

Panel A4

Sala Emiciclo

National Experiences in Animation I: the Far East

Zhijun Peng

From Political Animation Features to Animation Features' Politics: the Change of Chinese Animation Features



With the reform of society, Chinese animation features have changed from the political animation to the animation's politics.

Chinese early animation features were not only produced to a kind of entertainment form, but also were full of political metaphor. The first Chinese animation full-length feature, *The Princess with Iron Fan (1941)*, partly imitated the Hollywood animation features in character design and narrative approach to make funny effect. However, this animation feature has profound political implication. In this feature, the story of the master and his three apprentice overcoming difficulties to succeed in borrowing the iron fan to put out fire implies to encourage people to stand in no fear of difficulties and resist the struggle of invasion by Japan.

After the founding of PRC, politics dominated everything and everything had to comply with the need of politics. In this instance, Chinese animation features were more bluntly and with a fair amount of political subtext. *Da Nao Tian Gong (1964)*, is the specimens of political animation features. In this film, the protagonist *Sun Wukong (Monkey King)* was portrayed as a folk hero with superpower to revolt the dictators. This omnipotent character was implied as a representation in the new country who need to use the image to educate and persuade his people remain vigilant to fight the enemies. And also, this film where all the design elements come from the Chinese folk art is full of Chinese characteristics implying that it is an integrity establishment of the new nation's identity which do not need other countries' comprehension and identification.

Since 1978, Chinese society started to carry out reforms. Politics has not been the dominant force and the contradiction between politics and culture has become distinctly. In this context, Chinese animation features start to explore and establish its own political tactics that is to expect to reconstruct the subjectivity and integrate in the system of world film. In 2016, the widely acclaimed animation feature, *Da Sheng Gui Lai*, is a successfully reflection of this political tactics. In this film, protagonist *Sun Wukong* is no longer a perfect hero having no superpower, no confidence and losing hope. He need to save himself from the self-rejection firstly and then become the hero of saving world. The relationship among characters is changed to [parent-child relationship](#) which can better reflect and stress the emotion. The film adds some plots of Chinese Kung Fu, and uses 3D computer technology to create the fantasy scene. All the adaptation makes the story more like the Hollywood style, which means that the director is trying to promote a more extensive communication and conversation to seek recognition and build Chinese animation films' identity.

Through the analysis, we can see the change clearly in Chinese animation films, which means that Chinese animation films are gradually emerging from the politics and paying more attention to its own development.

Biography

Ph.D

Department of Visual Art, School of Software, Tianjin University, Tianjin 300072, P. R. China

Tel: (8622) 27401781

Mobile: (86) 15922012438

E-mail: pengpeng1696@163.com

Academic Research Experience

June~,2012

Tianjin Art Research Program, The study of perception of animation: with the research perspective of phenomenology, Tianjin Art Research Institute

2011

Teaching Reform of Undergraduate Students Research Project, The Reference and Reform from Engineering Education in Animation Major, Tianjin University.

2010-

[Humanities and Social Science Research Project](#), the Application Research of Numerical Controlling Photographic Techniques of exterior movement in stop-motion animation, [The Ministry of Education](#),

2008

Teaching Reform of Undergraduate Students Research Project, the Research of the Softimage XSI education software, Tianjin University.

2003-2006

Peking Association for Science and Technology Research Program, Theoretical Study and Establishment on The Folk Digital Museum, Peking Association for Science and Technology.

Concurrent appointments and other activities

2011-2012

Participant in preparing the Tianjin Institute of Animation

Responsibilities: participating and preparing materials for the establishment of the Tianjin Institute of Animation.

2009

Scriptwriter of the animated film *Lou Lan*

Responsibilities: I was invited to provide synopsis for the animated film *LouLan*

Scriptwriter of cartoon TV series *The Strawberry Wonderland*.

Responsibilities: I was invited to provide scripts for the cartoon TV series *The Strawberry Wonderland*.

2005-2006

Scriptwriter of the animated film *Li Bai*.

Responsibilities: I was invited to write the script of the animated film *Li Bai*

Publications and Conference

1. Zhijun Peng, The Aesthetic Characteristic of Contemporary Animation. *Journal of Movie Literature*, 29-30,557(2012),(In Chinese)

2. Zhijun Peng, The Reference and Reform from Engineering Education in Animation Major (conference paper), *Conference on Creative Education*, 26-29, (2012) (In Chinese)
3. Zhijun Peng, The Metaphor of China's Animation Film. *The 24th international conference of the Society For Animation Study (2012)*
4. JiaLi, Xinchun Chen, Zhijun Peng, ShanLi, Helin, Overall Design of an Articulated Stop-Motion Shooting Robot, *Advanced Materials Research*, Vols.694-697(2013)
5. Zhijun Peng, Toward The Holism: McLaren's Artistic Concepts of Animation Echoing the Chinese Holistic View. *The 26th international conference of the Society For Animation Study (2014)*

Research interest

I emphasize that my research interest on theory is prior to that on practice.

The development of modern visual art and animation in china

The Power of Animation in culture and society, especially in modern China.

Interpretation and definition of animation and visual art