Writer's Guild and has been on the selection panel for government funding grants.

Susan continues to freelance for the film and television industry. Her research interest is in animated documentaries in relation to identity, migration and the Korean diaspora.

## **ENHANCING EMPATHY: HOW THE MIGHTY MEDIUMS OF COMICS AND ANIMATION HELP BRING ABOUT POSITIVE SOCIAL CHANGE**

What is it about comics and animation in particular that make them such powerful visual mediums for trying to bring about positive social change? In this presentation we will explore how these disciplines in particular help cut through all the layers of difference (age, gender, religion, socio-economic status, race, nationality, language, etc) that separate us as human beings and help the viewer truly understand and identify with the hardships of others. Through comics and animation, complex issues can be presented in a more simple and universal way as well as transcend cultural and societal differences to make a more powerful impact than other mediums could. Specific examples will be discussed, including the Pulitzer Prize winning graphic novel, Maus by Art Spiegelman, UNICEF: Cartoons for Children's Rights, PSA animation from the non-profit organization The Girl Project, and the graphic novel Blood Song: A Silent Ballad by Eric Drooker. Emphasis will be on how comics and animation provide unique and powerful vehicles for storytelling that often rely on the earliest forms of human communication, the power of images to help evoke mood and ultimately empathy and understanding.

### **Assoc. Professor Kristen Palana**

Kristen Palana is an American/Portuguese multimedia artist based in Rome, Italy. She has taught digital media, art and communication courses in the United States and Italy for over twelve years, as well as offered art and multimedia courses in North America, Europe, Asia and Africa at sold-out international conferences as well as in dirt floor schoolhouses in remote villages. Kristen currently is an Associate Professor of Digital Media and the Acting Chair of the Department of Communication and English at The American University of Rome.

## **INDIGENOUS LEGENDS IN THE CONTEXT OF CONTEMPORARY STORYTELLING**

Many indigenous legends have the archetypal power to touch the hearts and minds of individuals across cultural borders. Successful legends can reveal deep characteristics that are common to most humans, characteristics that mutate and persist throughout the ages. But an archetypal legend can only bloom if it is told with skill and in a style that is appropriate to the times. The power of an archetypal legend is derived not only from the characters, the plot and the story structure. It is also derived from the storytelling techniques that are used to tell the legend.

A fair amount of adaptation is required to effectively retell an ancient indigenous story in the context of today's 21st century animated storytelling. This is particularly true if the story is to transcend across cultures. This adaptation process straddles between story and storytelling, and takes into account issues such as style, budget, cinematic and interactive media, and cross-cultural audiences.

Multiple versions of an indigenous story may exist because legends are commonly transmitted orally and therefore are known to shift throughout the ages. This is a special challenge and special attention is required in order to preserve and communicate the essential story components.

This presentation reviews best practices for adapting indigenous legends to a mainstream format. It also analyzes successful and failed examples of indigenous legends that have been adapted to the contemporary storytelling formats of today. A particular emphasis will be placed in stories originating in central, east and southeast Asia and Oceania

### **Professor Isaac Kerlow**

Isaac Kerlow is an artist, filmmaker whose work deals with change, interdisciplinary explorations, and the human condition. He is considered one of the pioneers of digital art, and continues to create with both digital technology and traditional techniques.

Currently Isaac is Artist-in-Residence and Principal Investigator at the Earth Observatory of Singapore. He is also Founding Dean and Professor at the School of Art, Design and Media (ADM), the Nanyang Technological University (NTU).

Isaac is also the author of several best-selling books, including the successful 4th edition of The Art of 3D Computer Animation and Effects published by Wiley and translated to Chinese (traditional and simplified), Japanese and Russian.

Isaac is an active participant in international seminars and festivals. He was Festival Director for the SIGGRAPH 2010 Computer Animation Festival, on the Advisory Board of FMX, and the technology committee of the American Society of Cinematographers. During 2009 Isaac was Artist-in-Residence at Microsoft Research Asia in Beijing, China.



## **SELF-AWARENESS AND SELF-TRANSCENDENCE IN CHINESE ANIMATED FILM**

From the 1960s to the 1980s the Shanghai Animation Film Studio produced a significant number of outstanding animation films, which are known both at home and abroad as the Chinese School of animation. Admittedly, it makes some sense that many researchers, in their attempt to understand and analyze the School, focus on its most traditional Chinese elements, which Chinese animation frequently employs, such as Peking opera, classic Chinese novel or folk paper-cut. However, the so-called Chinese School of animation kept evolving rather than staying static. When placing it in its historical contexts, it becomes evident that, from the later 1950s to the early 2000s, the Chinese School of animation experienced a process of self-awareness and self-transcendence, which was deeply affected by the evolving social, economic and political situation in China. This paper will rethink the Chinese animated film on the grounds of its historical contexts. A definition and brief introduction to the Chinese School will be followed by an analysis of its self-awareness and self-transcendence, which I argue happened before and after the 1980s respectively, as seen from the orientation of its audience, pedagogy function, subject-matter to its artwork.

### **Yuanyuan Chen**

Yuanyuan Chen is a PhD candidate in Film Studies at University College Cork, under the supervision of Dr Laura Rascaroli. Her research topic is the influences of Western arts especially modernist art on the Chinese animation between 1980s and 1990s. She completed a BA in Art Design, and an MA in Design Arts at Southeast University, China, with a dissertation titled Study on the Experimental Features of Today's Ink-animation in China. Her research interests include animation theory, experimental animated film, Chinese School of animation, animation industry.

## **“CREATED IN CHINA”:THE NEW AGE OF CHINESE ANIMATION PRODUCTION.**

From 2006 to present the Chinese government has considered the animation a key sector for the birth of a new national identity and for the cultural development in China. To reach this goal the Chinese government has promoted and supported the birth of about 6000 animation studios, 1300 universities which provide animation studies and so in China there are more than 500 animation departments. Zhao Shi, deputy director of the State Administration of Radio, Film and said “About 64,000 students majoring in animation have graduated from universities and 466,000 were studying in colleges”

In this paper we will try to outline the actual situation of the animation in China focusing on the new methods of production and distribution of the animation in the country. We will carry out the analysis from a comparative point of view, in order to better study and analyze the traditional way of creating animation and the new methods.

The aim of this paper is to give an overall view of the state of the animation in China and above all to understand this new way of communication, such as the animation, that which can influence the new Chinese generation as well as foreigners .

### **De Masi, Vincenzo and Yan Han**

Vincenzo De Masi is a PhD candidate at the University of Zurich and Lugano with a dissertation on Chinese animation and he is also an assistant at the same Institute and a filmmaker.

Yan Han is currently a Postgraduate Student in Animation and Digital Arts Academy at Communication University of China. Her research interest is in Chinese original animation. She has developed great passion in animation and also made an animated short film.

## CHINESE INDEPENDENT ANIMATION: HYBRID FORM & COSMOPOLITAN IMAGINATION

In the recent 10 years, the rise of independent animation is one of most important phenomenon in China. New artists with identities of digital natives, breeding new ideas under the pressure of globalized animated images, have been extending the 3rd way beyond the governmental & commercial paradigms under special conditions of contemporary China.

Japanese style design, American actions, French moods, British jokes and Chinese elements, all of them are all mobilized in various creations. The globalized symbols, added with personalized experiences transferred into metamorphic imaginations with multiple meanings. The artists learned flexibly from the digital resources across the time and space, gradually obtained critical awareness and expression to break through the grand narrative and build their own hyper-reality with few cultural and ideological burdens. At the same time, more local methods are found to mark cultural status, updating face and soul of Chinese animation in the international field.

Under the context of new media and globalization, the progress of independent animation, mixed the Chinese history and the contemporary world implicitly, has been shaping a new significant trend with process of creative destruction and the rebuilding of local creative vitality.

### **Wang Keyue**

Ph.D. in Animation Study, Master in Design Art (Communication University of China)

Lecturer of Animation & Digital Art School, Communication University of China; taught the courses of Animation Study, Introduction to Animation etc. for undergraduate and graduate students; Interested in the areas of independent animation and cross-culture animation.