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Nota di contenuto	Introduction -- 'Postsocialism' and 'Independence' -- Chapter 1: A dispersed 'independent' ecology -- 1.1 The Meishu Legacy -- 1.2 An Emergent 'Animation Industry' -- 1.3 The Pioneer of Chinese Independent Animation -- Shanke -- 1.4 Toward an 'Ecological' Conception of Independent Animation -- Chapter 2: Understanding the Ecology of Independent Chinese Animation within the context of China's Post-Socialist Reality -- 2.1 Minjian Individuality -- 2.2 From production pipeline to platform: the CIAFF -- 2.3 Conclusion: Assembling Ambiguous Contradictions -- Chapter 3: The Imaginative World of Pisan -- 3.1 Pisan -- Redefining 'Independence' -- 3.2 An Icon of Resistance -- Kuanguang -- 3.3 Parallel 'Realities' in Miss Puff -- 3.4 'Parallel' Responses of Pisan Within the Chinese Media Ecology -- 3.5 Conclusion -- Chapter 4: Lei Lei: A 'third way': Lei Lei and the Festival circuit -- 4.1 The journey towards independence -- 4.2 Early 'rebellion' through animation Face (2007) -- 4.3 Post-socialist 'reality' and collective 'identity' -- 4.4 Lei Lei's Transcendent Response to the Media Ecology -- 4.5 Conclusion -- Chapter 5: The Future Prospect of the Chinese Independent Animation Ecology -- 5.1 The mainstream path: a national ideology of Chineseness -- 5.2 The evolving

independent path: disoriented individual identity -- 5.3 An ideological mirror: Piercing I -- 5.4 Conclusion -- Chapter 6: Conclusion. .

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Sommario/riassunto

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.

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