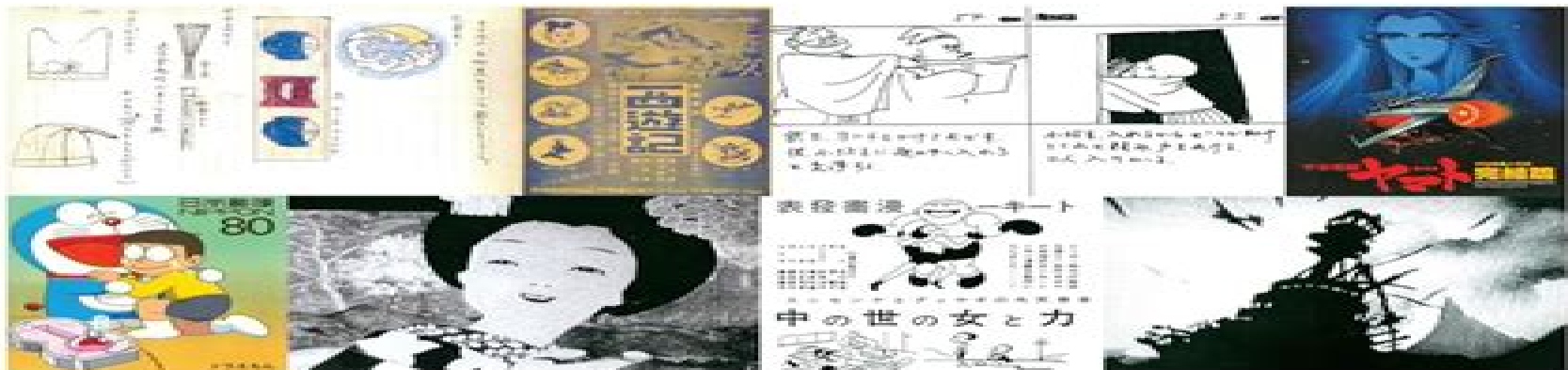


JAPANESE ANIMATION

East Asian Perspectives

Edited by Masao Yokota
and Tze-yue G. Hu



Japanese Animation East Asian Perspectives

Barres patrick, Bérénice
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Japanese Animation East Asian Perspectives:

Japanese Animation Masao Yokota, Tze-yue G. Hu, 2013-07-02 Japanese Animation East Asian Perspectives makes available for the first time to English readership a selection of viewpoints from media practitioners designers educators and scholars working in the East Asian Pacific This collection not only engages a multidisciplinary approach in understanding the subject of Japanese animation but also shows ways to research teach and more fully explore this multidimensional world Presented in six sections the translated essays cross reference each other The collection adopts a wide range of critical historical practical and experimental approaches This variety provides a creative and fascinating edge for both specialist and nonspecialist readers Contributors works share a common relevance interest and involvement despite their regional considerations and the different modes of analysis demonstrated They form a composite of teaching and research ideas on Japanese animation

Japanese Animation Masao Yokota, Tze-yue G. Hu, 2014-10-21 East Asian critiques and discussion of a powerful Japanese export and popular art form

Japanese Animation in Asia Marco Pellitteri, Wong Heung-wah, 2021-09-28 Anime is a quintessentially Japanese form of animation consisting of both hand drawn and computer generated imagery and is often characterised by colourful graphics vibrant characters and fantastical themes As an increasingly globalising expression of popular art and entertainment and distributed through cinema television and over the internet anime series and films have an enormous following not only in Japan but also in Asia This book provides a comprehensive survey of the historical development industrial structure and technical features of Japanese animation and of the overall dynamics of its globalisation in key contexts of the Asian region Specific chapters cover anime s production logics its features as an emotion industry and the involvement of a range of Asian countries in the production consumption and cultural impact of Japanese animation

Rediscovered Classics of Japanese Animation Maria Chiara Oltolini, 2024-01-25 Rediscovered Classics of Japanese Animation is the first academic work to examine World Masterpiece Theater Sekai Meisaku Gekij 1969 2009 which popularized the practice of adapting foreign children s books into long running animated series and laid the groundwork for powerhouses like Studio Ghibli World Masterpiece Theater Sekai Meisaku Gekij 1969 2009 is a TV staple created by the Japanese studio Nippon Animation which popularized the practice of adapting foreign children s books into long running animated series Once generally dismissed by critics the series is now frequently investigated as a key early work of legendary animators Isao Takahata and Hayao Miyazaki In the first book length examination of the series Maria Chiara Oltolini analyzes cultural significance of World Masterpiece Theater and the ways in which the series pioneered the importance of children s fiction for Japanese animation studios and laid the groundwork for powerhouses like Studio Ghibli Adapting a novel for animation also means decoding and re coding socio cultural patterns embedded in a narrative World Masterpiece Theater stands as a unique example of this linguistic medial and cultural hybridisation Popular children s classics such as Little Women Peter Pan and Anne of Green Gables became the starting point

of a full fledged negotiation process in which Japanese animators retold a whole range of narratives that have one basic formula in common archetypal stories with an educational purpose In particular the series played a role in shaping the pop culture image of a young girl sh jo Examining the series through the lens of animation studies as well as adaptation studies Oltolini sheds new light on this long neglected staple of Japanese animation history **Japanese Media Cultures in Japan and Abroad: Transnational Consumption of Manga, Anime, and Media-Mixes** Manuel Hernández-Pérez, 2019-06-24 In the last few decades Japanese popular culture productions have been consolidated as one of the most influential and profitable global industries As a creative industry Japanese Media Mixes generate multimillion dollar revenues being a product of international synergies and the natural appeal of the characters and stories The transnationalization of investment capital diversification of themes and sub genres underlying threat in the proliferation of illegal audiences development of internet streaming technologies and other new transformations in media mix based production models make the study of these products even more relevant today In this way manga Japanese comics anime Japanese animation and video games are not necessarily products designed for the national market More than ever it is necessary to reconcile national and transnational positions for the study of this cultural production The present volume includes contributions aligned to the analysis of Japanese popular culture flow from many perspectives cultural studies film comic studies sociology etc although we have emphasized the relationships between manga anime and international audiences The selected works include the following topics Studies on audiences national and transnational case studies Fandom production and Otaku culture Cross media and transmedia perspectives Theoretical perspectives on manga anime and media mixes *The Many Worlds of Takahata Isao* Lindsay Coleman, Rayna Denison, David Desser, 2025-08-31 Takahata Isao 1935 2018 often referred to as the Second Pillar of the renowned Studio Ghibli is one of the most esteemed animation directors in the history of the form He is also the first and thus far the only anime director to have a solo exhibition at the prestigious National Museum of Modern Art in Tokyo and was widely recognized for his advocacy of environmental and pacifist causes Takahata s distinctive vision and range and diverse contributions in both television and film have left an enduring mark on the genre earning him a place of high regard among anime enthusiasts and scholars alike The Many Worlds of Takahata Isao is the first English language book dedicated to exploring lesser known works and aspects of Takahata s career and providing in depth analyses of the films that garnered him international acclaim Bringing together some of the foremost authorities on anime it examines his pioneering television work on World Masterpiece Theater and its precursors 1974 1979 and Chie the Brat 1981 1983 as well as his directorial feature film debut Horus Prince of the Sun 1968 and the documentary The Story of Yanagawa s Waterways 1987 which combines live action and animation The book delves into Takahata s best known films including Grave of the Fireflies 1988 the intensely moving story of children caught in the fire bombing of Japan during World War II the endearing Ozu esque Only Yesterday 1991 Pom Poko 1994 known not only for its humor and striking visual effects but also for its sharp critique of

ecological and cultural loss the stylistically innovative *My Neighbors the Yamadas* 1999 and Takahata's final feature *The Tale of Princess Kaguya* 2013 celebrated by many as a masterpiece of animation and storytelling

Directory of Japan Specialists and Japanese Studies Institutions in the United States and Canada The Japan Foundation Headquarters, 2007-02-28 This directory in three volumes updates the second edition of the *Directory of Japan Specialists and Japanese Studies Institutions in the United States and Canada* which was published in 1995 as a joint project of The Japan Foundation and the Association for Asian Studies Like its predecessors it has two aims first to make Japan specialists Japanese studies programs and their collective expertise more visible and accessible to those outside the field and second to help those involved in Japanese studies stay in touch with one another It includes 1 480 Japan specialists 266 full institutional entries containing 1 947 staff listings and 663 doctoral candidates The directory is most complete for academic Japan specialists who make up the core of the field However as in 1995 many non academics are included who use their expertise on Japan professionally The institutional listings include a number of non academic institutions and organizations that contribute substantially to Japanese studies The U S part of the series has been managed and edited since the late 1980s by Patricia Steinhoff professor of sociology at the University of Hawai'i The Japan Foundation is the Japanese government's agency for cultural diplomacy and international cultural affairs Established in 1972 by special legislation in the Japanese Diet The Japan Foundation became an Independent Administrative Institution in October 2003 Its mission is to promote international cultural exchange and mutual understanding between Japan and other countries It maintains its headquarters in Tokyo and operates through a network of 19 overseas offices in 18 countries worldwide

Asia-Pacific Perspectives, Japan+. ,2005 *East Asian Economic Perspectives* ,2007 **Asia-Pacific Perspectives, Japan Plus** ,2004-05 **Asian Cinema** ,2007 *Japanese Animation in Asia* Marco Pellitteri, Wong Heung-wah, 2021-09-28 Anime is a quintessentially Japanese form of animation consisting of both hand drawn and computer generated imagery and is often characterised by colourful graphics vibrant characters and fantastical themes As an increasingly globalising expression of popular art and entertainment and distributed through cinema television and over the internet anime series and films have an enormous following not only in Japan but also in Asia This book provides a comprehensive survey of the historical development industrial structure and technical features of Japanese animation and of the overall dynamics of its globalisation in key contexts of the Asian region Specific chapters cover anime's production logics its features as an emotion industry and the involvement of a range of Asian countries in the production consumption and cultural impact of Japanese animation

Education about Asia ,2001 **Frames of Anime** Tze-Yue G. Hu, 2010-04-01 *Frames of Anime* provides a wonderfully concise and insightful historical overview of Japanese animation more importantly Tze yue G Hu also gives the reader a much needed frame of reference cultural and historical for understanding its development Harvey Deneroff Savannah College of Art and Design Atlanta Georgia This is a valuable study that transcends most of its predecessors by situating Japanese anime

in its cultural context and providing detailed insight into the lives and works of some of Japan's most prominent animators and their struggles to establish it as a legitimate form of cinema and television media. Its authorship by an Asian scholar also conversant with Chinese and Southeast Asian cinema and comic book culture gives it a unique comparative character. John Clammer, United Nations University, Japanese anime has long fascinated the world and its mythical heroes and dazzling colors increasingly influence popular culture genres in the West. Tze-yue G. Hu analyzes the language medium of this remarkable expressive platform and its many socio-cultural dimensions from a distinctly Asian frame of reference, tracing its layers of concentric radiation from Japan throughout Asia. Her work, rooted in archival investigations, interviews with animators and producers in Japan as well as other Asian animation studios and interdisciplinary research in linguistics and performance theory, shows how dialectical aspects of anime are linked to Japan's unique experience of modernity and its cultural associations in Asia, including its reliance on low wage outsourcing. Her study also provides English readers with insights on numerous Japanese secondary sources as well as a number of original illustrations offered by animators and producers she interviewed.

La fabrique de l'animation Barres patrick, Bérénice Bonhomme, Pascal Vimenet, 2021-07-16. Cet ouvrage la riche iconographie souvent inédite ou clabrant des figures centrales. Trnka Miyazaki regroupe quinze textes de chercheurs et d'artistes sur les processus de conception du film d'animation. Cinq thèmes composent ce livre. Parler le film introduit la thématique d'ensemble questionnant ce qui fait langage dans la création filmique. Document, modèle et modèle enquêté sur des démarches et des pratiques d'auteurs aux postures critiques. Temps et mémoire spéculent sur les principes et les formes qui les articuleraient dans le champ du cinéma d'animation. Document, reprise et réminiscence répertorie ce qui accompagne les œuvres. Les archives de l'animation dressent un état des problématiques de conservation contemporaine. G.K. Hall
Bibliographic Guide to East Asian Studies, 2000 *International Conference on Japanese Studies 1999 Proceedings*
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