



Research on the Development of Collage Experimental Animation under Visual Metaphor--Anti-Internet Violence Science Animation Dissemination

Kun liu¹, Yan Zhang^{2*}

¹School of Art and Design, Changchun University of Technology Changchun, Jilin, China, e-mail: 495909510@qq.com

²School of Art and Design, Changchun University of Technology Changchun, Jilin, China,

*Corresponding author's e-mail: 756925587@qq.com

Abstract: Different from the expression and connotation of traditional mainstream animation, collage experimental animation, after combining with conceptual art, computer art and other fields, criticizes the mass media with an individual vision, and presents the pioneering nature of diversified explorations in terms of art forms, creative media, and thematic intention, which enriches the multilevel development of animation art. Through studying the positive role of visual metaphor in the development of collage experimental animation and the feasibility of anti-network violence through animation popularisation, the article explores the significance of reality and experimentation in animation, enriches the connotation of animation creation, and explores a new path for the development of Chinese animation.

Keywords: visual metaphor, collage experimental animation, anti-cyber violence, popular science animation communication.

1 Introduction

At present, Chinese animation is still in the stage of development, which needs corresponding theories to support and guide it. Visual metaphor, as the most important and most used metaphor in many sensory metaphors, is indispensable to the creation of animation, and its research needs to be further deepened. Secondly, as a kind of non-mainstream animation, the experimental and pioneering nature of collage experimental animation has the advantage of reflecting the objective world, and it can display a huge amount of information in front of the viewers. Under the background of diversified animation, it is necessary to re-examine the value of collage experimental animation in animation itself. The communication function of animation itself plays an important role in the dissemination of real problems and popularisation of science, and network violence, as one of the prominent social problems at present, is an extension of social violence on the network. In recent years, the state has continued to increase the network ecological governance efforts, and in-depth remediation of all kinds of online illegal

© The Author(s) 2025

J. Liu et al. (eds.), *Proceedings of the 2024 4th International Conference on Public Art and Human Development (ICPAHD 2024)*, Advances in Social Science, Education and Humanities Research 910,

https://doi.org/10.2991/978-2-38476-378-8_26

and illegal problems, however, the phenomenon of cyber violence is still difficult to put an end to.

Therefore, this paper will study the new path of collage experimental animation development with practical significance from the perspective of visual metaphor. The study takes collage as the creation method, deconstructs and reorganizes the graphic, audio, animation and other media related to the topic of network violence, and combines art and technology, theory and practice to create anti-network violence popular science animation works, to explore the visual metaphor behind the collage experimental animation, to profoundly reveal the harm of network violence, and to awaken the public's great importance of the gravity of the phenomenon.

2 Visual Metaphor and Collage Experiment Animation Concepts

2.1 Overview of Visual Metaphor

Metaphor, originated from Greek, means transference. Aristotle in *Rhetoric* and *Poetics* explains metaphor as the word belonging to something else is given to another thing and constitutes, that is, the conversion of meaning.^[1] The same is true for visual metaphor, which takes image symbols as a carrier and uses visual language to achieve metaphorical expression, transforming abstract content or figurative visual elements into meaning, to form a new understanding.^[2] Therefore, visual metaphor is not only a kind of visual rhetoric but also an important means of human thinking.^[3]

Nowadays, visual culture is developed through mass media, and new media communication methods meet people's needs for sensory stimulation. Animation, as one of the communication media, derives its presentation, value orientation, aesthetic interest and practical experience from the cognition of the world.^[4] Animation with allegory is itself a process of metaphorical visualization, thanks to the imagination and unique visual attraction of animation, deepening the perceptual experience and survival experience of us living in modern society in terms of profoundness and clarity of discernment.^[5]

2.2 Overview of Experimental Collage Animation

Experimental animation originated at the beginning of the 20th century, pioneering artists with the help of a variety of media on the boundaries of the animation art of breakthrough media experiments, created a variety of animation expression forms such as paper-cut animation, collage animation, stop-motion animation and even animation. Because experimental animation pursues innovation and experimentation in the art form, focuses on creators' expression of emotion and abandons commercial elements, it is also called "non-mainstream animation".^[6]

As one of the forms of experimental animation, collage experimental animation also demonstrates its unique experimental nature, which is characterized by the creation of

collage, cutting, combining and reorganizing physical materials such as paper, photographs, paintings and fabrics, or immaterial materials such as photographs, illustrations and digital images, to create witty, absurd or artistically infectious works.

3 Research Status of Anti-Network Violence Animation Communication

As one of the social problems, network violence has become increasingly harmful. International academics have deeply analyzed the root causes of cyber violence through the integration of psychology, criminology and other multidisciplinary theories, and explored the motives of cyber violence and its interventions from multiple perspectives, such as social cognitive theory and planned behavior theory. Since the end of the 20th century, China's academic community has begun to explore the phenomenon of online violence.^[7] To date, anti-network violence popular science animation has also become a social hotspot, and certain achievements have been made in original animation shorts, public welfare animation shorts, MG popular science animation, etc. For example, the animation *Replacement*, *Messenger of Justice*, *Heroes on the Keyboard*, *Rain* and other works analyze the multi-faceted and complexity of human nature on the Internet through multi-dimensional and deep-level perspectives, expressed condemnation of online violence, and triggered thoughts on how to prevent and respond to online violence.

4 The Necessity of Anti-Internet Violence Popular Science Animation Dissemination

4.1 The Phenomenon of Cyber Violence is Becoming Increasingly Serious

In the Internet era, the public carries out various activities such as socializing, studying and working in cyberspace. However, while the Internet brings convenience, the phenomenon of cyber violence is emerging, which urgently needs the attention and response of all sectors of society. According to the 2024 'Statistical Report on China's Internet Development', as of June 2024, there were nearly 1.1 billion Internet users in China, with an Internet penetration rate of 78%, and the proportion of Internet users using mobile phones to access the Internet was 99.7%. While netizen speak freely, the problem of cyber violence has become increasingly prominent.

To punish illegal and criminal activities of cyber violence according to law, and effectively safeguard citizens' personality rights and interests and network order, on August 1, 2024, 'the Provisions on the Governance of Information on Cyber Violence' came into force, which strictly enforces the governance of the problem of cyber violence by strengthening the aspects of prevention and warning, information and account handling, protection mechanism, supervision and management, and legal responsibility, etc., and clears the net and filters the net.

4.2 Communication Properties of Collage Experimental Animation

Digital development has brought collage art to the public, the threshold of creation has become low and collage elements can be seen everywhere, presenting a scene in which everyone can

make collage. However, the use of collage art in animation nowadays is only reflected in the shallow collection and use of materials, which means that collage as a means of art needs to be re-examined. The collage experimental animation in the new era should not only be regarded as the dynamic expression of collage art in material experimentation but also present a new visual art expression with the help of new technology and the combination of the aesthetics concepts of deconstruction, collage, cross-boundary, fragmentation and reconstruction advocated by post-modernism.^[8]

Collage experimental animation is based on its communication properties, and its innovations are all experimental. The study of collage experimental animation can better extend the exploration of animation to other fields and even to the world, greatly expanding the boundaries of animation development. As a social problem that needs to be solved nowadays, network violence is introduced into experimental animation through visual metaphor and collage, which presents unique artistic effects and rich ideological connotations, promotes the development of animation art and shows the social influence of animation.^[9]

5 Characteristics of Anti-network Violence Science Animation Combining Visual Metaphor and Collage Experimental Animation

5.1 Symbolism

Symbolism refers to the expression of abstract concepts through concrete images to show the essence of things, which is reflected in the use of a variety of image symbols, visual elements and other symbolic imagery, which is one of the representative characteristics of network violence-themed images.^[10] Symbolism is mainly embodied in the plot design, character modeling and the use of color, for example, in the animation *Messenger of Justice*, cyber violators appear in the image of black-robed people wearing white masks, and when they carry out the so-called ‘justice’, the masks will turn red, showing a distorted face and transforming into vicious ghosts with grimy faces and bloody mouths. When they carry out their so-called ‘justice’, their masks turn red, revealing their distorted faces and transforming them into hideous, bloody-mouthed ghosts that deliver a ‘judgment’ on the characters playing the ‘villains’. These episodes represent the keyboard warrior standing on the moral high ground, inflicting cyber-violence and threatening the victims’ lives; the characterization of the characters symbolizes that under the protection of anonymity of the Internet, the ‘messengers of justice’ can ‘exercise their power’ without any scruples (see Figure 1.) .



Fig. 1. *Messenger of Justice* (source from: <https://www.bilibili.com/BV1Q4411V71M/>)

5.2 Contrast

Contrast refers to the expression of images by comparing different elements or scenes to highlight a certain theme or emotion, intensify the conflict and increase the richness and rhythmic changes of the content. In the images of cyber violence themes, contrast is mainly expressed in the opposition of characters, virtual and real, visual size, and color tone contrast. In the animation *Heroes on the Keyboard*, in terms of modeling, when simulating cyber attacks, the cyber violators are portrayed as horrible demons and the victims as weak rabbits; in terms of vision, the juxtaposition of a large number of huge cyber violators and small cyber violators is made to strengthen the antagonism; in terms of colors, red and warm tones in the virtual attacks are contrasted with those in the real keyboard attacks; and in terms of color tones, red and warm tones are contrasted with those in the real keyboard attacks. In terms of colors, the reddish warm tones of the virtual attack are contrasted with the cold blue tones of the real keyboard attack, making the boundary between the virtual and the real clear. At the end of the animation, the viewers are also given the correct measures to deal with cyber violence, advocating that individuals should restrain their online behavior, to achieve the role of science popularisation and education (see Figure 2.).



Fig. 2. *Heroes on the Keyboard* (source from: <https://www.bilibili.com/BV1i4411L7zT/>)

5.3 Reflective

Reflective refers to the individual or collective experience or observation of an event, in-depth thinking, analysis and evaluation, to adjust attitudes and behaviors. Reflexivity is extremely crucial in works on the subject of cyber violence, which not only highlights the seriousness of cyber violence but also raises the public's awareness of prevention and warning against such behavior. For example, in the animation *Rain*, public opinion is like cold rain, relentlessly pounding the protagonist. The umbrella, which is meant to safeguard the privacy of the protagonist, gradually falls apart under the erosion of this storm, and the situation further deteriorates into a torrential tsunami that completely submerges the protagonist. The ending, in which the protagonist is engulfed by the evil words of cyber violence, is a profound reflection of the current situation of society, criticizing the moral degradation and distortion of human nature in society (see Figure 3.).

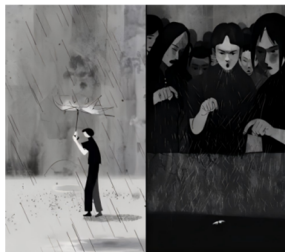


Fig. 3. *Rain* (source from: <https://www.bilibili.com/BV1Pb4y1G7A1/>)

6 Conclusion

This paper takes the visual metaphor in collage experimental animation as the main research content and explores the characteristics of anti-internet violence popular science animation and its role in teaching and reflection. Therefore, the focus of the research is not only to express the independence, experimentation and innovation of collage experimental animation but also to express the metaphorical connotation of visual symbols without violating the dissemination role of popular science animation. Therefore, how to grasp the ‘degree’ between them, to avoid over-emphasis on personal characteristics or lack of profound connotation, resulting in the audience feeling confused after watching or the animation failing to achieve the effect of popular science education, has become a creative problem. How to better coordinate the visual performance and connotation expression of animation is the problem that every animator needs to pursue and explore in the creation of animation, and it is also the inevitable way for the development of animation.

Acknowledgment

This paper is the stage research results of the humanities and social sciences research project of Jilin Province Education Department, Jilin Province, major public emergencies, all-media emergency science communication mechanism research, the subject number is JJKH20230776SK

References

1. David Massey. Foucault [M]. Xu Delin, Translation. Peking University Press,2019:144.
2. Carroll. Beyond Aesthetics: Philosophical Essays [M]. The Commercial Press,2006.
3. Shu Dingfang. The study of metaphor [M]. Shanghai: Shanghai Foreign Language Education Press, 2001:167-172.
4. Yan Gao. Visual Metaphors and the Pictorialisation of the World - On the Ideological Roots of Contemporary Visual Culture[J]. Journal of Sun Yat-sen University (Social Science Edition),2012,52(05):66-74.
5. Wei Guo. Research on visual metaphor [M]. Beijing: China Social Science Press,2018:128.

6. Thompson Kriston, Bordwell David. History of World Cinema [M]. Peking University Press,2004.
7. Jing Wang. Ethics of Digital Citizenship: A New Path for the Governance of Cyber Violence[J]. Journal of East China University of Political Science and Law,2022(4):28-40.
8. Sida Li. Visual Metaphor of Media - An Analysis of New Media Collage Animation[J]. Art Design Research,2012(S1).
9. XinZeng,Wenjing Chen. Exploring the relationship between metaphor and visual metaphor and animation[J]. Art and Design (Theory), 2010,2(10):249-251.
10. Jing Zhang, Ling Guan. Audiovisual Language in Film and Television[M]. Beijing: Communication University of China Press, 2008.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

