Animation, and Taiwan. Two words that seemingly do not mesh automatically in most people's minds. And most people would be wrong! So what prompted it to end? How could such a profitable business suddenly fall apart, leaving all its former employees to either become animation teachers in arts universities (such as yours truly), or joining only a sparse number of small to medium sized studios, scrambling to make ends meet, working mostly for the video game industry because that's where the money is today? Taiwan's biggest animation companies were caught completely unaware and unprepared by this massive tectonic shift, and frantically scrambled together to try to breed some locally Made in Taiwan animated movie projects to keep the machine rolling.

Validating the Animated Film. toy stories, trade tattoos and taiwan tigers: Or what’s animation ever done for us?

Paul Wells

Abstract

Even at a time when animation is everywhere, from mobile phones to mainstream cinema to multi-media installations, there is still a prevailing sense that it is still something of a ‘lost thing’, a perennial outsider, accommodating a diversity of approaches, contexts, and achievements, but somehow still residing in Arts culture’s department of odds and ends. The scope of this article is to look again at this ‘lost thing’, and in a semi-polemical way, argue for the specificity, omnipresence and achievement of animation as the most enduring and significant moving image form in the contemporary era. This will take in account why animation has been marginalized, how its presence should be acknowledged in contemporary cinema, and how its specific language of expression informs highly particular works of moving image practice both in the mainstream and the independent sector.

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