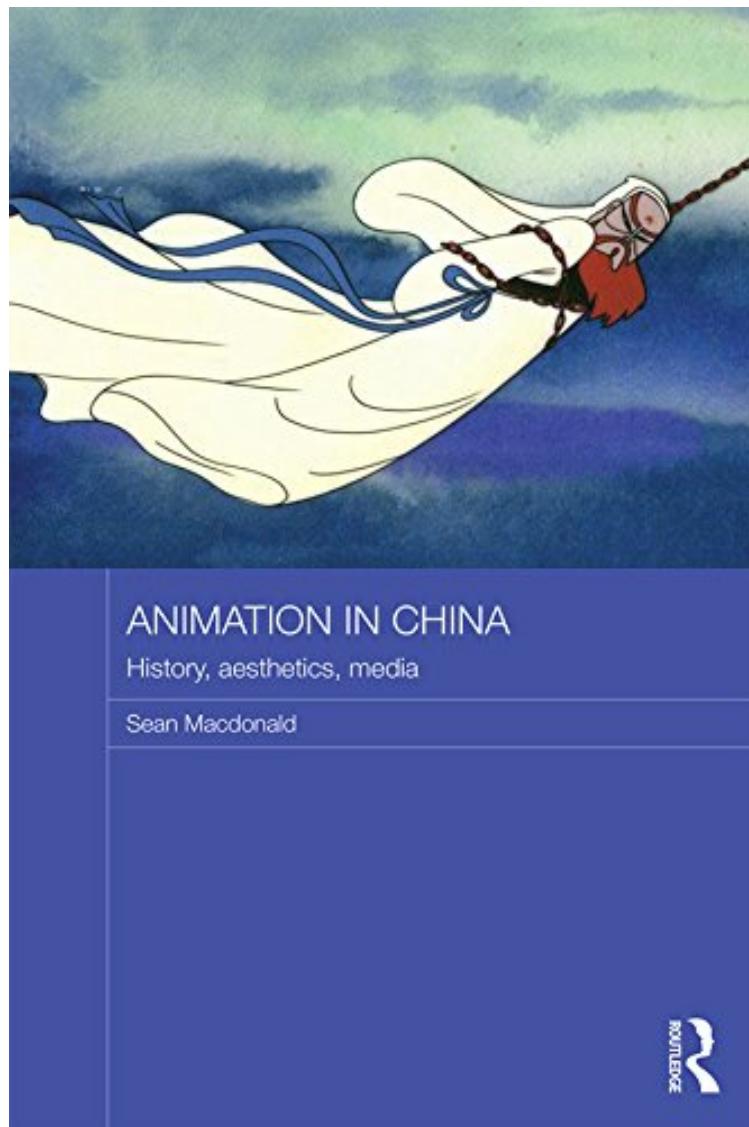


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## **Animation in China: History, Aesthetics, Media (Routledge Contemporary China Series)**

*Sean Macdonald*

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before purchasing it in order to gage whether or not it would be worth my time, and all praised Animation in China: History, Aesthetics, Media (Routledge Contemporary China Series):

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By the turn of the 21st century, animation production has grown to thousands of hours a year in the People's Republic of China. The industry has become a major export, with Chinese animators working on projects for studios around the world. This book provides a comprehensive overview of the history and development of Chinese animation, from its early days in the 1920s to its current global impact. It examines the political, social, and cultural contexts that have shaped the industry, as well as the technical and artistic challenges it has faced. The book also looks at the international recognition of Chinese animation, and the role it has played in promoting Chinese culture and identity on a global stage.

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.

About the Author Sean Macdonald is Assistant Professor of Chinese Studies at the University of Florida, US, where he lectures on modern and contemporary Chinese literature and culture.