요약

이 글은 1990년대 이후 미국 애니메이션을 연구 대상으로 삼았으며, 현대 팝 예술 양식을 대상으로 현대 팝 예술 양식이 당대 미국 애니메이션 예술 창작 표현과 당대 미국 애니메이션에 미치는 영향을 세밀하게 정리하였다. 미국 애니메이션의 세계를 훑은 이유를 알고, 현대 미국 애니메이션의 예술 창작 특성을 정리한다. 당대 미국 애니메이션이 긴밀한 관계를 맺고 있는 포스트모던 팝의 예술 양식이 당대 미국 애니메이션에서 어떻게 표현되고 있는지 살펴본다. 이론과 실제 애니메이션 작품을 결합한 연구 논문을 거친 후, 현대 미국 애니메이션에서 포스트모던 팝의 주요 표현 방법을 과장되고 심플한 조형을 통한 캐릭터 특징 부각, 반향적인 색채를 이용한 정서적 감각의 재구성, 대중매체를 이용하는 창작활동, 반복되는 요소 간의 조합과 같은 방식을 이용하는 장난스러우며 기존의 것을 회화화 하는 포스트모던의 정신을 구현한다. 이를 통해 현대 미국 애니메이션의 분석이 국내 애니메이션 디자인에 새로운 혁신 아이디어를 제공하고, 국제 영상 애니메이션에서 국내 애니메이션의 경쟁력을 높여 줄 것으로 기대한다.

Abstract

This article focused on contemporary American animation since the 1990s and later detailed clues to the theory that contemporary pop art style influenced contemporary American animation art creation expression and contemporary American animation. Knowing why American animation swept the world summarizes the art creation characteristics of modern American animation. After a combination of theoretical and actual animation works, the main manifestations of the postmodern pop art style in contemporary American animation: exaggerated and superficial shapes highlight character characteristics; rebellious colors reconstruct emotional perception; creation impacts the mass media—dependence: bizarre collage and repetition, embodying the postmodern pop spirit of jokes and spoofs, Etc. Through this, it is expected that the current analysis of American animation will provide new innovative ideas for domestic animation design and increase the competitiveness of domestic animation in international video animation.

keyword : \Post-Present Pop Art | Contemporary American Animation | Artistic Creation Performance |
I. Introduction

1. Research Background and Objectives

Looking at the development history of the United States in the 1990s, it is evident that this period was when the United States entered a period of rapid development. With the collapse of the Soviet Union in 1991, the United States became the world’s sole superpower, striving to play a leading role in international affairs. Politically, with the collapse of the Soviet Union in 1991, the United States became the world’s sole superpower, striving to play a leading role in international affairs. Economically, the newly elected U.S. President Clinton in 1992 implemented various plans to revitalize the economy after taking office, and then the United States entered the era of “new economy” [1].

Culturally, the United States is a multi-ethnic country, and the multicultural society provides a good environment for animation creation. Since 1907, American animation has gone through a century of growth and formed a mature creative mechanism and unique artistic style. At the same time, since the 1990s, digital computer technology in the United States has been widely used in animation production. The development has broken the pattern of American animation production of the emerging three-dimensional animation production technology. In this special historical period, the creation of American animation has undergone certain changes in terms of technical level, communication methods and thinking concepts. It can be seen that the social stability, economic prosperity, talent emergence, and multicultural coexistence in the United States during this period made contemporary American animation at the forefront of the world in terms of technical level, communication methods, and creative concepts. It also provides excellent research materials to study animation [2].

The postmodern context subtly influences contemporary American animation art creation to a certain extent, and at the same time, there are many genres of postmodern art—performance in American animation. In addition, the animation is a comprehensive art. It integrates painting, photography, sound and other art categories. It is very inclusive and accepting. Therefore, like a pop art style representing the development trend of American popular culture, it can get quickly into contemporary American animation. For the creation of contemporary American animation, the fusion of Pop Art styles can add infinite vitality to animation works [3]. At the same time, the postmodern pop art style has brought countless inspirations to contemporary American animation creators, especially the performance of the animation works in terms of shape, color, and communication media, which has brought a new feeling to the audience.

To study the expression of the postmodern pop art style in contemporary American animation, the author will focus on the related works of "Pop Art," one of the postmodern film and postmodern art representatives, hoping to seek its relationship with contemporary American animation. The relationship between them and what kind of artistic creation characteristics will contemporary American animation reflect in the postmodern context. For example, Dr. Sun Yan’s "Idea of Film: From Modernity to Postmodernism: The Film Idea: from modernism to postmodernism" has conducted critical thinking and exploration of the postmodern film with many examples and demonstrations. She believes that today’s society is a video society full of a "carnival" atmosphere. Postmodern movies are based on the creative
characteristics of subverting authority, abandoning grand narrative, grafting video-type collage, mixing styles, imitating classics, etc. A theoretical framework has been established. In addition, Professor Zhou Zongkal's book "Animation Creativity for Animation Film and Television" believes that since the birth of animation, various art forms have influenced the creative style of animation. At the same time, this book focuses on analyzing the performance of various popular art forms represented by pop art styles in 2D and 3D animation, which provides an important theoretical basis for studying this topic[3].

This article strives to investigate the influence of postmodernism on contemporary American animation from an overall perspective based on previous research. Sort out the expression methods and theories of the postmodern pop art style in contemporary American animation production to understand why American animation is popular in the world and explore the artistic creation characteristics of contemporary American animation. Therefore, it is of far-reaching significance to conduct in-depth research on contemporary American animation from a postmodern pop art style.

2. Research content and methods

Collect and organize excellent works of contemporary American animation and related books on research literature such as postmodern pop art style, and analyze contemporary American animation works by analogy and argumentation. At the same time, it seeks viewpoints from relevant literature and sorts out the creation methods, expression techniques, and artistic creation characteristics of contemporary American animation.

Based on previous studies, the author fully understands the relevant theories of postmodernism through literature investigation. The postmodern context subtly influences the artistic creation of contemporary American animation to a certain extent. At the same time, there are many schools of postmodern art. The author focuses on the artistic style of postmodern pop art and the creative techniques of postmodern film as the main reference to analyze its performance in contemporary American animation. Postmodern Pop Art presents a unique style of exaggeration of shape, rebelliousness of color, collage repetition of material, and dependence on modern media in contemporary American animation. In contemporary American animation, postmodern films reflect unique creative techniques such as mash-up categories, incoherent narrative structures, and gamer-like expression techniques[4]. From the 1980s to the present, the main animation creators integrated personal aesthetics and values into the creation of animation and added descriptions of American society under the influence of multiculturalism in their works.

Explore the characteristics of popular art creation, humorous art creation, deconstructed art creation and rebellious art creation under the postmodern context of contemporary American animation.

II. Theoretical basis

1. Postmodern pop art style

At the beginning of the 20th century, many postmodern artists explained their understanding of traditional art aesthetics from a new angle, such as Marcel Duchamp's dada of "everyone is an artist," John Cage's Fluxus art, and Andy Warhol's pop art. Art and more. In
1957, in response to the style of Pop Art, British painter Richard Hamilton put forward a famous classic point of view, that is, the 11 characteristics that "Pop" should contain. The 11 characteristics are: popular, fleeting, consumable, cheap, mass-produced, youthful (with youth as the slogan), witty, sexy, spoof, seductive and commercial[5]. At this point, the Pop era has officially arrived, and Hamilton has laid the theoretical foundation of postmodern Pop art from a new and diversified perspective.

There are many kinds of postmodern art. The reason why this article chooses postmodern pop art as the main research object and analyzes the performance of its artistic style in contemporary American animation is mainly that:

First, postmodern pop art is popular among the public, especially young people, because of its commercial, popular, entertaining, and trend-following characteristics. It makes Pop Art closely associated with contemporary American animation, which is equally popular, commercial, and entertaining. "Pop Art" takes "art to life" as the banner, and its artistic proposition is that the inspiration for artistic creation should come from daily life[6]. In 1956, Richard Hamilton gave birth to the incredible pop work "Just what is it that makes today's homes so different, so appealing?" filled with advertisements, everyday objects, trademarks and other common things in real life. Andy Warhol's "Marilyn Invitation Card 1981", "Coca-Cola" and other pop artworks are also based on trademarks and readymade products. It can be seen that Pop Art has the characteristics of popular and commercial.

Second, the style of Pop Art reflects the development trend of American popular culture. The inspiration for Pop Art is inseparable from the current popular artistic expressions, such as short commercials, MTV, film works, TV festivals, books and magazines, etc. Whether it was the hippies that prevailed in the 1960s or the current digital technology development in the 1990s, Pop Art has always followed the trend and conveyed popular and entertaining messages. It conveyed the information of popularity and entertainment. Therefore, the Pop Art style has undoubtedly become the main expression style created by artists, designers and directors. For example, the representative works of Pop Art advocates Andy Warhol, Richard Hamilton and some experimental animation directors use bright color contrasts, exaggerated expression techniques, and "stream-of-consciousness" editing methods to combine daily necessities, current popular commodities, Readymade items such as celebrity photos are constantly copied and collaged. Therefore, Pop Art has the postmodern characteristics of trend, exaggeration, and rebellion against tradition. "Since the beginning of the animation, the expression of its works has been influenced by various art forms, and most famous animation directors are also designers and artists. In terms of time, contemporary American animation has a profound connection with the postmodern pop art that prevailed around the world at the same time[7].

There is a strong connection between contemporary American animation and postmodern pop art. On the one hand, because animation is a comprehensive art, it integrates painting, photography, sound and other art categories and has strong inclusiveness and acceptance. Therefore, like a pop art style
representing the development trend of American popular culture. It can be quickly integrated into contemporary American animation. For the creation of contemporary American animation, the fusion of Pop Art styles can add infinite vitality to animation works. The postmodern pop art style has brought countless inspirations to contemporary American animation creators, especially for the performance of the animation works in terms of shape, color, communication media, Etc., which brings a brand new feeling to the audience.

2. Contemporary American Animation

The three major components of contemporary American animation are 2D animation, 3D animation and stop-motion animation. Contemporary American animation is an extremely important part of the history of American animation. An in-depth study of the artistic creation characteristics of contemporary American animation under the influence of postmodern context has positive significance for a profound understanding of contemporary American animation[8]. In 1907, American animation officially kicked off. Since 1980, the export of American animation films and cultural products such as audio and video has grown rapidly, showing a pattern of one-way flow from the United States to other countries. The output value of the global animation industry in 2020 is more than 280 billion US dollars, and the output value of the US animation industry accounts for more than 50% of the global animation industry output value. Disney’s operating income in 2020 alone will reach 15 billion US dollars[9]. Until today, American animation has gone through a hundred years and has formed a mature creative mode and unique artistic style. In terms of creative concept, the creation of contemporary American animation integrates diverse cultural concepts, and the theme of animation is rich and diverse. In terms of technical means, contemporary American animation creators use emerging high-tech digital technology to iterate traditional animation creation techniques and create a cool, realistic visual feast. At the same time, animation as a comprehensive and inclusive art form has been influenced by various art forms since its birth. Therefore, combined with the historical period in which contemporary American animation is located, postmodernism The unique style of the art genre is often manifested in contemporary American animation with intense visual expression and creative techniques. There are many schools of postmodern art. This article chooses Pop Art, which was popular at the same time as contemporary American animation, to explore the expression of Pop Art style in contemporary American animation. The main reason is that animation is art, with painting art as its main form of expression. The public deeply loves postmodern Pop Art for its commercial, entertaining and popular characteristics, which makes it closely related to contemporary American animation, which also has extensive commercial, entertaining and popular characteristics. The Pop Art style adds much visual expression to contemporary American animation.

Therefore, if we want to deeply analyze the characteristics of contemporary American animation art creation in the postmodern context, we cannot do without the artistic style of postmodern pop art and the expression of postmodern film creation techniques in contemporary American animation. In the inquiry process, the author will combine theoretical
research with practical cases to analyze to prove this paper’s theoretical and practical value.

III. The Expression of Postmodern Pop Art Style in Contemporary American Animation

1. The simplicity and exaggeration of character modeling

Some representative pop art graphic works, their shapes are simple and exaggerated, but they are novel and full of connotations. For example, the famous pop artist Keith Haring uses simple and exaggerated brushstrokes to draw shocking pop-style graffiti works. As shown in [Figure 1], Keith Haring presents his inspiration in a very generalized way of creation. In some works of contemporary American animation, animation creators often use some basic graphics to piece together the initial character graphic design, which is simple, novel and full of beauty. Whether it is the modeling design of these characters, these simple and exaggerated images often bring us the most direct visual experience. Pop art emphasizes the beauty of form and uses seemingly simple and exaggerated shapes to achieve a visually aesthetic experience. Contemporary American animation is numerous and rich in types, and classic animation character modeling emerges in an endless stream. The author believes that the simple and exaggerated design in many animation works can more concisely reflect the character's character and give the viewer more obvious visual expression[10].

Fig 1. Keith Haring’s Pop-style graffiti Pop Shop IV, 1989

1.1 Highlight the character of the character

As we all know, the creation of characters is the vitality of animation works. The birth of a classic animated character and the screenwriter’s text setting for the character also require the animation director’s understanding and control. The explanation of Personality in the WIKI encyclopedia is: "Personality is defined by society, and an individual's attitude towards the world around them is reflected by behavior. Personality varies with individuals, but the acquired sociality has a significant impact on their cognition, and therefore reflects class and morality." Modeling design involves understanding the character's character, and depicting the character's characteristics is like the finishing touch, making the character full of fresh vitality. The character shapes pieced together by different graphics can reflect different personalities. For example, the work directed by the famous animation director Pete Docter of Pixar Animation Studio: "Inside Out" mainly shows the wonderful world in the mind of the little girl Riley. Five emotions in the brain control life, joy, sadness, anger, panic, stubbornness, these five abstract emotional expressions have become concrete images in the works. The specific images of these five emotions have their characteristics. Docter Peter said in a behind-the-scenes interview: In the choice of
emotional types, they tried to simplify it to serve the plot. Therefore, Peter and his colleagues abstracted the various emotions into the five emotions required for the plot. Take "Anger," the representative of anger among these five emotions, as an example. Its outline is small and square, with compact facial features, tight brows, long and flat eyes, and exudes a fierce temper and unsmiling aura. When Ronnie Del Carmen, the animation director of the film, showed reporters how to draw "Anger" in a behind-the-scenes interview, he drew a square outline in the first step of the drawing. It can be seen that the Pixar animation director pays more attention to the graphic design of the outer contour in the character design creativity and is good at using concise and concise drawing techniques to convey the character characteristics of the characters. Through this simple and neat way of character design, animation directors have designed a variety of animated images with distinct personalities, allowing the audience to experience the joys, sorrows and sorrows of animated characters more intuitively.

![Fig 2. "Inside Out" early character modeling design draft](image)

1.2 Demonstrate visual expressiveness

In contemporary American animation creation, visual effects are a link that creators attach great importance. In addition to the attractive script of excellent work, cool and handsome visual effects can also add to the icing on the cake. In order to cater to the audience's preferences, animation creators have designed many simple but characteristic character shapes with visual impact in the process of creation. Taking "Despicable Me" as an example, the male protagonist Gru [Figure 3], as the villain in the early stage of the film, has an inverted triangle-shaped body, slender chopstick-shaped limbs, a pointed and long triangle-shaped nose, and a triangle-shaped nose. Visually, it brings the viewer a sharp, inaccessible sense of danger.

Furthermore, his shape is in stark contrast to the shape of the three kind-hearted little girls he adopted: the characters of the three girls are designed with soft circles in graphics. The body is petite, and the facial features are round and soft, giving the audience acute and close feeling [Figure 4]. A character with contrast and visual tension is like Princess Merida's heroine in "Brave" [Figure 5]. She has the same round face and slender body as her mother, Queen Eleanor [Figure 6], but she also has long curly hair that spreads out just like her fiery personality. Melida's slender body is in sharp contrast with her long, curly hair that flares out. It is extremely tense, allowing the viewer to recognize this brave and charismatic female character firmly.

![Fig 3. Modeling of Gru and](image)
2. The rebellious nature of the use of color

Andy Warhol, the main advocate of the American Pop Art movement, took those common images, such as Coca-Cola bottles and pictures of Marilyn Monroe, as the basic elements of the picture and used silk screen printing technology to repeat these images many times printed on the same screen. In his famous work "Marilyn Monroe" [Figure 7], the head portrait of the famous Hollywood movie star Marilyn Monroe is used as the basic element, which is repeatedly arranged in a picture, and the colors are bright, energetic and interesting. Andy Warhol used a variety of different color hierarchies to separate his paintings by means of generalization and organization. Different colors will generate different color feelings in terms of purity and brightness: Contrast to enhance visual impact." Andy Warhol used Coca-Cola, Marilyn Monroe, and Campbell’s soup cans, which were popular in American society at the time, as creative materials. At the same time, he also boldly expressed his views on the relationship between money and art [Figure 8], “Making money is art, Work is art, and doing business well is art at its best.”

In addition to the works of Andy Warhol, there is also the famous graffiti master Keith Haring, whose graffiti works have a strong pop art style. As shown in [Figure 9] and [Figure 10], he uses pure and contrasting colors to highlight the depicted objects. It can be seen that the color contrast of rebellious contrast and the strong color difference are the usual expression methods of Pop artists.
In some works of contemporary American animation, we can see animation works that are unique and different from traditional color-matching styles and strong contrasts. "Color gives character modeling a unique aura, just as sound brings different feelings to the object of communication." (12) Animators use color in animation according to their life experience and understanding and put all kinds of perceptual and imaginative imaginations and inspirations into the fantastic animation stage. Therefore, we can immerse ourselves in the story through the color language conveyed by contemporary American animation and subjectively analyze what inspiration the color language of animation works to us. The postmodern pop art style also appears rebellious in controlling color in contemporary American animation. The animation director's understanding of the work and the embodiment of his style can mobilize the audience's emotions and touch their hearts.

2.1 Reconstructing the audience's emotional perception

In some animation works, animation creators intentionally change the traditional and classic color application methods, using rebellious color matching to create a color mismatch that confuses reality, reality and fantasy. Take American director Tim Burton's animation works as an example. In the film "Corpse Bride," Tim Burton set up two different worlds:

- One is the world of real humans.
- The other is the zombie world he imagined.

In his eyes, it is the worse one in the real human world.

He uses two different color tones to show two different worlds in the film. The human world is dimly lit, with dull colors and low saturation, and it is very vividly portrayed. The whole picture looks blue and gray. People living in this world are like walking dead, creating a lifeless, dark and terrifying real world. The male protagonist, Victor, lives in this dark world without a trace of sunlight. The only color in the picture is the little blue butterfly he releases, which contrasts sharply with the depression of the background [Figure 11]. In addition, there is another zombie world that is colorful, saturated, and brightly lit. Some scenes in this world also have warm yellow lights, which are warm and "human." The bright colors of the characters and the funny action design of the jazz dance do not make the audience feel the horror of the zombie world but instead see the long-lost vitality. Corpse Bride Emily's dark blue face and bright red lips accentuate her warm, friendly personality [Figure 12]. Victoria's dress is full of red stripes, showing her character's stubborn, unyielding and daring personality. The contrast between the lifeless gray of the human world and the vibrant color of the zombie world is Tim Burton's metaphor and irony for the real world. Those passionate deceased are in stark contrast to the walking dead, who seem to be more "human," different from the selfishness and indifference of the living.
2.2 Subvert the character set of the character

In contemporary American animation creation, the use of rebellious colors can also dissolve the boundaries set by good and evil characters, reconstruct the character image in traditional cognition, and show an aesthetic feeling that subverts tradition. We often see characters such as the ugly monsters of "Saving the Princess," the "poor" but fierce monsters, and the vampires afraid of human beings in contemporary American animation. The color matching of these characters is also consistent with the early animations. The color scheme is very different. For example, in "Monsters, Inc." [Figure 13], The rebelliousness of the use of color in the film is very eye-catching: the ugly, terrifying, bloody, black and terrifying monsters in traditional perception subvert the image in the picture. become soft and bright colors, reflecting the characteristics of gentleness and sensibility. In order to send the little girl who accidentally entered the world of monsters back to his home, Sullivan, the number one scaring expert, tried his best to fight the monster company with his good partner Mike. In the process of Sullivan and Abu getting along, we can see that Sullivan, who is a monster, treats the little girl kindly and kindly, and Abu also calls it "big cat" friendly.

Because the color tone of the film is bright and vivid, we will not appear terrified by the pursuit of monsters in the picture but will find it spoofed and extremely amusing. "Color will immerse the audience based on the animation plot. "Color will immerse the viewer in it based on the animation plot, and color can bring a kind of visual perception to the audience unforgettable feeling together with the clever expression and the shape displayed by the
object."[14] It is not the case that the lighting engineers of the movie boldly use bright and bright colors to create a distinctive monster world and monster image, and soft and bright colors can render the visual beauty of the word "fairy tale." Through the contrast processing of the color matching of the monsters in the film, the animation creator not only makes the audience, especially the young children, fall in love with this work full of fairy tales with a relaxed and pleasant viewing attitude but also makes it appear in this brightly colored picture. Cultivate aesthetic pleasure.

![Fig 13. Sullivan and the little girl in “Monsters, Inc”](image)

It can be seen that the willful subversion of tradition in color performance and the reconstruction of the color definition of traditional images with reverse thinking are a breakthrough of contemporary American animation under the influence of postmodern artists such as Pop Art. The rebelliousness of contemporary American animation colors can reflect the rebellious and personalized personal style of animation directors under the influence of postmodern art and bring audiences an aesthetic experience that subverts tradition.

3. Dependence on modern media

At the beginning of the 20th century, the United States took the lead in entering the post-industrial era, and the commercialization of its culture and arts continued to accelerate. A very mature commercialization system was formed. In the face of the consumption concept in the post-industrial age and the development and popularization of mass media, the creation of pure art is faced with a huge dilemma. In this case, Pop artists took the initiative to deal with the predicament. The integrated commercial and personal creations showed a strong interest in media as consumer culture matured. For example, Andy Warhol, the leader of pop art, pays great attention to the mass media. He said, "I will not change the media, and I will not make any difference between my art and the media; I want to help my creation use media and reuse it. I believe it is also an art."[15] Advertising, trademarks, television and other mass media can bring rich material and imagination to the creation of pop art. For example, Andy Warhol’s "Campbell soup can tomato" series works as an example: he chose common commodity trademarks on the subject and used screen printing technology to copy and repeat the trademarks of Campbell soup cans. It has gained widespread attention. Like Pop Art, contemporary American animation is dependent on the mass media, and its production methods and dissemination methods are also inseparable from the mass media.

3.1 The delivery of information content depends on the medium.

Most animations are disseminated through images and electronic media such as television, movies, videotapes, DVDs and the Internet. As far as TV is concerned, the famous TV animation "The Simpsons" is a TV animation with evergreen ratings. This animation has been broadcast on TV in a weekly series since 1989.
It has been broadcast for 28 consecutive seasons today. Since the 1990s, in the in-depth communication of digital technology in all aspects of media, "the Internet has dissolved the boundaries of various traditional media types, blurred the differences between various forms of artistic expression, and the Internet has mixed up irrelevant old and new. The form of media constructs a new communication space."

Therefore, the Internet has become a new way to promote and disseminate contemporary American animation[16]. In the 1990s, the Internet became a new medium for disseminating animation, and there was almost no shackles to traditional media here. It is like a popular animated film that has been shown in theaters. This animated series has been shown on TV, or only in The independent animation short films broadcast on the Internet, Etc., they can break the boundaries of time and space. They are concerned and watched through the Internet, the carrier of information content transmission and storage. As scholar Li Sida said: "As an emerging medium, the Internet has allowed a large number of artistic creations and artistic resources to burst out, and it has also contributed to the dissemination of animation in a 'non-cinema' style of communication."

Through the Internet, animation studios worldwide can easily understand the requirements and regulations in the early stage of animation production. Animation workers can also communicate closely with the animation production process promptly. Therefore, the Internet has become a new channel for disseminating, creating, and communicating contemporary American animation.

3.2 Animation creation depends on the medium

As we all know, the mass media serves the public, is commercial and consumer, and obeys the standards of the consumer society and the public's tastes whether it is to disseminate information or as a creative carrier. The creation of Pop Art relies on mass media, and the consumption and commercial characteristics of mass media make TV, Internet, advertising, magazines and other media carriers penetrate all aspects of mass life. Therefore, modern mass media should become an important source of inspiration and production carrier for Pop Art creation.

The rise and popularization of computer animation represented by the computer software Autodesk Maya and the direct application of CG technology as an emerging creative medium have brought great convenience to animation creation. Animation today shows more complex synthesis and medium characteristics than other art forms.

Also, take the animation series "Love, Death & Robots" as an example. This animation was produced by several American and international animation studios, such as Blur Studio, Unit Image, Red Dog Culture House, Axis Studios, Platige image studio from Poland, Passion animation studios from the UK, and DigiC Picture from Hungary. With the operation of the animation subcontracting production mode, animation workers worldwide need to use the Internet as an emerging medium to communicate and communicate. Interestingly, the artists making these short films are all in the same place, and most of them aren't even in the same time zone. Taking the 14th episode, "Zima Blue," as an example, director Robert Valley wanted to express a story in which
self-destruction is a rebirth. The whole character in the film is a slender strip shape. This block interview design simplifies complexity, combined with simple shadow composition in positive and negative space, which successfully interprets the simplicity and exaggeration of pop art character modeling and has solid visual expressive force [Figure 14].

Fig 14. Zima Blue with a simple and exaggerated shape

Robot Zima Blue’s eyes can see all known spectral colors, which also have a strong pop art style. Like the famous graffiti master Keith Haring, he uses high-purity and contrasting colors to highlight the depicted objects. The intense color difference makes the audience subjectively enter the world of Zima Blue, reconstructing the audience’s emotional perception [Figure 15].

Fig 15. Rebellious use of color reflects the pop art style

In addition, some TV promotional videos, movie clips, MTV, advertisements, creative videos and other new media carriers mix and match various animation elements. For example, in various snack advertisements, virtual cartoon images produced by 3D technology and the interaction of real people, the short film at the beginning of the TV series, and the promotional video for the opening of the TV festival have appeared in the creation methods with postmodern characteristics, such as real-life images and animation clipping and collage. Animations appear in various mass media in different ways. It brings a rich visual spectacle to the audience.

IV. Conclusion

Contemporary American animation stands on the stage of world animation with diverse story themes, superb production levels and dazzling and colorful visual effects. Since the 1990s, American animation patterns have changed with the rapid development of science and technology, the popularization of the Internet, especially the extensive use of digital computer technology in animation production.

Postmodernism originated in Western society in the 1960s and penetrated many fields of Western society. Especially in the early 1990s, postmodernism began to spread from European and American countries to Asia and the world, and postmodernism has become the hottest topic in contemporary society. Under the continuous influence of postmodernism, the three major components of contemporary American animation, namely two-dimensional animation, three-dimensional animation, and stop-motion animation, have undergone certain changes through technological innovations, changes in communication methods, and updates on creative concepts.
There are many kinds of postmodern art. This article chooses postmodern pop art to explore its artistic style in contemporary American animation. From this, it is obvious that contemporary American animation and pop art that prevailed simultaneously have a long connection. "Since its birth, the expression of its works has been influenced by various art forms. Most famous animation directors are also designers and artists simultaneously." It can be seen that the contemporary designers who were deeply influenced by postmodern pop art And the artist had a profound influence on animation creation. Second, postmodern pop art is prevalent in Europe and the United States. It is deeply loved for its commercial, entertaining and popular characteristics. It is a well-known art form with the trend of the times. It makes it inseparable from contemporary American animation, which is also widely commercial, entertaining and popular. Third, from the perspective of the presentation of contemporary American animation works, the Pop Art style has added a lot of visual effects and expressive techniques to contemporary American animation, making the audience shine. Explore the main manifestations of the postmodern pop art style in contemporary American animation: exaggerated and simple modeling design can highlight the characteristics of the characters and bring the audience a strong visual experience. The use of rebellious colors can reorganize the audience’s emotional perception of the one hand. On the other hand, it can also subvert the character performance of the characters in the play: the incredible combination of collage and repetition of different materials and different film types reflects the postmodern pop spirit of jokes and spoofs. Examining the expression of the postmodern pop art style in contemporary American animation lays a foundation for studying the artistic creation characteristics of contemporary American animation under the influence of postmodern context. Also, it enables the construction of contemporary American animation in a postmodern context. A theoretical framework for the characteristics of artistic creation becomes possible.

This paper takes contemporary American animation since the 1990s as the research object. The postmodern context as the research perspective carefully combs the three major transformation paths of contemporary American animation and deeply analyzes the postmodern pop art style in contemporary American animation. The performance of postmodern film creation techniques in contemporary American animation and on this basis, contemporary American animation is placed in a postmodern context to conduct in-depth investigations and explore the artistic creation characteristics of contemporary American animation. The author hopes to explore the guiding role of the theoretical framework on the creative practice of contemporary American animation and even the entire animation art through the theoretical framework of the creative characteristics of contemporary American animation art in the postmodern context. He made a small contribution to the research on the artistic creation practice of domestic animation.


