

HIROSHIMA ANIMATION SEASON 2022

AUG 17-21

Guidebook

<https://animation.hiroshimafest.org/>

多様化するお客さまの声にすべておこたえできる
「総合不動産コンサルティング会社」を目指して。



不動産の売買・賃貸のご相談は
三井のリハウス



土地の有効活用のご相談は
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事業用・投資用不動産のご相談は
ソリューション営業部

不動産の課題に、
幅広い解決策を。

広島を熟知した私たちが、
不動産に関する様々な課題に
不動産仲介のプロフェッショナルとして
長年に渡り蓄積したノウハウを活かし、
幅広い解決策をご提案します。



三井不動産リアルティ中国
MITSUI FUDOSAN REALTY CHUGOKU

国土交通大臣(7)第5169号(一社)不動産流通経営協会会員

三井不動産リアルティ中国株式会社

tel.082-242-3000 (代表)

[営業時間/9:30~18:00] [定休日/水曜日・日曜日]

〒730-0037 広島市中区中町9-12 中町三井ビルディング6F



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- Timetable
- All Films
- Pan-Pacific & Asia Competition
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- Special Programs
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Timetable

		10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	24:00
AUG 17	WED	JMS ASTER PLAZA Grand Hall		11:25 HAS Classics <i>Inspirace/Invention for Destruction</i>		13:50 Animation and Hiroshima <i>GOTHICMADE</i>			16:25 Opening Ceremony/ Golden Carstar Award Ceremony	18:00 Pan-Pacific and Asia Competition (1)	19:30 Pan-Pacific and Asia Competition (2)					
		Hiroshima City Cinematographic and Audio-Visual Library	10:30 Water in Animation: Japanese Feature Animation <i>Legend of the White Serpent</i>			14:00 Water in Animation: Japanese Feature Animation <i>The Little Prince and the Eight-Headed Dragon</i>				18:00 Water in Animation: Japanese Feature Animation <i>Nausicaa of the Valley of the Wind</i>						
		Yokogawa Cinema				13:30 World Competition: Adventure in Storytelling	15:10 World Competition: Visual Poetry			17:35 International Animation Boidsound Special <i>The Secret of Kells</i>	19:45 International Animation Boidsound Special <i>Wolfwalkers</i>			22:00 International Animation Boidsound Special <i>The Breadwinner</i>		
		Salon Cinema							17:15 Boidsound Film Festival @ Salon Cinema <i>Ride Your Wave</i>		19:45 Boidsound Film Festival @ Salon Cinema <i>AKIRA</i>					
AUG 18	THU	JMS ASTER PLAZA Grand Hall	10:00 HAS Classics <i>Nezha Conquers the Dragon King/The Cowboy's Flute</i>		12:40 Florence Mialhe: Short Films		15:10 <i>No.7 Cherry Lane</i>			18:10 World Competition: Allegories Nowadays (1)	19:45 World Competition: Allegories Nowadays (2)					
		JMS ASTER PLAZA Medium Hall	10:15 Golden Carstar: Yoriko Mizushiri		12:30 Lecture: How Japanese Animation Has Achieved the Expression of the Water (Lecture by Shunji Gondou)	14:15 Water in Animation: Fluidity and Discontinuity		16:30 Water in Animation: Nobuhiro Aihara & Koji Yamamura								
		Community Gallery	10:00 Admission Free Talk: Pan-Pacific and Asia Competition	11:40 Admission Free Talk: Yoriko Mizushiri	13:00 Admission Free Animation and Hiroshima: Nozomu Sasaki	14:20 Admission Free Talk: Kodansha VR Lab		16:00 Admission Free Talk: H-AIR Hiroshima Artist in Residence								
		Hiroshima City Cinematographic and Audio-Visual Library	10:30 Animation and Hiroshima <i>Kattobase! Dreamers Carp Tanjou Monogatari</i>			14:00 On War <i>Grave of the Fireflies</i>				18:00 Water in Animation: Japanese Feature Animation <i>The Book of the Dead</i>						
		Yokogawa Cinema				14:10 International Animation Boidsound Special <i>Ville Neuve</i>	16:00 International Animation Boidsound Special <i>The Boy and the World</i>			18:20 Special Screening <i>ETHEL & ERNEST</i>				21:40 International Animation Boidsound Special <i>World of Tomorrow/It's Such a Beautiful Day</i>		
		Salon Cinema							17:15 Boidsound Film Festival @ Salon Cinema <i>MIND GAME</i>		19:35 Boidsound Film Festival @ Salon Cinema <i>JUNK HEAD</i>					
AUG 19	FRI	JMS ASTER PLAZA Grand Hall	10:20 HAS Classics <i>Song of the Sea</i>		12:35 Special Screening <i>Dozens of Norths</i>		14:50 Special Screening <i>The Unnamable Dance</i>			18:00 World Competition: A Slice of Society (1)	19:35 World Competition: A Slice of Society (2)					
		JMS ASTER PLAZA Medium Hall	10:00 Golden Carstar: Documentary and Experimental Film Center		12:10 Gender Identity and Sexuality	14:05 Women in Anima		16:25 For Coexistence								
		Community Gallery		12:15 Admission Free Talk: Documentary and Experimental Film Center	13:30 Admission Free Talk: World Competition: Allegories Nowadays	15:00 Admission Free Talk: Chris Robinson	16:00 Admission Free Talk: Connecting Queerwith Animation	17:00 Admission Free Talk: Queer Cinema and "Me"								
		Hiroshima City Cinematographic and Audio-Visual Library	10:30 Water in Animation: Japanese Feature Animation <i>The Little Prince and the Eight-Headed Dragon</i>			14:00 On War <i>Nausicaa of the Valley of the Wind</i>				18:00 Water in Animation: Japanese Feature Animation <i>Legend of the White Serpent</i>						
		Yokogawa Cinema				13:30 World Competition: Sparks: Films for Children	15:10 International Animation Boidsound Special <i>The Breadwinner</i>			18:00 International Animation Boidsound Special <i>Ethel & Ernest</i>	20:45 International Animation Boidsound Special <i>The Secret of Kells</i>	22:30 International Animation Boidsound Special <i>The Boy and the World</i>				
AUG 20	SAT	JMS ASTER PLAZA Grand Hall	10:00 World Competition: Sparks: Films for Children		12:10 Florence Mialhe <i>The Crossing</i>		15:10 Golden Carstar: Science SARU <i>INU-OH</i>			18:00 World Competition: Adventure in Storytelling	19:35 World Competition: Visual Poetry					
		JMS ASTER PLAZA Medium Hall	10:00 Visual Music		12:30 Charley Bowers			16:00 Joe Hsieh, Horror, Suspense								
		Community Gallery	10:00 Admission Free Talk: World Competition: A Slice of Society	11:15 Admission Free Symposium: Anti-harassment	12:45 Admission Free Special Talk: Min Tanaka and Koji Yamamura	14:00 Admission Free Talk: Miyu Distribution by Luce Grosjean	15:30 Admission Free Talk: Florence Mialhe									
		Hiroshima City Cinematographic and Audio-Visual Library	10:30 Water in Animation: Japanese Feature Animation <i>The Book of the Dead</i>			14:00 Water in Animation: Japanese Feature Animation <i>Momotaro: Sacred Sailors</i>				18:00 Animation and Hiroshima <i>Kattobase! Dreamers Carp Tanjou Monogatari</i>						
		Yokogawa Cinema			JMS ASTER PLAZA 7th Floor	13:00 symposium for Academy Division	15:00 Pan-Pacific and Asia Competition (1)	16:06 Pan-Pacific and Asia Competition (2)		18:10 International Animation Boidsound Special <i>Ville Neuve</i>	19:55 International Animation Boidsound Special <i>World of Tomorrow/It's Such a Beautiful Day</i>	22:00 International Animation Boidsound Special <i>Wolfwalkers</i>				
AUG 21	SUN	JMS ASTER PLAZA Grand Hall	10:00 Golden Carstar: Kristine Belson <i>How to Train Your Dragon</i>		12:30 Golden Carstar: Science SARU <i>The Heike Story</i>		15:10 Golden Carstar: Feinaki Beijing Animation Week <i>To the Bright Side</i>			18:00 Closing and Award Ceremony	19:15 Award Winning Films					
		JMS ASTER PLAZA Medium Hall	10:00 Golden Carstar: Feinaki Beijing Animation Week: Feinaki's Torchbearers	12:00 Admission Free Sparks: Films for Children (Japanese dubbed version)	13:35 Nihei Sarina, Ryotaro Miyajima, Honami Yano		15:55 Japan Animation Association Presents Dive into the Sea of Japanese Independent Animation!									
		Community Gallery	10:00 Admission Free Talk: World Competition: Adventure in Storytelling/Visual Poetry/Sparks: Films for Children	11:30 Admission Free Talk: Feinaki Beijing Animation Week	13:30 Admission Free Talk: Joe Hsieh	15:00 Admission Free Animation and Hiroshima: Tomotaka Kubo	16:10 Admission Free Talk: Sony Pictures Animation - 20 Years of Innovation									
		Hiroshima City Cinematographic and Audio-Visual Library	10:30 On War <i>Grave of the Fireflies</i>			14:00 Water in Animation: Japanese Short Films										
		Yokogawa Cinema						15:00 World Competition: Allegories Nowadays (1)	16:30 World Competition: Allegories Nowadays (2)	18:10 World Competition: A Slice of Society (1)	19:40 World Competition: A Slice of Society (2)					

- Pan-Pacific & Asia Competition
- World Competition
- Special Programs
- Academy
- H-AIR Hiroshima Artist-in-Residence
- Collaboration Program, Symposium, Exhibition, Ceremonies
- Golden Carstar

AUG 17 WED	PROGRAM	TITLE	DIRECTOR	LENGTH (min)	
JMS ASTER PLAZA Grand Hall	11:25 HAS Classics	<i>Inspirace</i>	Karel Zeman	12	
	13:50 Animation and Hiroshima	<i>Invention for Destruction</i>	Karel Zeman	83	
		<i>GOTHICMADE</i>	Mamoru Nagano	70	
		<i>Ma Ma Hu Hu</i>	Liang-Hsin Huang	03	
		<i>Flowing Home</i>	Sandra Desmazières	14	
		<i>Misery Loves Company</i>	Sasha Lee	03	
		<i>Red Fire</i>	Mona A. Shahi	11	
		<i>Wandering With NONO And PUPU</i>	See Ek Chang	02	
	18:00 Pan-Pacific and Asia Competition (1)	<i>How I Grew Up</i>	Yufei Liu, Yike Cen, Jiawei Li	07	
		<i>Worms Ate My Flesh</i>	Nigel Braddock	04	
		<i>Modo De Vida - A Goan Sketchbook</i>	Rohit Karandadi	04	
		<i>Bird in the Peninsula</i>	Atsushi Wada	16	
<i>Bestia</i>		Hugo Covarrubias	15		
<i>The Loach</i>		Xi Chen, An Xu	07		
19:30 Pan-Pacific and Asia Competition (2)	<i>The Visit</i>	Morrie Tan	09		
	<i>Patient's Mind</i>	Wang Zhiheng	06		
	<i>Charlotte</i>	Zach Dorn	12		
	<i>The Fourth Wall</i>	Mahboobeh Kalaei	09		
	<i>Los Huesos</i>	Cristóbal León, Joaquín Cociá	14		
	Yokogawa Cinema	13:30 World Competition: Adventure in Storytelling			
		15:10 World Competition: Visual Poetry			
17:35 International Animation Boidsound Special		<i>The Secret of Kells</i>	Tomm Moore, Nora Twomey	75	
19:45 International Animation Boidsound Special		<i>Wolfwalkers</i>	Tomm Moore, Ross Stewart	103	
22:00 International Animation Boidsound Special		<i>The Breadwinner</i>	Nora Twomey	94	
Hiroshima City Cinematographic and Audio-Visual Library	10:30 Water in Animation: Japanese Feature Animation	<i>Legend of the White Serpent</i>	Taiji Yabushita	79	
	14:00 Water in Animation: Japanese Feature Animation	<i>The Little Prince and the Eight-Headed Dragon</i>	Yugo Serikawa	86	
	18:00 Water in Animation: Japanese Feature Animation	<i>Nausicaa of the valley of the wind</i>	Hayao Miyazaki	116	
	Salon Cinema	17:15 Boidsound Film Festival @ Salon Cinema	<i>Ride Your Wave</i>	Masaaki Yuasa	96
19:45 Boidsound Film Festival @ Salon Cinema	<i>AKIRA</i>	Katsuhiro Otomo	124		

AUG 18 THU	PROGRAM	TITLE	DIRECTOR	LENGTH (min)	
JMS ASTER PLAZA Grand Hall	10:00 HAS Classics	<i>Nezha Conquers the Dragon King</i>	Wang Shuchen, Yan Dingxian, Xu Jingda	59	
	12:40 Florence Mialhe: Short Films	<i>The Cowboy's Flute</i>	Te Wei	20	
		<i>Hammam</i>	Florence Mialhe	09	
		<i>Scheherazade</i>	Florence Mialhe	16	
		<i>A Summer Night Rendez-vous</i>	Florence Mialhe	11	
		<i>Conte de Quartier</i>	Florence Mialhe	15	
		<i>Texture of Dreams</i>	Florence Mialhe	06	
		<i>Meanders</i>	Florence Mialhe	23	
	15:10 Joe Hsieh	<i>No.7 Cherry Lane</i>	Yonfan	125	
		18:10 World Competition: Allegories Nowadays (1)	<i>Tiger is Strolling Around</i>	Anastasiia Falieleeva	12
	<i>Reduction</i>		Réka Anna Szakály	11	
	<i>Helper</i>		Anna Szöllösi	09	
	<i>In the Mountains</i>		Wally Chung	05	
	<i>Prince in a Pastry Shop</i>		Katarzyna Agopsowicz	16	
	<i>Confessions of an English Ant-Eater</i>		Alex Crumbie	05	
19:45 World Competition: Allegories Nowadays (2)	<i>A Story for 2 Trumpets</i>	Amandine Meyer	05		
	<i>Skinned</i>	Joachim Hérisse	15		
	<i>When You Get To The Forest</i>	Eric Power	72		
	JMS ASTER PLAZA Medium Hall	10:15 Golden Carpstar: Yoriko Mizushiri	<i>Kappo</i>	Yoriko Mizushiri	04
		<i>FUTON</i>	Yoriko Mizushiri	06	
<i>Kamakura</i>		Yoriko Mizushiri	05		
<i>Maku</i>		Yoriko Mizushiri	06		
<i>airflow</i>		Yoriko Mizushiri	05		
<i>My Luxury Night</i>		Yoriko Mizushiri	02		
<i>Anxious Body</i>		Yoriko Mizushiri	05		
14:15 Water in Animation: Fluidity and Discontinuity		<i>Aquatic</i>	Koji Yamamura	05	
		<i>Dragonfly</i>	Nobuhiro Aihara	06	
		<i>Datum Point</i>	Ryo Orikasa	06	
	<i>Man On The Chair</i>	Jeong Dahee	07		
	<i>Baths</i>	Tomek Ducki	04		
	<i>Once There Was a Sea...</i>	Joanna Kozuch	16		
	16:30 Water in Animation: Nobuhiro Aihara & Koji Yamamura	<i>Rhabdophis Tigrinus</i>	Nobuhiro Aihara	05	
		<i>Short Distance Runner</i>	Nobuhiro Aihara	05	
		<i>Red Diamant</i>	Nobuhiro Aihara	05	
		<i>Cloud Thread</i>	Nobuhiro Aihara	05	
<i>Wind Erosion</i>		Nobuhiro Aihara	03		
<i>Rain—Memory of Cloud.1</i>		Nobuhiro Aihara	04		
<i>Water Ring Karma 2</i>		Nobuhiro Aihara	04		
<i>Mt. Head</i>		Koji Yamamura	10		
<i>The Old Crocodile</i>		Koji Yamamura	13		
<i>Fig</i>		Koji Yamamura	05		
<i>Water Dream</i>	Koji Yamamura	11			
<i>Dreams into Drawing</i>	Koji Yamamura	10			
Yokogawa Cinema	14:10 International Animation Boidsound Special	<i>Ville Neuve</i>	Felix Dufour-Laperriere	76	
	16:00 International Animation Boidsound Special	<i>The Boy and the World</i>	Alé Abreu	80	
	18:20 Special Screening	<i>ETHEL & ERNEST</i>	Roger Mainwood	135	
	21:00 International Animation Boidsound Special	<i>World of Tomorrow / It's Such a Beautiful Day</i>	Don Hertzfeldt	80	
Hiroshima City Cinematographic and Audio-Visual Library	10:30 Animation and Hiroshima	<i>Kattobase! Dreamers Carp Tanjuro Monogatari</i>	Yoshinori Kanemori	87	
	14:00 On War	<i>Grave of the Fireflies</i>	Isao Takahata	88	
	18:00 Water in Animation: Japanese Feature Animation	<i>The Book of the Dead</i>	Kihachiro Kawamoto	70	
Salon Cinema	17:15 Boidsound Film Festival @ Salon Cinema	<i>MIND GAME</i>	Masaaki Yuasa	103	
	19:35 Boidsound Film Festival @ Salon Cinema	<i>JUNK HEAD</i>	Takahide Hori	99	

AUG 16-28 (Closed: AUG 22)	PROGRAM	TITLE	DIRECTOR	LENGTH (min)
gallery G	11:00 In the Flow	<i>H for Humidity</i>	Ho Tzu Nyen	00
	11:00 (-19:00 On the Last Day)	<i>Difference Between</i>	Takao Minami	06
		<i>Evolved Virtual Creatures</i>	Karl Sims	04
		<i>A Night with a Pink Dolphin</i>	Ji Hye Yeom	21

AUG 19 FRI	PROGRAM	TITLE	DIRECTOR	LENGTH (min)	
JMS ASTER PLAZA Grand Hall	10:20 HAS Classics	<i>Song of the Sea</i>	Tomm Moore	93	
	12:35 Special Screening	<i>Dozens of Norths</i>	Koji Yamamura	64	
	14:50 Special Screening	<i>The Unnamable Dance</i>	Isshin Inudo	114	
	18:00 World Competition: A Slice of Society (1)	<i>Salvia at Nine</i>	Jang Nari	07	
		<i>All Those Sensations in My Belly</i>	Marko Dješka	13	
		<i>Mom, what's up with the dog?</i>	Lola Lefevre	07	
		<i>Precious</i>	Paul Mas	14	
		<i>I'm Late</i>	Sawako Kabuki	10	
		<i>Holy Holocaust</i>	Osi wald, Noa Berman-Herzberg	17	
		<i>The House of Loss</i>	Jinkyu Jeon	10	
	19:35 World Competition: A Slice of Society (2)	<i>Silver Bird and Rainbow Fish</i>	Lei Lei	108	
	JMS ASTER PLAZA Medium Hall	10:00 Golden Carpstar: Documentary and Experimental Film Center	<i>The past</i>	Hamid Mohammadi	07
<i>016</i>		Faeze Dadgarazad	12		
<i>The Little Sparrow</i>		Elahe Falahian	02		
<i>Where the winds die</i>		Pejman Alipour	12		
<i>Eternity</i>		Farnoosh Abedi	11		
<i>Heaven</i>		Majidreza Eivazi	07		
<i>Once upon a time</i>		Mahin Javaherian	08		
<i>The Crow</i>		Ahura Shahbazi	08		
<i>Grey Body</i>		Samaneh Shojaei	04		
<i>Anima</i>		Mahboobeh Mohammadzaki	10		
<i>To the closet</i>		Vivien Forsans	02		
<i>A Short Film About Tegan & Sara</i>		Ann Marie Fleming	04		
12:10 Gender Identity and Sexuality	<i>For the Best</i>	Youyang Yu	04		
	<i>Les lèvres gercées</i>	Fabien Corre, Kelsi Phung	04		
	<i>Shall We Talk?</i>	Ekaterina Mikheeva	03		
	<i>Oneself Story</i>	Géraldine Charpentier	05		
	<i>Adorable</i>	Cheng-Hsu Chung	05		
	<i>I Like Girls</i>	Diane Obomsawin	05		
	<i>Purpleboy</i>	Alexandre Siqueira	08		
	<i>Are You Still Watching?</i>	Tali Polichtuk, Kitty Chrystal	10		
	<i>Sometimes I Wish I Was On a Desert Island</i>	Eli Jean Tahchi	06		
	<i>Piteous Liaisons</i>	Chloé Alliez, Violette Delvoye	08		
	<i>Between Us Two</i>	Tan Wei Keong	05		
	<i>Persona</i>	Moon Sujin	06		
14:05 Women in Anima	<i>Beneath the Surface</i>	Yero Timi-Biu	04		
	<i>Red Flower</i>	Yu Hsuan Liu	03		
	<i>Silvering</i>	Eilidh Nicoll	05		
	<i>You Are Overreacting</i>	Karina Paciorkowska	04		
	<i>Girls Talk about Football</i>	Paola Sorrentino	07		
	<i>A little too much</i>	Martina Scarpelli	03		
	<i>Fourth Period Swimming Class</i>	Mayo Kobayasi	05		
	<i>Air</i>	Clara Fernández	01		
	<i>Real Boy</i>	Irena Jukić Pranjić	06		
	<i>Step into the River</i>	Weijia Ma	15		
	<i>STEAKHOUSE</i>	Spela Čadež	09		
	<i>Slug Life</i>	Sophie Koko Gate	06		
16:25 For Coexistence	<i>Harvie Krumpet</i>	Adam Elliot	22		
	<i>The External World</i>	David O'Reilly	17		
	<i>Genius Loci</i>	Adrien Merigeau	16		
	<i>The Man with the Beautiful Eyes</i>	Jonathan Hodgson	05		
	<i>Conversation</i>	Ana Horvat	06		
	<i>The Burden</i>	Niki Lindroth von Bahr	12		
	<i>MIGRANTE</i>	Ezequiel Dalinger and Daniel Lezzi	05		
	Yokogawa Cinema	13:30 World Competition: Sparks: Films for Children			
		15:10 International Animation Boidsound Special	<i>The Breadwinner</i>	Nora Twomey	94
		18:00 International Animation Boidsound Special	<i>Ethel & Ernest</i>	Roger Mainwood	135
		20:45 International Animation Boidsound Special	<i>The Secret of Kells</i>	Tomm Moore, Nora Twomey	75
		22:20 International Animation Boidsound Special	<i>The Boy and the World</i>	Alé Abreu	80
Hiroshima City Cinematographic and Audio-Visual Library	10:30 Water in Animation: Japanese Feature Animation	<i>The Little Prince and the Eight-Headed Dragon</i>	Yugo Serikawa	86	
	14:00 On War	<i>Nausicaa of the valley of the wind</i>	Hayao Miyazaki	116	
	18:00 Water in Animation: Japanese Feature Animation	<i>Legend of the White Serpent</i>	Taiji Yabushita	86	

AUG 20 SAT	PROGRAM	TITLE	DIRECTOR	LENGTH (min)	
JMS ASTER PLAZA Medium Hall	10:00 World Competition: Sparks: Films for Children	<i>Giuseppe</i>	Isabelle Favez	26	
	12:10 Florence Mialhe	<i>Spinning</i>	Tzu-Hsin Yang (Cindy Yang)	05	
		<i>In Nature</i>	Marcel Barelli	05	
		<i>Miranda! - El arte de enamorar</i>	Dante Zaballa	03	
		<i>François Couperin. The Alarm Clock</i>	Natalia Ryss	03	
		<i>A Town Called Panic: The Summer Holidays</i>	Vincent Patar, Stéphane Aubier	26	
		<i>The Crossing</i>	Florence Mialhe	84	
		<i>INU-OH</i>	Masaaki Yuasa	98	
	15:10 Golden Carpstar: Science SARU	18:00 World Competition: Adventure in Storytelling	<i>Regular</i>	Nata Metlukh	05
		<i>Backflip</i>	Nikiita Diakur	12	
		<i>3 geNARRATIONS</i>	Paulina Ziolkowska	08	
		<i>The blind writer</i>	Georges Sifianos	10	
<i>My Father's Damn Camera</i>		Milos Tomic	06		
<i>The Primitives</i>		Genadzi Buto	10		
<i>In the Big Yard Inside the Teeny-weeny Pocket</i>		Yuki Yoko	06		
<i>Darwin's Notebook</i>		Georges Schwizgebel	09		
<i>Swallow the Universe</i>		Nieto	12		
<i>Intermission</i>		Réka Bucsi	04		
19:35 World Competition: Visual Poetry	<i>Promised Land</i>	Andrea Pierri	08		
	<i>Deforming after Transforming</i>	Fukumi Nakazawa	08		
	<i>Clockwise</i>	Toni Mitjanit	03		
	<i>Zoon</i>	Jonatan Schwenk	04		
	<i>Archipel</i>	Felix Dufour-Laperriere	72		
	<i>Studie Nr.7</i>	Oskar Fischinger	02		
	<i>Polka Graph</i>	Mary Ellen Bute	04		
	<i>Mandala</i>	Jordan Belson	05		
	<i>Canon</i>	Norman McLaren	09		
	<i>Notes on a Triangle</i>	René Jodoin	04		
JMS ASTER PLAZA Medium Hall	10:00 Visual Music	<i>Street Musique</i>	Ryan Larkin	09	
	<i>TANGO</i>	Zbigniew Rybczynski	08		
	<i>Stille Nacht: Tales From The Vienna Woods</i>	Brothes Quay	04		
	<i>cNote</i>	Chris Hinton	08		
	<i>JEU</i>	Georges Schwizgebel	03		
	<i>Love & Theft</i>	Andreas Hykade	07		

AUG 20 SAT	PROGRAM	TITLE	DIRECTOR	LENGTH (min)	
JMS ASTER PLAZA Medium Hall	12:30 Charley Bowers	<i>EGGED ON</i>	Charley Bowers	23	
	16:00 Joe Hsieh, Horror, Suspense	<i>HE DONE HIS BEST</i>	Charley Bowers	21	
		<i>NOW YOU TELL ONE</i>	Charley Bowers	22	
		<i>THERE IT IS</i>	Charley Bowers	06	
		<i>AWOL or ALL WORING OLD LADDIEBUCK</i>	Charley Bowers	23	
		<i>Meat Days</i>	Joe Hsieh	12	
		<i>The Present</i>	Joe Hsieh	15	
	Yokogawa Cinema	15:00 Pan-Pacific and Asia Competition (1)			
		16:10 Pan-Pacific and Asia Competition (2)			
		18:10 International Animation Boidsound Special	<i>Ville Neuve</i>	Felix Dufour-Laperriere	76
		19:55 International Animation Boidsound Special	<i>World of Tomorrow / It's Such a Beautiful Day</i>	Don Hertzfeldt	80
		22:00 International Animation Boidsound Special	<i>Wolfwalkers</i>	Tomm Moore, Ross Stewart	103
Hiroshima City Cinematographic and Audio-Visual Library		10:30 Water in Animation: Japanese Feature Animation	<i>The Book of the Dead</i>	Kihachiro Kawamoto	70
14:00 Water in Animation: Japanese Feature Animation	<i>Momotaro: Sacred Sailors</i>	Mitsuyo Seo	74		
18:00 Animation and Hiroshima	<i>Kattobase! Dreamers Carp Tanjuro Monogatari</i>	Yoshinori Kanemori	86		

AUG 21 SUN	PROGRAM	TITLE	DIRECTOR	LENGTH (min)	
JMS ASTER PLAZA Grand Hall	10:00 Golden Carpstar: Kristine Belson	<i>How to Train Your Dragon</i>	Chris Sanders, Dean DeBlois	98	
	12:30 Golden Carpstar: Science SARU	<i>The Heike Story</i>	Naoko Yamada	69	
	15:10 Golden Carpstar: Feinaki Beijing Animation Week	<i>To the Bright Side</i>	Lai Xiya / Li Huan / Zhao Yi / Yu Kun / Liu Gangang / Liu Ming / Chen Chen	80	
	JMS ASTER PLAZA Medium Hall	10:00 Golden Carpstar: Feinaki Beijing Animation Week: Feinaki's Torchbearers	<i>The Watermelon</i>	Tiantian Qiu	03
		<i>A Fly in the Restaurant</i>	Xi Chen (co-directed with Xu An)	06	
		<i>One Day in Lift</i>	Wei Shilei	12	
		<i>Escape His Stare</i>	Chen Chen	03	
		<i>Quiet Willow</i>	Shiyi Xiong	06	
	12:00 Sparks: Films for Children (Japanese dubbed version)	<i>My Milk Cup Cow</i>	Yantong Zhu	11	
		<i>Fish Tank</i>	Haoge Liu	06	
<i>For the Best</i>		Youyang Yu	03		
<i>The Winter Solstice</i>		Xi Chen (co-directed with Xu An)	11		
<i>Gieseppe</i>		Isabelle Favez	26		
<i>Spinning</i>		Tzu-Hsin Yang (Cindy Yang)	05		
<i>In Nature</i>		Marcel Barelli	05		
<i>A Town Called Panic: The Summer Holidays</i>		Vincent Patar, Stéphane Aubier	26		
13:35 Nihei Sarina, Ryotaro Miyajima, Honami Yano	<i>Small People with Hats</i>	Sarina Nihei	06		
	<i>Rabbit's Blood</i>	Sarina Nihei	04		
	<i>Polka-Dot Boy</i>	Sarina Nihei	07		
	<i>RADIO WAVE</i>	Miyajima Ryotaro	03		
	<i>AEON</i>	Miyajima Ryotaro	03		
	<i>CASTLE</i>	Miyajima Ryotaro	05		
	<i>Nomino Sukune</i>	Miyajima Ryotaro	01		
	<i>ChromosomeSweetheart</i>	Honami Yano	04		
	<i>A Bite of Bone</i>	Honami Yano	09		
	<i>Sunset Train</i>	Honami Yano	03		
15:55 Japan Animation Association Presents Dive into the Sea of Japanese Independent Animation!	<i>Are you here, Ser Brunetto?</i>	Honami Yano	04		
	<i>CHAI / Let's Love</i>	Mirai Mizue	03		
	<i>King Gnu / Prayer X</i>	Ryoji Yamada	03		
	<i>Rain Man</i>	decovocal	02		
	<i>Estrange</i>	Kazuki Sekiguchi	06		
	<i>Red Table</i>	Hakhyun Kim	07		
	<i>amazarashi / Tararea</i>	Yutaro Kubo	06		
	<i>Kenshi Yonezu / Paprika</i>	Ryu Kato	03		
	<i>yorushika / Howl at Moon</i>	Ryu Kato	04		
	<i>45R Official Site Animation 2019.9-2020.8</i>	Manabu hameda	04		
Yokogawa Cinema	15:00 World Competition: Allegories Nowadays (1)				
	16:30 World Competition: Allegories Nowadays (2)				
	18:10 World Competition: A Slice of Society (1)				
	19:40 World Competition: A Slice of Society (2)				
	Hiroshima City Cinematographic and Audio-Visual Library	10:30 On War	<i>Grave of the Fireflies</i>	Isao Takahata	88
	14:00 Water in Animation: Japanese Short Films	<i>Dojoji Temple</i>	Kihachiro Kawamoto	19	
	<i>Kumo to Tulip</i>	Kenzo Masaoka	16		
	<i>Two Grilled Fish</i>	Yoji Kuri	13		
	<i>Whale</i>	Noburo Ofuji	09		
	<i>The Phantom Ship</i>	Noburo Ofuji	11		
<i>Chisana itsutsuno ohanashi</i>	Tadanari Okamoto	20			
<i>Mizu no Tane</i>	Tadanari Okamoto	19			

Salon Cinema	PROGRAM	TITLE	DIRECTOR	LENGTH (min)
AUG 12	17:15 Boidsound Film Festival @ Salon Cinema	<i>Ride Your Wave</i>	Masaaki Yuasa	96
	19:15 Boidsound Film Festival @ Salon Cinema	<i>AKIRA</i>	Katsuhiro Otomo	124
AUG 13	17:15 Boids			

Selection

1: 9 films / total screen time of 66 minutes. 2: 7 film / total screen time of 72 minutes

1-①

Ma Ma Hu Hu



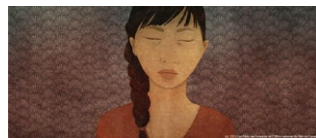
Liang-Hsin Huang
Taiwan / 3min

These days, Taiwanese films come in high quality, and they are now on the rise to gaining a strong presence in the international film festival industry. The gentle movements the characters show in *Ma Ma Hu Hu* are heartwarming and charming in a way that is different from conventional European values. One could say that the film is an embodiment of what the Pan-Pacific and Asia Competition stands for.

Koji Yamamura

1-②

Flowing Home



Sandra Desmazieres
France, Canada / 14min

A co-production film by France and Canada based on a story by a Vietnamese-French director. The plot has links to the Desmazieres's upbringing and touches upon historical and social elements, such as Vietnam during its colonial days, and immigration. The film deserves a special place in the Pan-Pacific and Asia Competition for its regional story. The use of colors in the film is stunningly beautiful and eye-captivating.

Koji Yamamura

1-③

Misery Loves Company



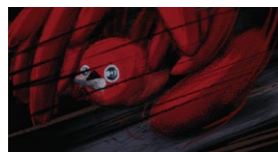
LEE Sasha
Korea / 3min

It's tempting to casually wish for the world to end tomorrow. There's a kind of salvation there because it's such a casual wish. But this film helps ease that urge to really hope that the world will end. Perhaps one could say that the strengths of Asian cinema lie in how they provide some kind of comfort to those who watch them.

Honami Yano

1-④

Red Fire



Mona A.Shahi
Iran / 11min

The main characters of this film are a bird and a mountain. The film is based on the idea that the mountain, being on the side of nature and the world, is more sincere than the bird, a living animal. Shahi elegantly shows her skills as a creator by portraying how difficult dialogue with the world, nature, and living things can be.

Honami Yano

1-⑤

Wandering With NONO And PUPU



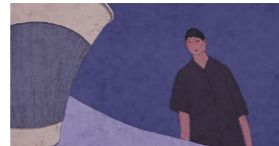
Milton See
Malaysia / 2min

This film made me feel like I was traveling to the world of the dead. It somehow felt nostalgic although I've never been dead before.

Honami Yano

1-⑥

How I Grew Up



Yufei Liu
China / 7min

The graphic development, control, and usage of time were done in ways like no other. The director's aims are clear, giving the film a sharp impression. Meanwhile, the subtle movements the characters show gives the film depth.

Koji Yamamura

1-⑦

Worms Ate My Flesh



Nigel Braddock
New Zealand / 5min

The submission of abstract films is not as common as its other counterparts. Braddock's film can be traced back to Len Lye, also from New Zealand. This film transcends time. It is undoubtedly an important work in looking at the history of animation.

Koji Yamamura

1-⑧

Modo De Vida - A Goan Sketchbook



Rohit Karandadi
India / 4min

With his film, Karandadi portrays the happy lives of people in Goa and their sense of values. Meanwhile, he also portrays the past Goa carries, embracing the city's history of war as something not to be overlooked.

Shizuka Miyazaki

1-⑨

Bird in the Peninsula



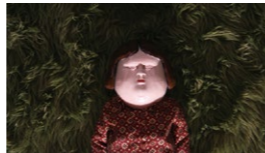
Atsushi Wada
France, Japan / 16min

The characters may seem calm and collected at first, but wait until you witness their mental and physical state go through a drastic change, resonating with a festival ritual. The ambient soundtrack serves as a strong foundation in creating the film's unique style.

Ryotaro Miyajima

2-①

Bestia



Hugo Covarrubias
Chile / 15min

A masterpiece that makes you discover something new each time you watch it. It goes without saying that the plot set in Chile during the days of the military dictatorship is brilliant, but I was amazed by how Covarrubias managed to convey the texture of the dolls through the screen. The texture of the porcelain dolls symbolizes the irreversibility of time while also creating expressions like a Japanese *Noh* mask, making it difficult to tell whether they are happy or sad.

Honami Yano

2-②

The Loach



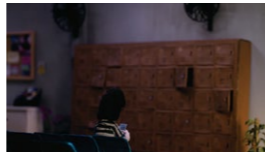
Xi Chen
China / 7min

Chen has made works about the 24 solar terms of the Chinese calendar in the past, but *The Loach* is on a completely another level. Like his previous works, *The Loach* is an allegorical film that uses traditional Chinese art styles and contexts, while also incorporating some political criticism. However, the plot for this silent drama film is unrivaled. The grotesqueness of the animation is also captivating.

Koji Yamamura

2-③

The Visit



Morrie Tan
Singapore / 9min

While *The Visit* is a story about the protagonist reconciling with her incarcerated father through her visits to prison, it is also a story about her questioning herself. The prison monitor was in a way like a mirror, reminding me of the mirror in Wim Wenders's *Paris, Texas*, and it caught me by surprise. People must always question themselves when confronting others.

Honami Yano

2-④

Patient's Mind



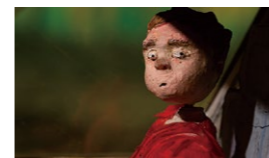
Zhiheng Wang
China / 6min

An "I am you and you are me," type of thriller film. When the five windows on the screen intertwine to tell a single story from different perspectives, the truth is uncovered.

Honami Yano

2-⑤

Charlotte



Zach Dorn
United States / 12min

The film portrays the story of a family trying to interact through music. The "dog patient dog patient dog patient dog!" chant sticks to the mind and won't go away.

Honami Yano

2-⑥

The Fourth Wall



Mahboobeh Kalae
Iran / 9min

In this film, Kalae replaces the family structure with furniture and objects, creating a household in a space surrounded by only four walls. She explores the relationships between family members through the narration of a child. Kalae's skills at using mixed media, her visual ideas, and the narration are all outstanding.

Honami Yano

2-⑦

Los Huesos



Cristóbal León, Joaquín Cociñ
Chile / 14min

León and Cociña are one of the most well-known artistic duos from Chile. Their unique animation style tends to attract attention, but their skills to include political satires as subtexts are brilliant, too. Not only that, in *Los Huesos*, they pay homage to the history of animation, and it's fascinating how they do this.

Koji Yamamura

This program is designed to cover two years' worth of works by renowned directors from the Pan-Pacific and Asian regions. It is also designed to show how far modern short animated films have come. Over the years, animation has changed and evolved in its own ways in different countries, and the Pan-Pacific and Asia Competition is setting a new set of values for animation films. I hope this film festival will become an opportunity for all of us to pause and take a look at where we currently stand.

Koji Yamamura

About the competition

One of the goals for the Hiroshima Animation Season 2022 is to explore values that are different from conventional European-style film festivals, and the Pan-Pacific and Asia Competition embodies that goal the best. The general belief is that the most important event at film festivals is the international competition, open to submissions from every region of the world. But the Hiroshima Animation Season 2022's Pan-Pacific and Asia Competition has submissions that are just as good, if not better.

In fact, many of the films in this program are already internationally highly acclaimed. *Bestia* has been nominated for the Best Animated Short Film at the 94th Academy Awards (2022), alongside other prestigious ceremonies, such as the Annecy International Animated Film Festival (2021) and the Ottawa International Animation Festival (2021). *The Fourth Wall* has won the Grand Prize for the Animation Division at the Japan Media Arts Festival (2022), and the New Talent Award at the New Chitose Airport International Animation Festival (2021). *Bird in the Peninsula* was given a Special Mention by the International Short Film Jury at the 72nd Berlin International Film Festival (2022). The list could go on and on.

Meanwhile, there are some outstanding works inspired by regional aspects that could only have been made by directors from non-European countries, too. *The Loach* mesmerizingly shows traditional Chinese culture using the digital cut-out method. *Red Fire* paints the world of anima with phenomenal artistic skills. *Modo De Vida - A Goan Sketchbook* goes from depicting an ordinary day in Goa to portraying the city's political landscape. Works that sketch the Japanese lifestyle from the viewpoint of other Asian countries like *Ma Ma Hu Hu* and *Wandering with Nono and Pupu* are included in this program, too.

Flowing Home is about two sisters exchanging letters after getting separated during the Cambodian-Vietnamese War. While the film takes place during a specific time and event, the slow rhythm of the animation portrays the sisters' living their lives like ghosts, making us want to question whether or not

they might already be dead. *Los Huesos* is a fictitious account of the world's first stop-motion animation film. It's about a young girl performing a strange ritual, using the bones of two real-life politicians that were central figures in the construction of authoritarian and oligarchic Chile. The film pays homage to the history of animation while also criticizing Chile's politics.

Historically, independent animation works have been considered suitable for portraying a person's inner thoughts. Some excellent works follow this tradition in the Pan-Pacific and Asia Competition, too. *How I grew up* tells the story of a boy who is obsessed with what people think of him. The film is about how he looks into his past to figure out why he is the way he is. The constant shift in perspectives makes possible a narrative that goes back and forth in time. *Misery Loves Company* is a musical animation film about a girl in high school who, in her melancholy mood, starts wishing for the world to end. The Flash animated film depicts the bitterness of adolescent youth using vibrant colors so well to the extent it almost hurts. *The Visit* is about a daughter interacting with her incarcerated father through her visits to prison. The highlight of the film is how brilliantly it portrays the daughter as she wavers between her love and hatred for her father in a world where people are not as understanding as she would want them to be. Another highlight is how the prison's glass partition separating the two is shown as a symbol of their distant relationship. *Charlotte* is about a cover of an old folksong becoming a hit, and how that starts changing the family of the original singer. Not all families live together, and it's not always easy to fully understand one another, either. It's heartwarming to watch as a single song encourages the family to reach out to each other.

The Pan-Pacific and Asia Competition also includes experimental films like *Worms Ate My Flesh*, a work that uses bright, abstract images to portray things from body cells to the universe, and *Patient's Mind*, a thriller film telling a story from different perspectives.

Takaaki Nomura

Jury Members



Florence Mialhe



Chris Robinson



Joe Hsieh

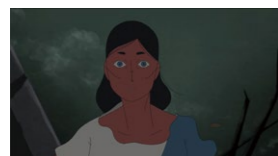
Selection 1: 8 films / total screen time of 78 minutes. 2: 1 film / total screen time of 72 minutes

1-①
Tiger is Strolling Around



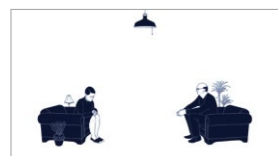
Anastasiia Falileieva
Ukraine / 12min

1-②
Reduction



Réka Anna Szakály
Hungary / 11min

1-③
Helfer



Szöllősi Anna
Hungary / 9min

1-④
In the Mountains



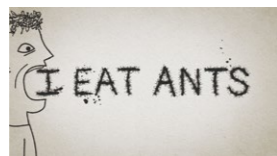
Wally Chung
United States / 5min

1-⑤
PRINCE IN A PASTRY SHOP



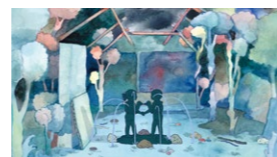
Katarzyna Agopowicz
Poland / 16min

1-⑥
Confessions of an English Ant-Eater



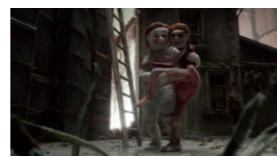
Alex Crumbie
United Kingdom / 5min

1-⑦
A Story for 2 Trumpets



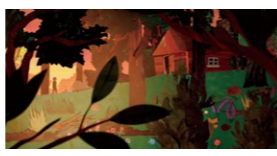
Amandine Meyer
France / 5min

1-⑧
Skinned



Joachim Hérisse
France / 15min

2-①
When You Get To The Forest



Eric Power
United States / 72min

Because animation is full of high allegory and affinity, many outstanding films were submitted, making this a very difficult category to choose from. By adapting unique styles, the current state of the world and the lives of the creators have progressed into a new-type of fiction. A theme that was prominent among the submitted films was death, which provided a glimpse into the deep psyche of the COVID pandemic. Koji Yamamura

About the category

Allegories Nowadays is a collection of outstanding fictional films. We use the word allegory in the title because animation uses artificial visuals such as drawings, dolls, and computer graphics, historically regarded as suited for illustrating metaphors and allegories.

For example, *Confessions of an English Ant-Eater* is a surreal story about a young boy who is absorbed in eating ants, but simultaneously acts as an allegory and metaphor for severe drug addiction. *When You Get To The Forest* is a colorful cutout animation made from multicolored paper cutouts. A woman troubled by her life wanders into the forest and gets lost. She spends her days in the woods with a talking cat as she looks for a way out. The film urges the viewer to hold hope for life as it portrays the protagonist's growth from living in nature. Set in a fairy tale world that reminds one of *Alice's Adventures in Wonderland*, *PRINCE IN A PASTRY SHOP* is about a man

and woman who talk endlessly about what happiness means. While the man comprehends it as a concept, the woman grasps happiness as a metaphor or a broad sense. By depicting the characters in a contrasting manner, the film offers different perspectives about happiness that we often fail to remember. *Allegories Nowadays* not only includes films that convey a strong message, but also films like *A Story for 2 Trumpets* that allegorize an individual's subconscious through rich metaphors and portray it as a fantastical alternate world. *Helfer* is about a woman who is troubled by nightmares. She dives into her subconscious to figure out the root of her nightmares, together with the assistance of the helper. The movements with a floating feeling made by rotoscoping and the layout with plenty of blank space provoke the sense that you're in a place between dream and reality, making the portrayal of an unconscious surrealistic world possible.

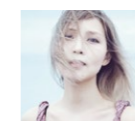
Since the category's theme is allegories, of course films with brilliant stories are also included in the lineup. *In the Mountains* has an unpredictable and intense story; everything about the film is extraordinary. *Reduction* is about a woman living in a post-apocalypse world. She is possessed by a mysterious creature, which results in her isolation from the people around her. The exchange between the creature and woman seems like an affectionate one at first. Still, as their relationship progresses, a tense atmosphere, similar to a psycho-thriller, arises gradually. *Skinned* is a body horror film about a Siamese twin woman who kills her counterpart, but is continuously threatened by her victim, whom she thought had killed. With its unexpected twist at the end, it's a film with plenty to watch, such as the high technique animation and exquisite material selection.

Takaaki Nomura

Jury Members



Arthur Binard



Hiroko Sebu



Shizuka Miyazaki

Winners

Category Award

Skinned



I was surprised at how a doll made out of cheap cloth could make me feel as if I were observing a live creature, or how a scene where an animal is skinned and blood boiled could feel real when it was portrayed by thread and cloth. I felt as if my emotions were being reconstructed. I could feel the necessity of having to create this film in the story and not only with technique itself. I think the film beholds a genuineness that transcends fiction. That's why I think leaving who survived and who was killed out of the two a mystery makes it possible for viewers to expand on the last scene.

Arthur Binard

Trying to explain everything with words or cramming blank space to receive approval from everyone results in a very dull film. However, it's true that many films require all sorts of explanations to be understood in and outside the film. Of course, the target audience and what the director wants to express will have an impact on the outcome. This film has a simple story that is easily understood by viewers, but does not feel over-explained. The balance between the techniques and the story was perfect. The way felt was used as a supporting medium was also splendid.

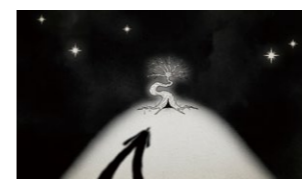
Hiroko Sebu

I appreciated the superb quality of the grotesqueness, such as the internal organs and the naked body, that only puppet animation could depict. I also thought the indecency of the skin's memory and rationality and the physiological irritation when things didn't go as planned were portrayed efficiently. The storyline was intriguing, and the contrast between the two protagonists in the beginning, when one wanted to board the ship but the other did not, metaphorically indicated whether they would be able to hold onto a loophole. Leaving the viewers to decide what the ship's theme is was impressive.

Shizuka Miyazaki

Jury's Personal Pick

Arthur Binard Award *Confessions of an English Ant-Eater*



Humorous and exciting words were precisely in time with the rhyme and syllables of the fixed verse form, and I thought the narration was polished. The story itself is like a lesson that comes up in folklore or a poem by Timothy Leary. Still, the interesting thing about this narration is that it doesn't guide the viewer in a dead-serious direction but to a surreal and fun place that intrigues imagination. With the works of Thomas De Quincey as a backdrop, this film is a piece of literature and, at the same time, a fun painting or picture book, as well as a film that does things that only animation can make possible. This is a film packed with charm distinctive of an independent film, where the music, voice, and story are joined effectively.

Arthur Binard

Hiroko Sebu Award *In the Mountains*



This film is like the quintessence of how exciting independent animation can be; it's like a major accident. I imagine having a solid film that makes the viewer think, "I don't know what it is, but I love it!" is an energy that any creator would want to have. Plus, indie films tend to enhance the creator's characteristics, and the creator's magma is projected attractively. If movies that have the same instantaneous force as the latest mobile content trends like TikTok travel freely between movie theaters, mobile phones, and personal computers, I am hoping that future movies will always be loved by people forever, too.

Hiroko Sebu

Shizuka Miyazaki Award *PRINCE IN A PASTRY SHOP*



During the screening panel for each film, we covered topics like, "Did the artist create the film with a movie theater in mind, or a museum in mind?" "What are the pros and cons of the theme, and what was the necessity of a certain method or cut?" When we focus on the content of such discussions, it's odd that a film about sixteen minutes of inane blabbering about what happiness is would win an award. However, I chose this film because I thought the waste of carefully creating a farce is what makes it the best type of entertainment.

Shizuka Miyazaki

Selection 1: 7 films / total screen time of 78 minutes. 2: 1 film / total screen time of 108 minutes

1-①
Salvia at Nine



Jang Nari
Korea / 7min

1-④
Precious



Paul Mas
France / 14min

1-⑦
The House of Loss



Jinkyu Jeon
Japan, Korea / 10min

1-②
All Those Sensations in My Belly



Marko Dješka
Croatia / 13min

1-⑤
I'm Late



Sawako Kabuki
France, Japan / 10min

2-①
Silver Bird and Rainbow Fish



Lei Lei
United States, Netherlands / 108min

1-③
Mom, What's up with the Dog?



Lola Lefevre
France / 7min

1-⑥
Holy Holocaust



Osi wald, Noa Berman-Herzberg
Israel / 17min

These films focus on the world's hottest topic today, social contact. Animation can appeal to a broad audience because it has the power to convey complex content through an uncomplicated approach. With the power of animation's plasticity and fantasy, familiar problems can reach deep into the viewer's heart. This year we especially had many films about women's issues. Koji Yamamura

About the category

A *Slice of Society* is a category that focuses on animation documentaries, a genre that is now considered a classic, and films that directly cover social issues.

Holy Holocaust is a story about two women whose friendship collapses because the dark back story about her friend being the grandchild of a Nazi commander comes to light. The main focus is on how the two women's relationship changes, but the historical issue about the holocaust lies there as well. *The House of Loss* portrays an old man who is trapped in a war that ended 60 years ago. Should people living in the present take on the past historical problems of a country? And if they must, how should they handle it? Each of these films raises such challenging questions.

We have also selected films that pressure the

society by focusing on the lives of an individual in this category. *Silver Bird and Rainbow Fish* portrays a simple personal family history story, but with various techniques and abstract visuals feeds the audience a side of social criticism as well. *Salvia at Nine* focuses on a young girl while simultaneously depicting the severity of the society surrounding her. Having said that, the film does not criticize society or try to conform the young girl to society. It raises the universal question surrounding maturity by focusing on the shame she feels about the social crime she commits. *Precious* carefully portrays a child's world's uniformity, slyness, and pureness by setting the view at a low angle, only showing children and never an adult's face. When the angle widens at the end, the question this film raises will most likely spread into the adult world, too.

The lineup not only includes films focusing on problems about society and history, but films that focus on the friction between the individual and society to deal with problems surrounding sexuality as well. *All Those Sensations in My Belly* and *Mom, What's up with the Dog?* are about the gap between an individual's sexuality and social norms. It's interesting how the endings are symmetrical. *I'm Late* deals with the theme of menstruation and pregnancy. It exposes the asymmetry between women and men but overcomes the difference between them in the end. These films teach us that animation can scoop up the ambiguity or matters that are difficult to understand from a particular position that are unquestionably a reality.

Takaaki Nomura

Jury Members



Kiki Sugino



Asako Fujioka

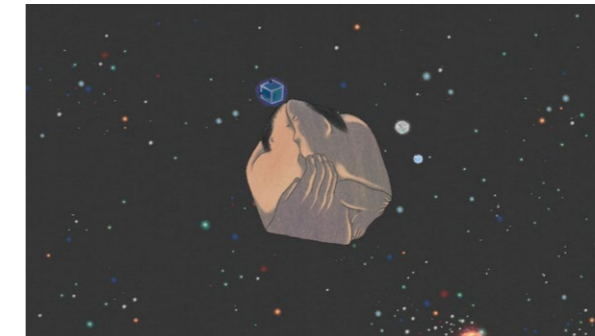


Honami Yano

Winners

Category Award

Salvia at Nine



A film that links a young girl's inconsolable emotions and loneliness sincerely. The artistry was seasoned, and the metaphorical expressions, such as the mirror, the way the girl fell like a domino, and the cube, were ambiguous and used effectively. The back shot in the last scene where the young girl gently gives her hidden candy to a friend felt like I was watching a live picture; it felt so real, and her emotions touched my heart. I was also astonished by the animation; things like dust were drawn meticulously. Kiki Sugino

I appreciated how this was not a film created in preestablished harmony and how the young girl's changing emotions and the technique portraying it coincided. Animation can switch between realistic shoplifting scenes and abstract expressions with cubes and mega-sized renditions in outer space. This shifting perspective magnificently expressed the range of how the young girl's emotions swayed. Such seamless visual styles can give the girl freedom, and it naturally makes the audience feel surprised at the end. Asako Fujioka

It was interesting how the viewer could sense, from expressions like dice and dominos, that the young female protagonist feels suppressed by her fate of having to live with sexual abuse. There was salvation in the scene where the young girl succeeds in stealing candy. The fact that she rebelled and was able to have her way and then share that win with a friend hit home for me. The metaphors and definitions aren't on a one-to-one basis but are connected in a complicated way, giving depth to the film. Honami Yano

Jury's Personal Pick

kiki sugino Award The House of Loss



I watched the film as my experiences overlapped with those of the protagonist. I also used to treat the Korean war as a simple historical event. Still, after I became an adult, my Korean grandmother told me about the war, which made me realize that there are individual episodes even in a massive battle. I also have experienced seeing faces when talking about war. That's why I felt great empathy in this film and the delicate process of forming faces for the faceless elderly people in the nursing home. The scene where the sound of fireworks triggers a trauma portrayed the cruel truth that something presumed beautiful by many can be a violent act to some people. It left a powerful impression on me. Kiki Sugino

Asako Fujioka Award All Those Sensations in My Belly



This film is very playful, both in terms of music and visuals. The story is centered around the theme of gender identity and is a self-narrative of the protagonist's turbulent life. I believe it also included the universal theme of how to come to terms with one's past. There was broad freedom of technique, such as the line drawing and colors changing with each scene, and the colors reversed in the nightclub scene. The stage control impossible in live films was wonderful. I think it's because animation can include various techniques without restriction, humor of this level can be included in a self-documentary even when dealing with serious problems. Asako Fujioka

Honami Yano Award Mom, What's up with the Dog?



I liked how the protagonist faced their sexual awakening without an insinuating attitude. The articulation is outstanding; the protagonist Gwen's sexual awakening starts with a sex scene between women, and she imitates a dog after seeing it have intercourse with a cauliflower. I think the film has a very liberal relationship with sexuality. When the dog faces castration, Gwen runs away from the house with the dog. However, when Gwen leaves the dog behind and runs away proudly, that's when we sense Gwen's presence in the deserted dog. Honami Yano

Selection

9 films / total screen time of 78 minutes



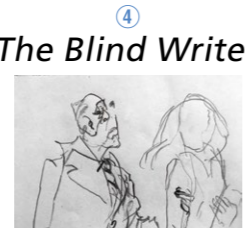
1
Regular
Nata Metlukh
United States / 5min



2
Backflip
Nikiita Diakur
Germany / 12min



3
3 geNARRATIONS
Paulina Ziolkowska
Poland / 8min



4
The Blind Writer
Georges Sifianos
Greece / 10min



5
My Father's Damn Camera
Milos Tomic
Slovenia / 6min



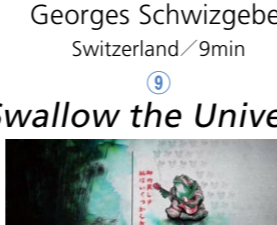
6
The Primitives
Genadzi Buto
Belarus / 10min



7
In the Big Yard Inside the Teeny-weeny Pocket
Yoko Yuki
Japan / 6min



8
Darwin's Notebook
Georges Schwizgebel
Switzerland / 9min



9
Swallow the Universe
Nieto
France / 12min

In this category, we can enjoy various experimental storytelling methods that pursue the future potential of animation, such as animation for animation, metafiction, and experiments with concepts and visuals. Both new animation creators and experienced creators, who have been creating animation for a long time, show us the pinnacle of their continued pursuit of what animation is. Koji Yamamura

About the category

Adventure in Storytelling is a category of films with unique storytelling methods made possible because of the articulation medium being animation.

For example, *The Primitives* is a film that tells a story without any conversation or characters, but with only simple visuals and sound. People do not appear on the screen; the lead roles are simple shapes. The sight of them sometimes cooperating, sometimes ousting each other, and sometimes getting lost in desire can be perceived as a caricature of modern society. *3 geNARRATIONS* portrays the conflict that three generations of women experience from being bound to a household. Instead of drawing the women with detailed facial expressions, their faces are smeared with color and have a flexible outline. This portrayal allows the predetermined roles forced upon them by a patriarchal system to stand out, not their individuality. *Darwin's Notebook* is about three women who were abducted from a colony and brought to the UK. They tell Charles Darwin about their life in the UK on a ship ride back to their hometown. By portraying Darwin, who granted a theoretical base to colonialism, the film also shows the failure of colonialism. It's safe to say that the

film maintains a sharp critical eye toward modern western society. The theme is no doubt important, but the storytelling specific to animation, using metamorphosis to shift scenes without many cuts and transitions, is also the highlight of the film. *Swallow the Universe* is based in Manchuria, and motifs like animals that speak odd Japanese that is clearly not their mother tongue imply that the film also has an eye on colony hang-ups. The captivating storytelling method using a unique narrative that uses text-to-speech software and scroll-like animation using a mixture of 2D and 3D stands out. *In the Big Yard Inside the Teeny-weeny Pocket* is a film based on a picture diary that the director herself kept. The busy-moving animation, the squeezed-out voice of the narration, and the chaotic music allow the viewer to enjoy the visual in its own right. *Regular* is a story about fonts and what goes on in their lives living in a graphic design world. The film is portrayed in an omnibus-like method with unpredictable events and surprising visuals. This category not only includes films that tell a story with animation, but also metafictional films that are self-referential on animation. *The Blind Writer* is a piece created without

vision. The film was drawn by touch, using a grid placed on paper as a clue. Because of this method, the shape and size of the same character vary depending on the frame. But even so, the people who watch this film can recognize the characters drawn in various forms as a sequence of the same subject. This film addresses the fundamental question of how the audience watching the movie acknowledges what is shown on the screen. Metafiction often boasts that it is a "creation," but *Backflip* goes over the border of creation and genuineness while remaining a metafictional work. The film is about an avatar of the writer, created in 3DCG (3D computer graphics), who practices doing a backflip. The photorealistic character and backdrop frequently display their twists and show rips as if to prove that they are a creation. The viewer will earnestly want to root for the avatar as they watch it practice. The practice that is nothing but mechanical attempts and a calculation begins to seem a reality. *My Father's Damn Camera* also transcends real-life and fiction. The film not only uses actual photo archives but shows that studying media and fiction leads to a mutual understanding between parent and child. Takaaki Nomura

Jury Members



Min Tanaka



Yuki Harada



Sarina Nihei

Winners

Category Award

Darwin's Notebook



While each era creates a certain speed in people's movements, this film makes the problem of such actions stand out by drawing homogenized images of the locals of a colony. In Japan, for example, peasants who couldn't form a line at the beginning of the Meiji era (1868 - 1912) learned how to fall in somewhere along the line as they were inducted into the army. I could sense how the director paid close attention to the motions of the locals and the actions of the soldiers while they abducted people. Technique-wise, I was thrilled by the overlap method used in scene transitions. Min Tanaka

While many films took a shot at new techniques but were toyed with instead, this film was able to sublime unique animation techniques into artistry. What really caught my eye was the repetition of the three main characters' bodies merging and separating because it emphasized the borderlines of characters A, B, and C ambiguously blending into each other. This technique made me feel the lingering presence of people that were now gone. Yuki Harada

The best work of Schwizgebel yet. The compositional design for each screen was incredible, the metamorphosis pleasing, and the theme was strong. I think it's wonderful that age does not matter when it comes to further growth. Sarina Nihei

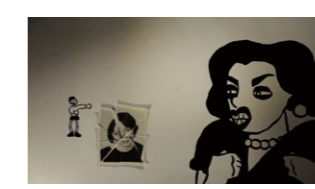
Jury's Personal Pick

Min Tanaka Award The Blind Writer



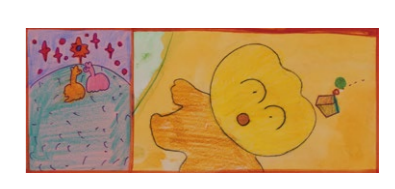
Many animations tend to color in human bodies, but when you see such a flawless body, you can't help but think it's that of a lifeless manga. However, the bodies in this film seemed genuine because of the transparent bodies drawn only by lines and the different faces shown by the many shared lines. A face changes by the minute, and I think people who can't show that naturally are unfortunate. But the characters in this film show various expressions carelessly, sometimes making them unrecognizable with drastically different faces layered on top. Having seen the energetic bodies itself was worthy of an award. The way that words couldn't accomplish their purpose in the dialogue sharply captured the present situation in language. In a modern day where we verbalize everything about the world that our perception captures, as if there's nothing that we can't comprehend, I think there's value in a method that sends language into an abyss. Min Tanaka

Yuki Harada Award My Father's Damn Camera



I chose this film because the balance between the subject and the technique was pleasing. The distinctive expression of the three layers characterizes this film. The top layer is an animation of the father and son, the middle layer is the actual world with physical photos, and the bottom layer reflects the past onto the images. The feeling that the viewer was traveling backward in time from the top to bottom layer synchronized with the story's content. Yuki Harada

Sarina Nihei Award In the Big Yard Inside the Teeny-weeny Pocket



As I myself continue to create animations, I feel joy, but I also feel pain. This film showed the artist's superb ability to draw this animation by hand and how much she enjoyed the process. I hope for the creator to continue creating animations in this manner. Sarina Nihei

Selection

6 film / total screen time of 99 minutes

①
Intermission



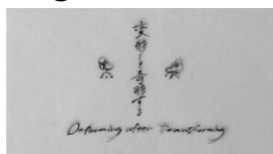
Réka Bucsi
Hungary / 4min

②
Promised Land



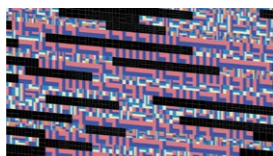
Andrea Pierr
Italy / 8min

③
Deforming after Transforming



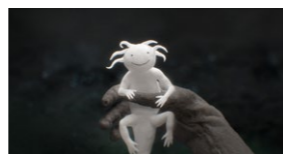
Fukumi Nakazawa
Japan / 8min

④
Clockwise



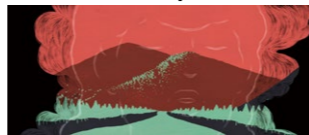
Toni Mitjanit
Spain / 3min

⑤
Zoon



Jonatan Schwenk
Germany / 4min

⑥
Archipel



Felix Dufuour-Laperriere
Canada / 72min

Films where each visual moment resonates poetically (Light and Shadow). Even if there are no sequences or developments in the storyline of the films in this selection, the viewer can experience light and ponder about them, as one does with fireworks.

Koji Yamamura

About the category

Visual Poetry is a program containing films attempting poetry in animation. The selection includes films that weave a poem by an animation's visual; not by the story or speech. For example, *Clockwise* and *Intermission* are films where geometrical graphics move along at a nice tempo and the pleasant visuals and rhythm mesmerize the audience without telling a story. Both films break down specific patterns and create visuals by multiplying them. The contrast between *Clockwise* using iconography generated from programming and *Intermission* using hand-written distorted lines is fascinating. *Zoon* is a film about a particular night in the woods centered around a school of radiant axolotl and woodsmen.

The unexpected storyline allows the viewer to focus on the beauty of each scene rather than the unilinear storyline.

While there are films that weave a poem with the beauty of the drawings, *Deforming after Transforming* creates a poem with its blank spaces. This film portrays human beings who have transformed into tools in an omnibus style. The humans that became tools are drawn in simple ink paint, allowing space for things that resemble specific tools like a sewing machine or undergarments to appear as something completely different. The ink paint pictures are drawn on thin Japanese *washi* paper and animated by layering each piece like stop motion. Because the lines

of the previous drawing can be seen in the margins of the graphic shown, it gives a unique poetic sentiment to the film.

Promised Land and *Archipel* are also films that utilize the blank space of abstract visuals and poetic narration to document specific locations and events. Especially *Archipel's* technique of mixing live archival footage with animation proves that what is believed to be an unshaken reality is actually fiction shaped by political and historical forces. The film teaches us that there is space for a different perspective and even room for revolution because it is, in fact, fiction.

Takaaki Nomura

Jury Members



Jung-Yeon Ma



Daito Manabe



Koji Yamamura

Winners

Category Award

Archipel



I appreciated how the film opened up new possibilities in expression by including both documentary natures and problems with animation in an essay film, which is a cross-disciplinary expression between art and film. For example, explaining the film by saying, "A true animated film," raises the question of what to animate means. Or the phrase "makes it true" questions where truth should be required. The flow of the film starting and ending with a sigh is very poetic, and I think it embodies both category titles, 光の詩(Poetry of Light) and Visual Poetry.

Jung-Yeon Ma

The mixture of animation and live video can often be seen in music videos and movies. But the method in this film differed from anything that I've seen that uses the same techniques, and I thought it was distinctive. For example, I haven't seen many styles where the footage was mixed up in the same way that music would sample other tracks. Plus, although it was a long presentation, I appreciated that the film was coherent while having a poetic touch.

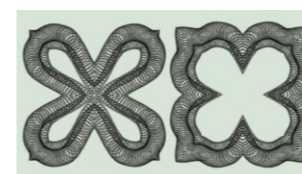
Daito Manabe

First of all, the film uses animation and live video as footage, and this new approach to creating visuals caught my eye. Secondly, although the film has a political idea in the basis, the way it was able to raise the theme to a poetical dimension is quite remarkable. To sum it up, the film is well worth the voluminous screen time of 72 minutes.

Koji Yamamura

Jury's Personal Pick

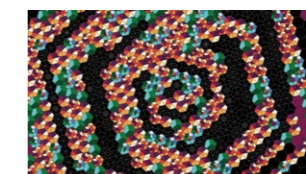
Jung-Yeon Ma Award Intermission



Watching this film made me recall the time I learned about Mondrian's cold abstract compared to Kandinsky's hot abstract, and how I was moved by the imperfect and human-like lines Mondrian drew when I actually saw a piece by him. Of course, we can create a simulation of imperfectness and human elements with modern technology. Even so, the handwritten and improvised uncalculated beauty of the lines in this film were very impressive. The synesthetic side was also interesting with the animations' visual elements and auditory elements of music. I even sensed a haptic texture when the screen expanded in the end.

Jung-Yeon Ma

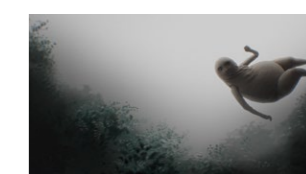
Daito Manabe Award Clockwise



A high-quality film crafted carefully from the beginning to end. Depending on the program, the film uses a technique to synchronize a variation of procedurally generated graphics with the music. I thought the rich variation was outstanding compared to other films that use the same type of technique. Artists that work with visual jockey-like art and generative art don't usually submit their films to film festivals, so I'm glad I could appreciate such art properly on this occasion.

Daito Manabe

Koji Yamamura Award Zoon



The unique technique of mixing the three-dimensional puppets' physical and live-action maneuvering and the two-dimensional drawings' stop motion maneuvering make the entire film appealing. The way the introduction, development, turn, and conclusion described the life cycle of a particular ecosystem was nicely done. This film is abstract and has a story, so I thought it was an odd presence in this category. But watching it during the selection made me think, maybe we can only grasp life abstractly. The last scene made me recall Novalis's words, "a striving of matter to become light," and I thought the film was poetic and beautiful in that way.

Koji Yamamura

Selection

6 film / total screen time of 68 minutes



1
Giuseppe
Isabelle Favez
Switzerland / 26min



2
Spinning
Tzu-Hsin Yang (Cindy Yang)
Taiwan / 5 min



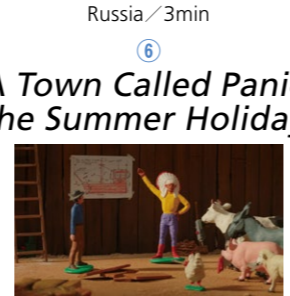
3
In Nature
Marcel Barelli
Switzerland / 5 min



4
**Miranda!
- El arte de enamorarte**
Dante Zaballa
Argentina / 3 min



5
**François Couperin.
The Alarm Clock**
Natalia Ryss
Russia / 3min



6
**A Town Called Panic:
The Summer Holidays**
Vincent Patar, Stéphane Aubier
Belgium, France / 26 min

This category includes films that allow viewers to have in-depth conversations across all generations about the content and not only questions like "Which film did you like?"

Koji Yamamura

About the category

For The Spark: Films for Children, we selected films that we wanted children to see. The lineup includes films that are a joy to watch but, at the same time, have space for the viewer to think, and it is a program perfect for any age. *Giuseppe* is by Isabelle Favez, who was a regular at the International Animation Festival Hiroshima. The story is about the adventures of a hedgehog, who wakes up mid-hibernation to enjoy the winter with its rabbit friend, without its parents knowing. Of course, the story is fascinating, but the many adorable details are also a must-see. *A Town Called Panic: The Summer Holidays* is the newest addition to the popular series that has

also been released in Japan. It's a slapstick comedy where totally unexpected events happen in rapid succession and is guaranteed for children and adults alike to split their sides laughing. *Spinning* tells a heartwarming story about the connection and cycle between generations by singing. It portrays that children becoming old and passing the baton to a new generation doesn't have to be sad in a bright and cheerful manner. *Miranda! - El arte de enamorarte* is a music video that illustrates the artist's unique perspective of the world in an adorable method with simple pictures. The category includes educational benefit

films as well. *In Nature* is a film focusing on homosexuality and presents the diversity in sexuality among animals in nature in a comical way. An unprecedented film for children, it most definitely will be one of the films to garner attention. *François Couperin. The Alarm Clock* is about geometrical shapes that take on various forms in rhythm with classical music. It has a musical education side to it and is both impressive as animation and a modern art piece. I believe it's the best teaching material for a child's artistic education.

Takaaki Nomura

Jury Members



Shiriagari Kotobuki



Yukiko Hiromatsu



Ryutaro Miyajima

Winners

Category Award

A Town Called Panic: The Summer Holidays



Whether the film was entertaining or not was crucial for me in choosing the winner. I always had this idea about stop-motion and clay animation that they seem to boast their quality as if to say, "Look at how smooth I can make movements." But this film is done carelessly, and that is what makes it fascinating. Humor is born from the gaps, like feet moving while stuck to a plank or the inconsistency of the character's sizes. I felt like a new world opened up for me. I'm sure that children who watch this film will thrive.

Shiriagari Kotobuki

A film with an absolutely high level of nonsense. I felt my sense of value being torn off by the large and small sizes and the non-existent hierarchy between humans and farm animals. It's interesting how the unbalance from mixing various textures can create a balance. I'm positive that children will enjoy this film. The only concern I had was that the winner is already a recognized artist with a long career, but I decided to choose a film that agrees with the film festival's theme: a film that everyone can enjoy. Especially because I think Films for Children should be a category open to the public. I ignored artists' careers and chose the award based simply on how entertaining it was.

Yukiko Hiromatsu

I worry that long movies will bore me, but this film had me hooked to its flavor from start till end. There were many things that surprised me as I watched it from a creator's point of view. For example, the scene where a big piano enters a small room. It's only shown for a split second, but the piano shrinks just a little bit to fit the size of the entrance, and it's all neatly shot using stop-motion. The cow's body can be seen twisting in the scene where it speeds up, and although it seems careless, it's amazing how everything is made without compromise. The atmosphere was also perfect. I often come across 3D animation where, for example, the dusty environment of a studio appears in the base flavor, which then determines the film's overall taste. But this film meticulously structured the atmosphere in each scene, making the flavor crystal clear. The excitement at the lakeside was clearly depicted in the lake scene, and I could feel the mountain cabin's atmosphere from everything in it.

Ryutaro Miyajima

Jury's Personal Pick

Shiriagari Kotobuki Award

Spinning



I liked that it was a young person's genuine point of view and not an old person's intrusive perspective of how wonderful it is for a family to stay together. Everything, including negative factors like clumsy technique and obscure images, makes you appreciate family and hope it will last. I think there's value in the fact that this type of expression was created by a young person.

Shiriagari Kotobuki

Yukiko Hiromatsu Award

Miranda! - El arte de enamorarte

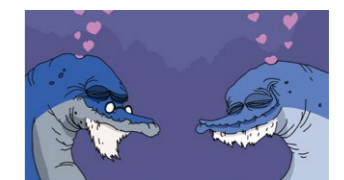


This film is a music video singing about love, but I was intrigued by how the rough and friendly drawings and the storyline developed in sync with the rhythm. The film uses a bold color scheme not fixated on inherent color, and the metamorphosis of the color surface without a borderline was a pleasure to watch. The story is centered around the male and female protagonists, but the supporting animals and the moon, stars, clouds, and trees moving lively in the background made it feel as if the whole screen were alive. I believe that this kind of excitement can only be found in animation.

Yukiko Hiromatsu

Ryutaro Miyajima Award

In Nature



I believe a film festival should be in sync with the times, so I chose the film that I thought shined the brightest in our current day. Should we believe the ecology of each animal submitted to us without checking the facts? I kept thinking that maybe something that applies in nature cannot immediately back up what justice is in the human world. But I think this is a wonderful film that allows us to enjoy the confusion of questioning the process of common sense.

Ryutaro Miyajima

Issui Shiken and Some Thoughts on Water

Koji Yamamura

We set "Water" as the main theme of the first Hiroshima Animation Season event which takes place in Hiroshima, a city built along many rivers. Water, with its fluidity and flexibility, makes a great expression tool in animation; but its transparent and reflective properties make it a challenging object to illustrate. Water is rich in potential as a subject, with a variety of qualities. "Issui Shiken (One water, four perspectives)" is a Buddhist view which Dogen and other Buddhist priests taught. It explains that what we view as water can be a crystal floor to the celestial beings, a residence to the fish, and a stream of fire to the hungry ghosts. Water is, therefore, in the eye of the beholder.

Water is essential for all life including humans, as 60-70% of the human body is water and it bridges the inside and the outside of our body. In the late 18th-century Western Literature, we saw the "emergence of meteorological self" which meant that the fluidity of water and uncertainty or changes in self-identity have a mutual influence on each other. Rain symbolizes something fleeting or unstable, and many of the Japanese *ukiyo-e* painters such as Hiroshige and Hokusai often added it in their works.

In the cinema that was invented in the late 19th-century, we see rains, fog, ocean, and rivers always being a strong indication of the characters' feelings. The emotional ups and downs were expressed in the form of water; for example, violent rain and waves suggested the intense feelings, and quiet rain and

gentle waves accompanied a peaceful emotion. In animation classics, the story and emotions coincide with the different phases of rain in *Kumo to Tulip (The Spider and the Tulip)* by Kenzo Masaoka, and the burning obsession is expressed as the swelling of the river waves in *Dojoji Temple* by Kihachiro Kawamoto.

The ancestors of the life on land once lived in the water. One supporting evidence of that idea is the similarity in the chemical compositions of living organisms and the seawater. We came from the ocean and evolved; thus, we are the "embryons desséchés (desiccated embryos)," as Erik Satie would put it. The ocean is maternal, as its water has a similar composition to the amniotic fluid of the womb. The edge of the shore is commonly seen in films as the line separating the past from the future.

In the Kojiki which tells of the Japanese mythology, the god Izanagi performs a purification ritual at Awakihara to purge the pollution after returning from the land of the dead. In Christianity, holy water is used in baptism and to cleanse individuals. It is also believed to provide protection against evil. The idea of water being the sacred object exists in both Western and Eastern cultures. Water purifies our hearts and nurtures life. Such life-nurturing water has taken many different shapes in the world of animation.

Having safe drinking water is very crucial to our healthy life. Contaminated water causes various troubles and may even

lead to fatal accidents. Water is a blessing and fundamental to our hygienic environment, but it can also spread contamination. In Fukushima, we still see no end to the issues concerning the radiation and water. All of us in Japan are fully aware of the power of the water and the damages that the tsunamis can bring. We have quite a few typhoons and earthquakes in Japan, which leads to a negative perception of water as a disastrous force. Our view on water is therefore ambivalent, as it brings both blessings and calamities.

Water is described as "clear and colorless." Clear water serves as a mirror to see our own reflection, and consequently links itself with the human existence. When water is no longer a mere material but becomes a medium, we see our own thoughts through it. In my own works *Aquatic* and *Mt. Head*, I used the reflection on the water as a motif to focus on our existential uncertainty, which came from my concern for self-awareness. The water surface acts as the boundary between the worlds and separates the reality from the fantasy. Karel Zeman attempted to illustrate clear water in his fascinating imagination of the underwater world and in the beauty that spreads from a single droplet in *Inspiration*.

Water is a great medium which fosters various beliefs, fantasies, and dreams.

Water also changes its form by the temperature, from liquid and solid to gas, and each form has different names. "Water" is just one of the forms it takes.

When it comes to Nobuhiro Aihara's animation, the water also resembles flames, and it is in the endless cycle of birth and demise.

Water can take yet another form, a colloid, where it is mixed with other microscopic particles and become mist or cloud. Many things around us are colloids, such as milk, cream, jelly, and colored glass. Colloids are found in all living organisms as well. It is also essential to the novelist and poet Kenji Miyazawa's views on physical material and the universe, as he applied the idea of colloids to the Buddhist view on physical materials. The milk that the boy in Maurice Sendak's *In the Night Kitchen* dives into is a colloid, and so is the fog that appears in Yuri Norstein's *Hedgehog in the Fog*. Through these colloids we get the feeling of floating in the mother's womb, a sense of contentment and security, and eroticism. Colloids can be a gentle friend in children's literature, animation, and childhood.

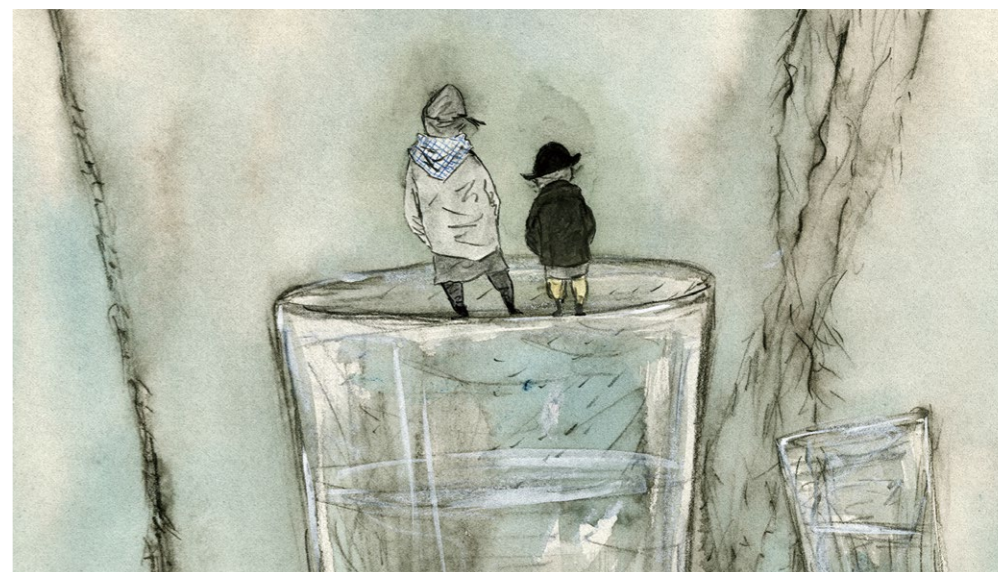
Water combines with other particles and becomes a colloid, and then it flows, transforms, and exists as something chaotic and unstable. Just like how animation essentially is, which is an organic sequence generated from still frames, water keeps its cycle of flow and discontinuity. Water becomes life itself and composes an indivisible space of the material and the spiritual.

At Hiroshima Animation Season 2022, we are sharing various animation films concerning water. *Issui Shiken*, I hope you will enjoy them all.



Koji Yamamura

Yamamura's short film *Mt. Head* (2002) was nominated for an Oscar in 2003 and awarded six grand prix, while many of his other films also won numerous awards. He was placed second among the "25 Best animated short films directors over the last 25 years." He is the only director who has been awarded the grand prix in all four major international animation festivals. He has also received the Kawakita Award, The Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize, and the Medal with Purple Ribbon.



Dozens of Norths by Koji Yamamura

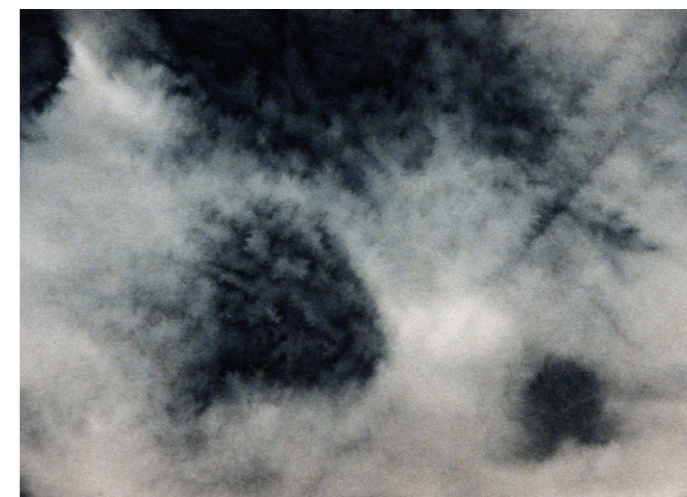


Left: *Datum Point* by Ryo Orihara



Bottom left: *Inspiration* by Karel Zeman

Bottom right: *Rain - Memory of Cloud. 1* by Nobuhiro Aihara



Relevant programs

HAS Classics

Inspiration, Invention for Destruction
by Karel Zeman

The Cowboy's Flute by Wei Te

Prince Nezha's Triumph Against Dragon King
by Shuchen Wang, Dingxian Yan, Jingda Xu

Song of the Sea by Tomm Moore

Nobuhiro Aihara and Koji Yamamura

Rhabdophis Tigrinus, Short Distance Runner, Red Diamant, Cloud Thread, Wind Erosion, Rain - Memory of Cloud. 1, Water Ring Karma 2
by Nobuhiro Aihara

Mt. Head, The Old Crocodile, Fig, Water Dream, Dreams into Drawing
by Koji Yamamura

Special Screening

Dozens of Norths by Koji Yamamura

The Unnameable Dance by Isshin Inudo

Water in Animation: Flow and Discontinuity

Aquatic by Koji Yamamura

Dragonfly by Nobuhiro Aihara

Datum Point by Ryo Orihara

Man On The Chair by Jeong Dahee

Baths by Tomek Ducki

Once there was a sea... by Joanna Kozuch

Water in Animation: Japanese Short Animation

Dojoji Temple by Kihachiro Kawamoto

Kumo to Tulip by Kenzo Masaoka

Two Grilled Fish by Yoji Kuri

Whale, The Phantom Ship by Noburo Ofuji

Chisana itsutsuno ohanashi, Mizu no Tane

by Tadanari Okamoto

Water in Animation: Japanese Feature Animation

Momotaro: Sacred Sailors by Mitsuyo Seo

Legend of the White Serpent

by Taiji Yabushita

The Little Prince and the Eight-Headed Dragon

by Yugo Serikawa

The Book of the Dead by Kihachiro Kawamoto

The Dynamism of Queer Animation

Honami Yano

What is "queer"? If I were to put it simply, it is a term collectively referring to the sexual minority groups while keeping the questioning stance on existing categorization. In this curatorial program, I collected "queer" animation films without specifically using that word and selected diverse and independent films created by individual animators.

I hosted a queer animation screening event for the first time in 2017, funded by the Tokyo University of the Arts' "Geidai Friends" grant program. This animation festival will be the second of such event in Japan, where multiple "queer" animation films are screened together. The slogan of this festival is, "Animation holds a mirror to the world." The films I selected are about sexuality and gender issues which are the essential part of human life. They show us the powerful minds of individuals, the inner worlds which mirror not only the animators themselves but also the audience like me (and you).

The current use of the word "queer" connotes the questioning of the existing normativity and categorization of gender and sexuality, but

the word was originally used to indicate "strange" or "weird." It was a derogatory term for homosexual individuals, a word to refer to "them." In the United States in the 1980s, the word "queer" resurfaced, but this time in the research field due to the HIV/AIDS epidemic. It was then re-adopted as a term to represent "us" with the sense of self-affirmation and became popular among those who questioned or did not fit into the heteronormativity or gender normativity. The word "queer" was thus turned around and regained as a self-representation term by those who had once been hurt by it, and the area where the "queer" can fully manifest their potentials is films (see reference). The "New Queer Cinema" coined by B. Ruby Rich in the 1990s refers to the movement in filmmaking that focused on queers. The emergence of animation documentary subgenre helped more queer animation films to be created by the independent animators, and today the queer animation has become a new stream flowing into the world of animation.

I create animation myself, but I also study the queer animation. There is a clear increase, both

qualitatively and quantitatively, in films on queers or gender issues in the recent years; and yet, their viewpoints are not yet connected to those of the researchers and critics, and what is represented in those films often go unnoticed. I study queer animation because I am eager to, with a mild sense of crisis, create an environment for proper discussions. The existing and yet-to-be-identified sexual minority groups as well as the women all over the world have been forced to live within certain social values and standards. The internalized stigma has oppressed even our own selves. Not only that, but many of the representations that strayed from the gender binarism must have been overlooked, and whose decisions were they? I feel the pressure that, in the world so powerfully presented to us in the animations and films, there shall be no room for such oversight.

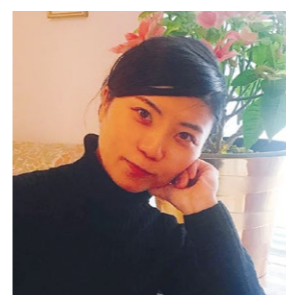
Upon celebrating the very first event of the new animation film festival in Hiroshima, the Hiroshima Animation Season, I took this curatorial program as an opportunity to invite in the dynamism of queer animation and build a foundation to start a new history in Japanese

animation.

Let's go back to the term once again. The word "queer (theory)" is not only about questioning the traditional values about gender and sexual minority groups. It also entails our resistance to violence, power, and misogyny, as well as our attention toward those who are concealed behind the word "diversity." When the "queer" takes the form of animation, we witness ourselves, our world, and their world. Last but not least, I would like to express my deep gratitude to the Hiroshima Animation Season for giving me this opportunity, the participating animators, and the two guests who will join me in the talks, Akiko Shimizu and Mizuki Kodama.

[References]

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Moriyama, N. *LGBT o Yomitoku: Queer Studies Nyumon* (240). Tokyo: Chikuma Shobo.



Honami Yano

Born on an island in the Seto Inland Sea and completed her studies at the Graduate School of Film and Media, Tokyo University of the Arts in 2017. Her latest film *A Bite of Bone* won the Grand Prize for Short Animation at the 45th edition of the Ottawa International Animation Festival and the New Face Award for Animation Division at the 25th edition of the Japan Media Arts Festival in 2022. She has been teaching part-time at the Joshibi University of Art and Design since 2022.



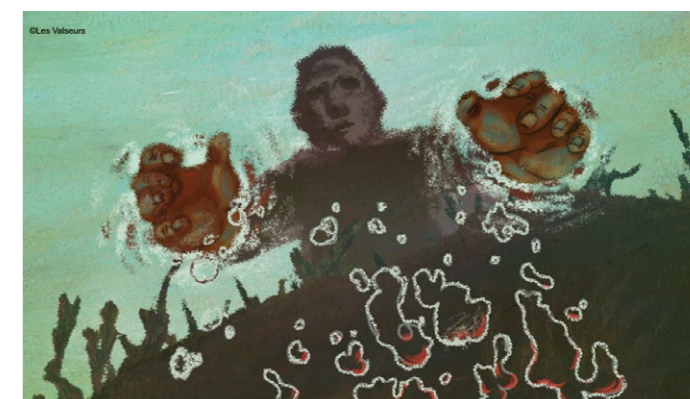
Les lèvres gercées by Fabien Corre, Kelsi Phung



Beneath The Surface by Yero Timi-Biu, Jessica Ashman



Between Us Two by Tan Wei Keong



Step Into the River by Weijia Ma

Special Programs

Gender Identity and Sexuality & Woman in Anima

Overview

In this curatorial program, we will introduce Japanese and overseas animation films about LGBTQA+, gender, or women, in the aim of sharing the independent and diverse minds and worlds out there. To help the audience understand better about and reach closer to those films, we will hold talks about gender, sexuality, and women. (Guests: Akiko Shimizu, Mizuki Kodama/Moderator for both sessions: Honami Yano)

Films

Gender Identity and Sexuality

To the closet (Au Placard)
by Vivien Forsans

A Short Film About Tegan & Sara
by Ann Marie Fleming

For the Best
by Youyang Yu

Les lèvres gercées
by Fabien Corre, Kelsi Phung

Shall We Talk?
by Ekaterina Mikheeva

Récit de soi
by Géraldine Charpentier-Basille

Adorable
by Cheng-Hsu Chung

I Like Girls
by Diane Obomsawin

Purpleboy
by Alexandre Siqueira

Are You Still Watching?
by Tali Polichtuk, Kitty Chrystal

Sometimes I Wish I Was On a Desert Island
by Eli Jean Tahchi

Inglorious Liaisons
by Violette Delvoe, Chloé Alliez

Between Us Two
by Tan Wei Keong

Woman in Anima

Persona
by Moon Sujin

Beneath The Surface
by Yero Timi-Biu, Jessica Ashman

Red Flower
by Yu Hsuan Liu

Silvering
by Eilidh Nicoll

You Are Overreacting
by Karina Paciorkowska

Girls Talk about Football
by Paola Sorrentino

A little too much
by Martina Scarpelli

Fourth Period Swimming Class
by Mayo Kobayashi

Air
by Clara Fernández

Real Boy
by Irena Jukić Pranjić

Step into the River
by Weijia Ma

STEAKHOUSE
by Špela Čadež

Slug Life
by Sophie Koko Gate

Japan Animation Association and Its History

Mirai Mizue, the fourth Chairman of the Japan Animation Association

What comes to your mind when you hear "Japanese animation"? Studio Ghibli's feature films are widely popular across the globe, and the director Masaaki Yuasa's latest works have received an enthusiastic welcome at the Annecy International Animation Film Festival every time.

However, there are more to the Japanese animation. Aside from the feature animation films or television series produced by the major studios, there are independent films created by individual animators. Yoji Kuri, an honorary member of the Japan Animation Association (JAA), founded the Three-People Animation group in the 1960s and started screening at the Sogetsu Kaikan in Tokyo. Their events had a tremendous impact and pushed the artists in other genres such as modern art and illustration to create animation films, making the Japanese independent animation more popular and active.

I myself started making animation films back in 2000s when I was studying graphic design at the Tama Art University. It was when Koji Yamamura became the first Japanese animator to win the Annecy Cristal for a Short Film with his latest film, *Mt. Head*. The film was also nominated for the Academy Award for Best Animated Short Film. Mr. Yamamura proved that an individual animator's work could still be appreciated around the world, and that's why the influence he gave to

the younger animators was so profound. Since then, more and more Japanese animators had their works screened at the international film festivals. In 2008, Kunio Kato won both the Annecy Cristal and the Academy Award for Best Animated Short Film with his short film, *The House of Small Cubes*.

In the 2010s, CALF, a label for the independent animation films, was co-founded by Kei Oyama, Atsushi Wada, Nobuaki Doi, and myself. We went around the four major international animation festivals and helped to promote the contemporary Japanese independent animation films. Mr. Wada became the first Japanese to win the Silver Bear for Best Short Film at the 2012 Berlin International Film Festival with his work, *The Great Rabbit*, showing that the Japanese independent animations were starting to be recognized not only at the animation festivals but also at the "Big Three" film festivals in their short film categories.

Students are doing quite fine, too. In 2010, the Graduate Department of Animation at Tokyo University of the Arts has been awarded the Best Animation School Award by the Animafest Zagreb and the Ottawa International Animation Festival. In 2013, it was the Department of Graphic Design at Tama Art University that received the same award in Ottawa. Since then, the undergraduate and graduate thesis projects from both universities have become

regulars at international film festivals such as the Annecy. Now in the 2020s, the contemporary Japanese independent animations are more active and vibrant than ever. Watching animations online became much easier and common, and we discover new talents every day as they release their works on social media with shared hashtags. They provide animations for music videos, advertisements, or TV programs, and their names go viral again on social media. The walls between individual animators and commercial studios gradually came down, and we now see them collaborate on television series and feature films.

Looking back on the last decade, we see an incredible increase in the number of Japanese animators who are awarded or nominated for major prizes such as grand prix, and travel overseas to attend the international festivals. I hope to see the future where each of those animators continue to produce new films. The Japanese independent animation is currently in the middle of dynamism for change. The creators I selected for this special program were born around 1980, studied animation at an art university, and began creating films in a private, digitalized environment. They made animation their career after graduation, kept telling their stories in their own individual ways, and now they are in full swing as experienced and acclaimed visual artists.

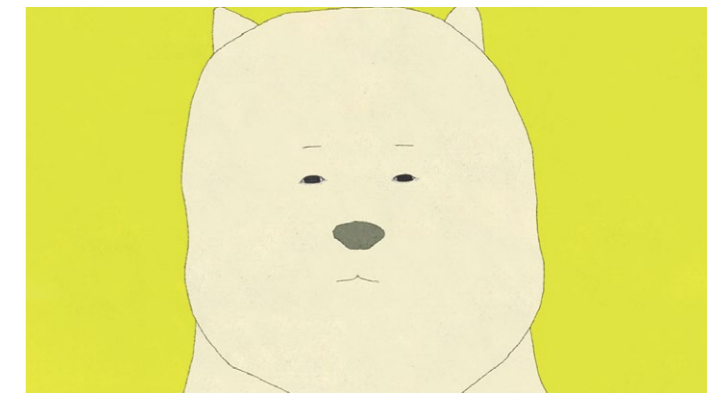
I also took a hint from this festival's theme which is "music," and selected many animated music videos. It is one subgenre that shows how diverse the contemporary Japanese animations can be. I hope you will enjoy these films that are strange and strong, but with a style that colorfully represents the creators.

Mirai Mizue

As an animator, he creates non-narrative images using cells or geometric graphics. His abstract animation is riveting and original, and it can be seen in a wide range of works including independent animation films and music videos. He is currently working on his first feature film *Mirai Mizue's Journey to the West* (tentative). He is the fourth Chairman of the Japan Animation Association since July 2022.



45R Official Site Animation 2019.9-2020.8 by Manabu Himeda



Top left: *Let's Love!* (performed by CHAI) by Mirai Mizue
Top right: *My Exercise [Short Film]* by Atsushi Wada
Left: *Howl At The Moon* (performed by Yorushika) by Ryu Kato



Special Program

The New Trend in Contemporary Japan 2
Japan Animation Association Presents
Dive into the Sea of
Japanese Independent Animation!

Overview

Japan Animation Association (JAA) was established in 1978 to promote animation culture, and our members come from different generations. For this program, we have selected the animators who were born around 1980 to show you how deep short animation films can be with their creators' minds strongly echoing in them.

Films

Let's Love! (performed by CHAI) by Mirai Mizue
Prayer X (performed by King Gnu) by Ryoji Yamada
RainMan (performed by Androp) by Decovocal
Estrange by Kazuki Sekiguchi
RED TABLE by Hakhyun Kim
Tarareba (performed by amazarashi) by Yutaro Kubo
Paprika (performed by Kenshi Yonezu) by Ryu Kato

Howl At The Moon (performed by Yorushika) by Ryu Kato
45R Official Site Animation 2019.9-2020.8 by Manabu Himeda
While the Crow Weeps alone (performed by BONZIE) by Miyo Sato
Fake! Fake! (performed by A Crow Is White) by Wataru Uekusa
Visitor at Dusk (Village with Garappa-don) by Arisa Wakami

himawari (performed by Mr. Children) by Toshiaki Hanzaki
RouRou by Sakurako Nagano
Southpaw (performed by Kuricorder Quartet) by Sawako Kabuki
My Exercise [Short Film] by Atsushi Wada
one day by Moe Koyano

Visual Music

Hiromichi Hosoma

Figuring out how music and animation affect each other is not an easy task. For instance, when music and movements are in perfect synch, we automatically assume that “the picture is moving to the music.” But is it always the case? Is it really the picture that’s moving to the music, or is it the music that’s playing to match the movements of the picture? And when we say “movements” of the picture, is it the whole shape or a person that’s moving or is it just a part of them such as their limbs moving? Or, could it be the camera that’s jumping instead?

Throughout the history of animation, there have been many different expressions that make us wonder how the music and the visuals affect each other. We will call it the “visual music” here. It’s not “visualized” but “visual” music, because we cannot readily tell whether it’s the music or the visuals that comes first.

Let’s start with the works of Oskar Fischinger who released many “studies” upon the appearance of talkies. His *Studie No. 7* uses “Hungarian Dance No. 5” by Johannes Brahms. Since the music existed before he created the animation, the audience would assume that it’s the picture that’s moving to the music and sensibly conclude that there must be an off-screen orchestra that’s playing the music. For us living in this modern era, there is nothing strange about the music being

played by off-screen instruments. This is because older forms of performing art such as play, opera, and ballet have live musicians separate from the performers on stage. The cinema adopted the same system, so, since the time when musicians played the music to accompany silent films, the audience have been accustomed to separating what is going on in the film and the music that’s played to it.

Going back to the movements in the *Studie No. 7*. Watching how Fischinger’s abstract shapes move along with the music, there seems to be no rule about which or how many sounds correspond to which shapes. The way he drew those shapes feels as if he intended to put every sound our ears catch into animation. He seems to have enjoyed the creative freedom given especially to the pioneer in the field, and that’s why his animation shows a sort of liveliness that is absent in those that came after him.

The animators after Fischinger more or less tried to structuralize some of the things he did more clearly. Take a listen to the types of instruments and their sounds, or which one is carrying the melody in their animation. When we catch a consistent line of sound in music, we try to guess who is in charge of that sound, in other words, “what is making that sound.” If we assign a certain animation character to a particular sound, a change in sounds means a change in the appearing characters. Therefore,

when different lines of melody appear and disappear, the assigned characters also appear and disappear. Mary Ellen Bute’s *Polka Graph* is considered to be following in the footsteps of Oskar Fischinger and his abstract animation; but *Polka Graph* is interesting because it shows how the sound is evoking the characters more clearly than Fischinger did.

While *Polka Graph* primarily generates characters from the lead melody and counter melody, Chris Hinton’s *cNote* visualizes the vibration coming from an improvised music. The fragments of sound generate lines and shapes, and they in turn generate more lines and shapes. What these lines and shapes represent as characters is not a graceful melody but a vibrating source that’s generating the sound. These characters are visualizing the vibration, just like an oscillograph.

On one hand there is an animation that keeps switching the characters to correspond to the music; and on the other hand, there is one that keeps the same character but changes its movement and placement to match the music. It is the kind that makes us wonder, “What is it that’s dancing?”

Norman McLaren’s *Canon* shows a kind of dance with music and matching movements. What makes it so superb is the way it gradually reveals how one movement is linked to another to create a single sequence. This is exactly the kind of fun that we experience when we listen to a *canon* and slowly discover how a single melodic line intertwines with more lines.

I find the movements of the

dice at the beginning of *Canon* quite charming. Those dice do not move in uniform motion, but instead they move in a rhythm that resembles human motion: quicker when picking itself up and slower when putting itself down. This makes each of the dice looks like individual characters.

René Jodoin’s *Notes on a Triangle* effectively uses the similar human-like motion and shows us the structure of a certain shape more clearly. Staring at the movements of the multiple triangles, it starts to feel as if the 60-, 120-, and 240-degree angles are choreographic cues. This must be because these triangles are moving with grace combining quicker and slower motions instead of uniform motion, just as the dice in McLaren’s *Canon* do.

In animation, we are used to seeing a still character or a still picture being animated without changing its identity or the world it contains. However, in recent years, we are seeing animations that shake up such premises. Andreas Hykade’s *Love & Theft* shows widely known animation characters morphing into one another, and your initial reaction may be, “Uh-oh, are we seeing copyright infringement?” Surprisingly enough, if you check it frame by frame, not a single frame shows anything resembling those famous characters. It seems that, when multiple frames are played in a sequence, we see not only a movement but also a known character by mentally editing the traits we pick up from the sequence. *Love & Theft* is revolutionary in a sense

that it proves how we actively make up and recognize certain characters within movements. Recently on social media, we see fans buzzing about *sakuga houkai* in anime, a phenomenon where characters are drawn so badly that they look nothing like themselves. This may actually be a proof that our character recognition is not based solely on a single still image.

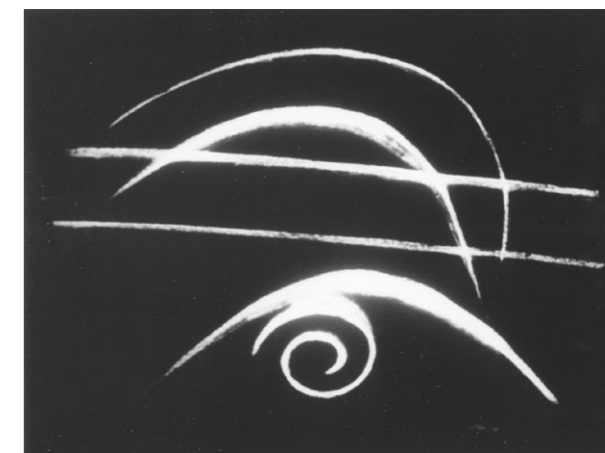
Hykade’s *Love & Theft* is characterized by having no defining moment or a frame. Then there is Georges Schwizgebel, who has created for many years such remarkable animations that spark the memories of the audience. Like his other works, *Jeu* uses still images as a starting point; but instead of just animating them, it uses the textures and details of the still images as yet another starting point to take us to a whole different world. Schwizgebel is completely opposite from Hykade in terms of using still images as a starting point; however, by turning those still images into a connection to a different world, Schwizgebel’s *Jeu* is also showing no defining moment.

“What is making the sound?” and “Which one is dancing?” Animation is telling us that answers to these questions are now in the viewer’s recognition. To what kind of movement do we tend to link a sound? In what sort of movement are we likely to see a dancer? Animation is now shaking the very ground of our recognition, instead of letting us simply see a picture of sound-making or dancing objects. If you go back to Fischinger’s films after having experienced the “visual music” in

this special feature program, you will begin to see that the shapes in his films are not just dancing happily to the tune but are shaking our recognition as they disperse into different melodies and shapes. Learning the history of animation therefore leads to updating our understanding of the old works.

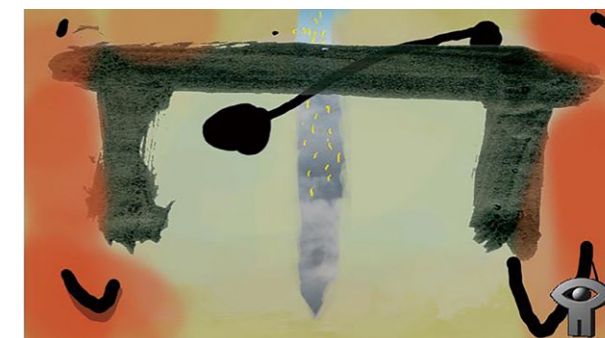
Hiromichi Hosoma

A behavioral scientist born in 1960. Currently teaches at the Faculty of Letters, Arts and Sciences at Waseda University as a professor. His publications include: *Asakusa Junikai – To no Nagame to Kindai no Manazashi (Asakusa Twelve-stories – The view from the tower and the modern perspectives)*; *E-hagaki no Jidai (The Era of Postcards)*; *Futatsu no “Kono Sekai no Katasumi ni” – Manga, animeshon no koe to dousha (The Two “In This Corner of the World” - The voices and movements in manga and animation)*, Seidosha; *Kyou no “Amachan” kara (From Today’s “Amachan”)*, *Idaten-banashi (Idaten Stories)*, Kawade Shobo Shinsha; *Mikki wa Naze Kuchibue o Fukunoka – Animeshon no Hyougen-shi (Why Does Mickey Mouse Whistle? – The history of expressions in animation)*, Shincho Sensho; *Uta no Shikumi (The Structure of Songs)*, Pia; *Kaigo suru Karada (Bodies that Care For Others)*, Igaku-Shoin; and more. He also has many contributing articles on animation and manga.



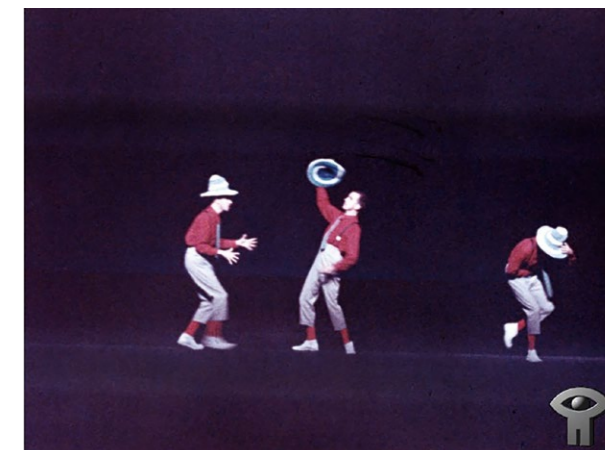
Studie No. 7 by Oskar Fischinger

© Center for Visual Music



cNote by Chris Hinton

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Canon by Norman McLaren

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Special Programs

Visual Music

Overview

Since the silent film era, many animators have added rhythms and accents to object movements, thereby building a new visual-audio relationship between the motion and the sound, which is different from the simpler form of dance and its accompanying music. In this lecture, we will pick up such “visual music” films, dig deeper into their worlds, and rediscover the pleasure of animation.

Films

- Studie No. 7*
by Oskar Fischinger
- Polka Graph*
by Mary Ellen Bute
- Mandala*
by Jordan Belson
- Canon*
by Norman McLaren

- Notes on a Triangle*
by René Jodoin
- Street Musique*
by Ryan Larkin
- Tango*
by Zbigniew Rybczynski
- Stille Nacht 3 Tales From The Vienna Woods*
by Brothers Quay

- cNote*
by Chris Hinton
- Jeu*
by Georges Schwizgebel
- Love & Theft*
by Andreas Hykade

In the Flow Jung-Yeon Ma

In the Flow is an exhibition imagining the scenery of image culture flowing between contemporary art and animation, inspired by water, the essential condition for survival. The title is borrowed from Boris Groys's *In the Flow* (Verso Books, 2016), a critique on the changes in the relation between contemporary art and time fluidity and the fluidity of production, circulation, appreciation, documentation in works of art, caused by digital technology.

It is said that life on the earth first appeared in the sea about 3.8 billion years ago, then moved up to the land about 400 million years ago. They are believed to have evolved on the principle of 'survival of the fittest'; where those suited to the conditions for survival are more likely to stay alive and produce offspring. *Evolved Virtual Creatures* (1994) is a computer animation describing an ecosystem that appeared in the simulation developed by Karl Sims (USA, 1962-). Creatures born from the combination of virtual genetic information to decide shapes and movements, swim in the water, walk and jump on the land affected by gravity, or compete with one another for the symbol of food. Instead of designing each creature, Sims created the environment and conditions for it to be born and live in. What

one can see from the video is not a pre-established harmonious pseudo-nature, but the variety in strategies of survival beyond the artist's expectation.

Pink dolphin is another name of amazon river dolphin living in freshwater, blocked from the sea by crustal movement about 3 million years ago. Ji Hye Yeom (Korea, 1982-)'s *A Night with a Pink Dolphin* is a work based on the artist's personal encounter with a pink dolphin in Brazil. Among local people, there is a folklore saying if a virgin swims in the amazon river, she will be pregnant with a child of a pink dolphin transformed into a man. Pink dolphin has been a creature between reality and myth. The relationship between nature and humans, however, has drastically changed because of colonialism and the logic of capitalism and pink dolphins are now classified as vulnerable species facing the crisis of extinction. Yeom's work merging her own footage taken in Brazil and 3DCG animation with found footage purchased or downloaded from the Internet, can be understood as an environment where pink dolphins as a representation stay alive and survive.

On two screens in mostly white and blue, images liberated from colors and perspectives are multi-layered, floating and

flowing away. In the scenery where the foreground cannot be distinguished from the background, the sky, the sea and the land melt into one another and the border between nature and humans is blurred. Combined with sounds, these infra-thin images without weight and thickness oscillate between abstractness and concreteness. *Difference Between* (2014) is a dual channel video installation composed of sounds and images recorded by Takao Minami (Japan, 1976-) in the Malay Peninsula. Aspects of today's visual culture are reflected in this unfamiliar scenery of the work, where one is questioned how to animate image sources.

The Critical Dictionary of Southeast Asia (2017-, <https://cdosea.org/>) is an ongoing long-term project by Ho Tzu Nyen (Singapore, 1976-). Through an online platform with an algorithmic editing system showing a new combination of text, music, photography, video every time, Ho questions a single framework referring to this heterogeneous region consisting of various ethnic groups, languages, religions and histories. *H for Humidity* (2022-), the latest entry in the dictionary, is originally interactive VR work in which the audience drifts to different time and space following the route of

water in solid, liquid and gas form. In this exhibition, the work is introduced as a form of landscape painting based on multiple scenes of the virtual travel selected by the artist. In the era of pandemic, what is the implication of imagining the sensation of being a part of the grand circulation of water flowing inside and outside of our bodies?

Jung-Yeon Ma

Born in Seoul in 1980. Completed her PhD. study at the Graduate School of Film and New Media at Tokyo University of the Arts. Her publications include *A Critical History of Media Art in Japan* (Artes Publishing, 2014); *Seiko Mikami: A Critical Reader* (NTT Publishing, 2019; co-editor); *Exhibition Spaces Emitting Light and Sound: Contemporary Art and Image Media* (2019); *The Operating Method of a Panoramic Imagination* (2020); *Paik-Abe Correspondence* (Nam June Paik Art Center, 2018; co-translator); *Reflective Notes (Recent Writings) by Koki Tanaka* (Art Sonje Center & Bijutsu Shuppan-sha, 2020-21; co-translator); and more. She is currently an associate professor at the Department of Film and Media Studies at Kansai University and a guest curator at the National Museum of Art, Osaka.

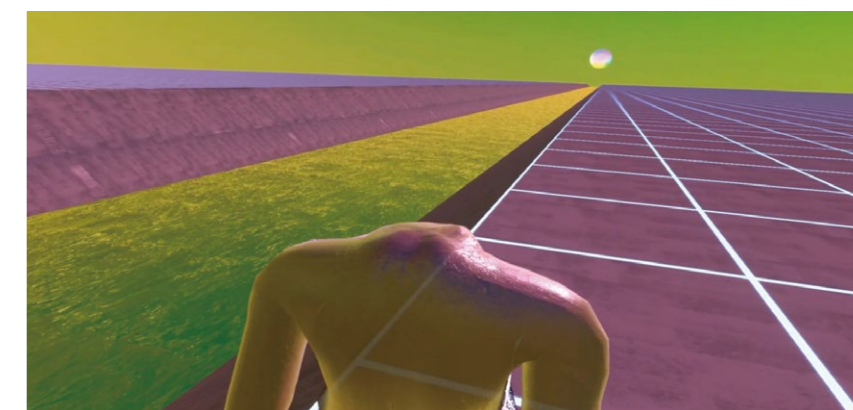
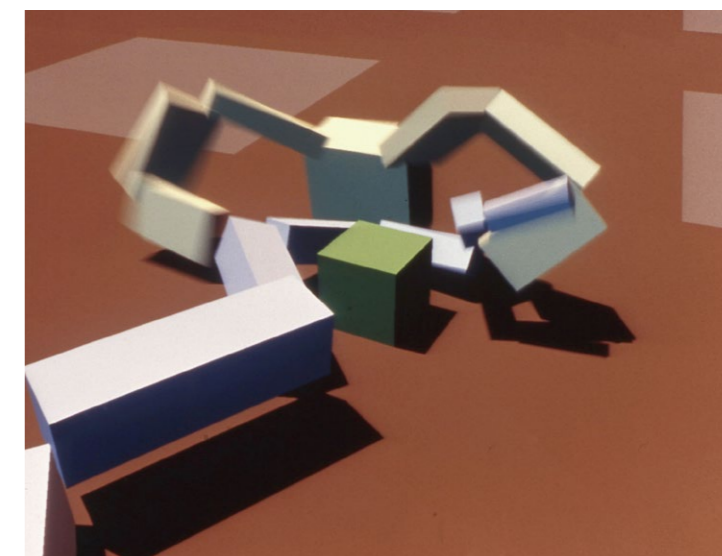


Right:
Evolved Virtual Creatures
by Karl Sims, 1994
Image courtesy of the artist

Center right:
H for Humidity
by Ho Tzu Nyen, 2022-Present
Image courtesy of the artist and Kiang Malingue

Bottom left:
Difference Between
by Takao Minami, 2014
Image courtesy of the artist and Ota Fine Arts

Bottom right:
A Night with a Pink Dolphin
by Ji Hye Yeom, 2015
Image courtesy of the artist



Special Program

In the Flow

Overview

This is an exhibition to take our imagination to the sceneries that flow between the contemporary art and animation, from the perspective of water as an essential condition for survival.

Exhibits

Evolved Virtual Creatures
Karl Sims

H for Humidity
Ho Tzu Nyen

Difference Between
Takao Minami

A Night with a Pink Dolphin
Ji Hye Yeom

How Animation Has Achieved the Expression of the Water

Shunji Gondo

How has animation been able to visualize something so transparent and unstable as water? In this lecture, I will show how each of the different techniques to express water has evolved and clarify the characteristics of each approach.

We will first look at the traditional cel animation and verify how it used lines (and colors) to express the "waves" which has particularly complex forms and movements among all of the water-related natural phenomena.

With the exception of *The Sinking of the Lusitania* (1918) by Winsor McCay, waves were symbolized by simple lines in the earliest days of animation; then in the 1930s, waves quickly began to take on a more realistic appearance in the Walt Disney Studio films. Many would agree that Disney's wave-drawing technique reached its pinnacle with *Pinocchio* (1940) and *Fantasia* (1940). It was the effects animators who specialized in natural phenomena (water, fire, smoke, etc.) instead of the characters that made such level of perfection possible, as well as the studio system which integrated outstanding techniques in drawing, coloring, and filming departments.

In Japan, notable wave expressions can be found in the earlier Toei feature films, which were primarily created by two animators, Yasuo Otsuka and Yoichi Kotabe. In

Otsuka's *Arabian Nights: The Adventures of Sinbad* (1962) and Kotabe's *Little Norse Prince Valiant* (1968), we can see their effort to express waves more realistically as did the Disney Studio. Contrastingly, in his other works, *Little Prince and the Eight Headed Dragon* (1963) and *Animal Treasure Island* (1971), Kotabe established a fresh take on the expression of waves in a more stylized form.

The tendency toward stylization is one distinction of "limited animation" which became huge in the 1950s and the 60s. Such tendency was pushed to its limits in *The Substitute* (1960) by Dušan Vukotić, which represents the Zagreb School of Animated Film in Croatia.

On the other hand, for stop-motion animation in which physical objects such as dolls and clay are manipulated and captured one frame at a time, the first concern is what material to use to express water. It is practically impossible to move water in small increments, so we need to come up with a substitute. Which material to use as a substitute is crucial, as it directly affects the controllability of the object's movements. This is the major difference from cel animation which, however challenging it may be, can visualize any images and movements on a sheet.

If we look at films created by the pioneer puppet filmmaker

Władysław Starewicz, Jiří Trnka from the golden age of Czech puppet animation, Karel Zeman, or other later creators, we notice that there is no linear "evolution" of expressions which we see in cel animation. Some use viscous substances such as glycerin to imitate the water movements, while others use cellophane or glass to express the transparency of the water. The materials and the expression techniques vary among the creators and change between the films.

In puppet animation, expression of waves often do not aim for reality, but it is established in their own stylized ways. Such stylization allowed for a sort of "make-believe" water in Vadim Kurchevskiy's *My Green Crocodile* (1966) and a bold attempt to borrow the theatrical expression of water in Barry JC Purves' *Screenplay* (1992).

In the lecture, I will also touch on some clay animation films such as *The Adventures of Prince Achmed* (1926) by Lotte Reiniger and *The Lady and the Cellist* by Jean-François Laguionie.

The expression of water in animation has a history of trial and error under many difficult conditions, and that in turn makes the characteristics of

each expression technique and creator's personality so visible.

[References]

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 Thomas, F. & Johnston, O. (2002). *The Illusion of Life: Disney Animation* (Japanese translation by Studio Ghibli). Tokyo: Tokuma Shoten.

Shunji Gondo

Researcher on animation. He specializes in the history of animation in Europe and the United States. Associate Professor, Department of Animation Studies, Faculty of Arts, Tokyo Polytechnic University. His publications include *Euro Animation: Deep Fantasy in Light and Shadow* (co-edited, Film Art, 2002), *Of Mice and Magic: A History of American Animated Cartoons* (Supervising translator, Raku Kosha, 2010). His academic papers include "French Animation and the 'French Touch'", (in *Culture of Japanese-French Animation*, Suisei-sha, 2006)



Lecture

How Animation Has Achieved the Expression of the Water

Overview

We will look at the expression of water in animation and how it has evolved in terms of techniques and materials. Our primary focus will be on how the effect animation techniques for "waves" have developed in cel animation, as well as what materials have been used to express water in puppet and clay animations.

In the Hiroshima Animation Season 2022, we attempted to combine animations and Japanese language education. Now that the revision of the new Courses of Study for schools allows the use of images and videos as teaching materials on top of literal texts, it is possible to further enhance students' language skills in writing reviews by introducing animated films in the class.

We took the process of deciding on course materials, teaching plans, and worksheet creation through discussions by experts in both fields of Japanese language education and animations together with teachers on the front line. As a result, suitable teaching materials were ready for a deep understanding of animations while conforming to the Courses of Study. The worksheets focus on the

process of "how to make language out of something as non-verbal as images." By setting four perspectives for analyzing the images, their specific design would allow students to have rich and productive discussions within the limited class hours. We also prepared example reviews by experts for each of the four elements. Compared with them, the students would be able to deepen their reading.

Program

(Teaching materials)

Subject animated film:
The Restaurant of Many Orders
 (Directed by Tadanari Okamoto, 1991)

Teaching plans and worksheets:
 Fukiko Kaneda

Supervisor:
 Kaori Okuizumi

Panel members:
 Kaori Okuizumi, Fukiko Kaneda, Kazuo Doi, Nobuaki Doi, Daisuke Tanaka, Takaaki Nomura

With thanks to
 Kazuki Tanigashira, REM Japanese Language Group

(Example reviews by)
 Daisuke Tanaka, Yutaka Tsukada, Nobuaki Doi, Takaaki Nomura, Yuko Miyamoto, Koji Yamamura

(Implementation)
 Classes were held from the end of June to the beginning of July.
Held at:
 Hijiyama Girls' Junior High School, 3rd grade, Sakura and Fuji classes (Teacher: Kazuo Doi)

Support for watching online:
 Nekojarashi Inc.

Supported by:
 Masako Kudo (Child Film Co., Ltd.), Yasushi Yamashita (WOWOW Plus Inc.)



- The course took place over four periods.
- 1st period: View the film and write the first review;
 - 2nd period: Analyze the film and write reviews in four separate groups: "images," "sound," "characters," and "story (comparison with the original novel)."
 - 3rd period: Read other students' reviews and write another review.
 - 4th period: Finalize the review, and compare it with professionally written ones. Retrospectives.

※This program is supported by a research grant from Hijiyama University.

4. 閉じられる物語の目録から、新たな視点で読み直してみよう。	山崎軒	森			
				鳴っている音	
				台詞	
				それが生み出す効果	

アニメーションの批評文を書く
 「フル」の音・言葉・動きをみる
 1. 作品の音から、どのような印象を覚えましたか？ また、その印象はどこから生まれてきたか？ 前後見ているアニメや映画と比べながら書いてみましょう。
 2. 森と山崎軒では、どのような音や台詞・登場人物たちに関心しているか？ ありましたか？ なかった場合はどう感じましたか？ それによりどのような効果が生み出されていますか？
 3. 森と山崎軒では、どのような音や台詞・登場人物たちに関心していないか？ ありましたか？ それによりどのような効果が生み出されていますか？

Worksheet examples used in the class

The Restaurant of Many Orders (1991-19min)



〈Focus on Images①〉 Editing and Layout Manipulate the Meaning of the Narrative

Yutaka Tsukada

Why can we read the story's meaning and the characters' emotions from images? That is because the filmmakers put their intentions into every cut; They edit to connect scenes or arrange the layout of the objects in a scene. Furthermore, in the case of animation, unlike live-action video, unexpected objects do not appear in the background, making it easier to achieve the desired effect in editing and layout. Film director Hideaki Anno has also pointed out the importance of controlling the amount of information in a scene for animation based on these characteristics^{※1}.

The Restaurant of Many Orders also made various innovations in its editing and layout. First, at the film's beginning, we see a performance that explains the story's setting. A series of scenes in which the gentlemen drive down an animal trail and then proceed on foot deep into the mountains will make the audience understand that the film is set in a remote mountainous area. The story slowly begins filled with a strange atmosphere, which is made clear by a cut to a bird's-eye view of the mountain. In this scene, the mountain gradually becomes shrouded in fog, suggesting a series of strange events, such as the death of the hounds and the strong winds, are now covering the entire story.

Then, the gentlemen who wander into the Wildcat

Restaurant are at the mercy of the unrealistic space inside the building. It is clear that multiple vanishing points are placed in the scene of the room behind the door with the sign, "Please make your hair tidy and remove mud from your shoes here." The scene, which is unnaturally divided in the center, gives the audience the impression that the previous normality has changed completely. After such a peculiar layout, the attitude of accepting the story is further complicated by the notice, "Please do not bring in guns and bullets." The gentlemen have seen this notice before, but here they go on with their guns, oblivious to it. It creates an imbalance between the characters' knowledge and the audience's, and we no longer experience the story from the same perspective as the characters. Still, we watch with tension as we wonder what will happen to the characters who have done something contrary to the directions. The editing that injects cuts with such overtones functions as something that transforms the meaning of the images that follow.

In this way, *The Restaurant of Many Orders* sustains suspense^{※2} as it gives "orders" to the gentlemen one after another. Toward the film's end, they finally realize that Wildcat Restaurant is a cannibal restaurant that catches and cooks people who wander in. Wildcats, dressed as a cook and dancers, attack the hunters, who

look on in horror. Despite the audience's interest, the battles between the two sides are not depicted in the film. The table turns over while they wrestle and covers the screen with a black tint, which dominates the screen for a few seconds. This darkening of the screen allows the audience to imagine the absolute terror of the scene by not depicting it as a concrete image as they expect. This all-black screen with no layout functions in the story because of the solidity of the worldview accumulated through the editing process up to that point, which is why editing and layout are critical theatrical tools for animation.

^{※1} "Anno Hideaki's Animation Style", Yuichiro Oguro, Interviews with Anime Creators: People most in the know about Anime 2001-2002, Kodansha, 2011, p. 317.

^{※2} Film director Alfred Hitchcock defined "surprise" as the explosion of a bomb that neither the characters in the play nor the audience knows. Then "suspense" is the explosion of a bomb that the characters do not know but the audience does; alternatively, it is the tension that the audience will experience until the bomb explodes. For more information, see the following documents. Tetsuya Miura, History of the Suspense Film, Misuzu Shobo, 2012, pp. 176-177.

explode, and the film depicts the contrast between artifice and nature once again. Then, they go up a staircase here and down there, discovering an underground canal, then up again and back to the corridor, repeating the up and down motion. The up and down represent the positioning of reality and illusion, wandering between them, giving the impression of a labyrinth so that nobody knows where the two are in the building. Finally, they emerge at the end, in an ample space under a limestone cave with a spiral corridor, where cats attack them. That is the place that feels to be the most expansive space in the film. Thus, the twisting of reality begins as they start down the hill, and the underground space at the bottom is the most spacious and illusory. It is like a reverse perspective that becomes wider and larger the deeper it goes. The film *The Restaurant of Many Orders* depicts the change from reality to a world of illusion through spatial depiction using an up-and-down movement and wide and narrow spaces to show the expansion of men's desires and their fall.

〈Focus on Images②〉 Depiction of Space in the Film, The Restaurant of Many Orders

Koji Yamamura

In the animated short film *The Restaurant of Many Orders*, edited by Kihachiro Kawamoto and written and directed by Tadanari Okamoto, there is no spoken language such as narration or dialogue. Only visuals such as images, text in visual signs, and the final captions are intended to reveal the story.

A characteristic of the movement in this animation is to apply short overlaps to moving images, perhaps to suppress the texture of the pencil drawings from moving too crudely on video. As a result, it may lack the crispness of the movement overall. However, instead of the movement, they focus on the space to tell the story through the changes in that space.

The backlit light throughout the film emphasizes the silhouettes of people and objects while it does not clearly show facial expressions. The light from behind brightens only the object's edges, blurring the outlines so that the object blends into the background. A little dusk light covers the entire image, and although the light source should be at the back of the scene, it is not clear

where the light comes from in any of the scenes. That all suggests the idea of expressing the story in the space, not in the people's facial expressions.

Let us now look at the changes in the space along the story. The film begins with a close-up shot of a wheel, and then an automobile appears in the forest. The first two cuts show the contrast between the artificial machine and nature. Then the hounds appear, followed by two hunters climbing up a hill, indicating that they are heading toward the top of the mountain forest. However, the two men supposed to have climbed up begin to descend. Then the signs of weirdness start showing, including the death of the hounds and the depiction of an eerie wind.

As the men descend further, the forest space opens up with a clear view, and they finally arrive at the center of the story, the Wildcat Restaurant. As the men move deeper and deeper into the Wildcat Restaurant, their appetite and desire for women grows. A scene with scattered stained glass windows unfolds, and color and music appear for the first time. Bullets and butterflies

〈Focus on Character①〉 Masculinity and Femininity in the Animated Film The Restaurant of Many Orders

Yuko Miyamoto

The Restaurant of Many Orders is a story of two men who come to the mountain to hunt and unknowingly shift their position from hunters and predators to prey trapped and eaten through a series of orders they receive at the Wildcat Restaurant. In terms of the story's setting, the act of the two men laying down their weapons and taking off their clothes indicates the process by which they become eaten. However, a different aspect appears from the perspective of cultural and symbolic "masculinity" and how female characters are portrayed in the film. In Tadanari Okamoto's version of the animated film, the female characters appear as a threat to the two protagonists toward the end of the film, suggesting that their shift in position to the side of being eaten is parallel to the threat to their masculinity.

After arriving at the Wildcat Restaurant, one of the two protagonists plays a game on the arcade machine as if to relieve his frustration with hunting, which has not worked out in reality. Later, after preparing themselves by "making their hair tidy and cleaning the mud off their shoes," as per their first order, the two protagonists do not immediately comply with another order to "not bring in guns and bullets." Instead, as they search for a way forward with their guns, they shoot at a spider, shatter stained glass windows, and then throw their guns away, cowed by many butterflies that have appeared. Although, as a result, they follow orders, they never try to leave their guns and bullets behind from the beginning. That, together with the arcade machine scene earlier, shows the protagonists' obsession with guns and hunting.

Furthermore, in response to the subsequent order, "Please put all hardware and sharp objects in here," the protagonists attempt to pry open the lock with a knife before giving up and letting go of the knife. That is the same attitude they show in the previous scene, in which they do not easily give up their weapons. As described, it is clear that the male protagonists, especially the skinny one, show an obsession with hunting and weapons.

Taking away weapons from the protagonists and disarming them is a process of disempowering them and turning them into foodstuffs. While we consider hunting rifles and knives as cultural symbols, it is also a process of depriving them of the symbols of their masculinity. Weapons such as knives and guns have traditionally belonged on the side of masculine culture; hence their disarmament is also a symbolic deprivation of masculinity. In the first place, the act of taking off one's clothes is a detachment from civilized forces in the sense of leaving culture and returning to nature, a primitive animal state. Here, in the preliminary stage, the two protagonists have detached from their cultural masculinity. In this light, we can interpret the protagonists' obsession with weapons as a desire to retain cultural masculinity.

Interpreting the protagonists are rendered powerless by orders as a deprivation of masculinity, we see the process of their masculinity become at risk in the film. The presence of female characters at the film's end explains it further. As the two protagonists take their places at the table, three women appear dancing, then reveal themselves as Wildcats to attack the protagonists. It is noticeable that

all three women have hair short or in a bob. The bob hairstyle was the trademark hairstyle of the "modern girls," and a prewar "new woman" was called a moga in Japan, the equivalent of the American "flappers." That was a world trend in the 1920s and 1930s, with the short haircut symbolizing the departure of the old traditional femininity. Back in the film, the hairstyle and accessories of the women, especially two in a bob, appear in the exact style of "mogas" of the time. In other words, in this scene, the new women who have shed their traditional femininity pose a threat to the male protagonists, who have been disarmed and deprived of their traditional masculinity. Let us also recall another scene in which women appear. Upon the order of "make your hair tidy and clean the mud off your shoes," a shot of two women displays. This shot, presumably inside the two protagonists, is probably an image of the women they might encounter in the restaurant after cleaning themselves up. The women here also do not have long hair, but they are the object of the protagonists' desire at that stage. Later, however, women appear as a threat to the protagonists, who have lost their masculinity symbols. When they are armed, women can be objects of desire, but once they lose their symbolic masculinity, women turn into threats to them. Depriving the masculinity symbols turn the men from the subjects of desire to the prey of the women who have liberated themselves from traditional femininity. In this way, the film shows the inversion of the traditional gender role norm of male=subject, female=object, not only the inversion of the subject and object of eating and being eaten.

〈Focus on Characters②〉 Why are the movements not smooth in The Restaurant of Many Orders?

Daisuke Tanaka

The short animation movie *The Restaurant of Many Orders* (1991), based on Kenji Miyazawa's children's story of the same title, was created by Tadanari Okamoto, an animation artist, and was completed by Kihachiro Kawamoto, Okamoto's close friend^{※1} and an animation artist himself. This paper will analyze the film with a focus on its movement.

The characteristic of the movements in *The Restaurant of Many Orders* is that they are not smooth. In other words, it looks unnatural.

The most obvious example of unnaturalness is the dancing scene of the women, Wildcats in disguise. The women's movements, which are violent and frenzied, give the impression of being awkward as if they were robots. That is because the trajectories of their swinging arms and legs do not follow soft curves. The movements of humans and animals are usually curvilinear. Also, the way the women's dresses sway is somewhat unnatural. In this scene, the dresses sway almost in the same rhythm as the bodies. It is unnatural for the hems and other extended parts of the dresses to move in the same rhythm as the bodies since they follow the body's movement. Although that is an easy-to-understand example, the unnaturalness of the movements is a tendency continually seen throughout this film.

So, what effect does the unnatural movement have on the viewers? To find out, let us refer to the Disney studio's emphasis on the naturalness of movement.

〈Focus on Sound〉 When the "World" Collapses

Sometimes, we may encounter what we used to think of as "reality" collapses. We see it in Tadanari Okamoto's last work, *The Restaurant of Many Orders*, completed by his close friend Kihachiro Kawamoto from the materials left behind after his death.

Animation can "choose" both pictures and sounds. What to draw and what sounds to add are left to the creator's discretion. *The Restaurant of Many Orders* depicts the world of two hunters. The only sounds that echo through the mountains they drive to are those of animals. Because that is what they are after and focus on consciously. On the way, hear the sound of the wind, too. As hunters, they must sense the changes in the weather. The sound in the first half of the work mainly depicts the real world of the hunters.

However, there comes a moment when it breaks down. When fog shrouds the area, the music suddenly rings out. It comes from "outside" the story's world as the men's reality. What the men see at that moment is a Western-style house. When the men step inside, their world

In the Disney animation textbook, *The Illusion of Life*, by legendary Disney Studio animators Frank Thomas and Ollie Johnston, twelve principles of animation are presented. Most of the book is devoted to describing specific and detailed techniques on how to make a picture look natural^{※2}.

In *The Illusion of Life*, he explains that to involve the viewers in the world of animation, we must include elements that everyone knows and understands. We may not be able to explain the mechanics of movement as well as scientists, but we know what it is from our experience. That is why natural movement is realistic and helps the viewers become immersed in the world of animation.

On the other hand, what about unnatural movements? Think about a character who looks like a human but moves so unnaturally and differently from human-like movements. Such scenes make the viewers feel eeriness and horror as if someone or somebody familiar suddenly starts behaving incomprehensibly to us. In this case, the viewers will not feel connected to the world of the animation but will perceive it as an unrealistic and mysterious world. In other words, unnatural motion emphasizes the sense of unreality and creates a distance between the animated world and the viewers.

The Restaurant of Many Orders is not a work to get emotionally involved with the hunters, to feel the thrill of excitement, or to feel a sense of relief when they

irrevocably begins to change.

The Western-style house is the very "Restaurant of Many Orders." It seems strange to have a restaurant in the middle of the woods, but the two men do not suspect it at all. As hunters with guns, the two men consider themselves the strongest beings in the forest and do not feel threatened. It would not be surprising if they were under the illusion that everything would be at their will in this forest.

It is precisely this arrogance that the Wildcat, the restaurant owner, aims. The restaurant's orders and labyrinth-like interior structure make the hunters lose their sense of direction. The sounds on the screen, such as music boxes and live performances, increase and eventually blend with the off-screen music. The orders become increasingly bizarre and out of the ordinary, but the wandering hunters follow them. They fall deep into the trick.

Unlike Kenji Miyazawa's original story, the Wildcats do not speak in this film. They transform themselves into

escape alive. Although the worldview of *The Restaurant of Many Orders* is a fantasy, it is a work that suggests the common human folly of falling victim to greed and irretrievable consequences due to arrogance. This message cannot be seen by simply following the surface of the story but by paying attention to the structure of the work. In this case, taking some distance from the viewers is more efficient and clever in conveying the message than immersing them in the world of the work. Therefore, although it is difficult to say to what extent the unnatural movements in *The Restaurant of Many Orders* were intentional, we can conclude that unnatural movements are more effective in this case than natural movements that engage the viewers.

^{※1} Although there are several animated films based on Kenji's *The Restaurant of Many Orders*, this work deals only with the animated short film produced in 1991, which will henceforth be referred to as *The Restaurant of Many Orders*.

^{※2} Animator Alan Becker has uploaded a video of him practicing the "12 Basic Principles" on YouTube for reference. <https://youtube.com/playlist?list=PL-bOh8Btec4CXd2y1Nm5Kpi92Uj6ZdJ> (last accessed April 22, 2022)

The following website also summarizes the "12 Basic Principles" with examples (in Japanese): LiCLOG, "[12 Principles of Animation] Learning from Disney How to Express Your Visual Artwork," <https://liclog.net/12-principal-of-animation/> (last accessed April 22, 2022)

References.

Thomas, Frank/Johnston, Ollie (2002), *The Illusion of Life: Disney Animation*, translated by Studio Ghibli, Tokuma Shoten Publishing

Nobuaki Doi

glamorous women. Again, this is not in Kenji's original, but the intent of the Wildcats is clear. They want to show the men what they want, lure them to deeper depths, and make them their prey. They know the arrogance of the men, who are under the delusion that the world exists for them.

The men narrowly escape the Wildcats. However, we learn that their faces, which turned into balled-up paper scraps when the Wildcats threatened them, are never the same afterward. Why are the men's faces left scrunched up like paper scraps and never recovered even though they have survived? Is this too much of an exaggeration for the shock they encountered?

Nevertheless, this film depicts the story of the collapse of the men's delusion that they can make the world what they want it to be. It shows a realization of the outside world's existence that can threaten them. The world in which they could live comfortably is no more. It was only an illusion. That is what shakes the men's world. The Wildcats had won even if they could not prey on them.

〈Comparison with the Original〉 The Adaptation of The Restaurant of Many Orders - Polysemy in Words and Images Takaaki Nomura

The Restaurant of Many Orders, the animated film directed by Tadanari Okamoto, is an adaptation of Kenji Miyazawa's novel of the same title. The animated version of the film has a few additional scenes that are not in the original work, but the storyline differs little from the original. In particular, the caption of the film's last scene is almost identical to the last line of the original story: "However, their faces, scrunched up like paper scrap, never restored even after they returned to the city and when they took a hot bath," thus it appears that the story ends exactly as in the original story.

However, although identical, the phrase "their faces like paper scrap" in both the original and the animated version actually has the opposite meaning. In the original story, the "two young gentlemen" do not change much in terms of human nature throughout the story. In contrast, in Okamoto's version, a great deal of human transformation occurs, symbolized by "two faces like paper scrap."

The "two young gentlemen" in the original story speak of a desire to shoot "whatever it takes" and bring brand-new guns and hounds with them. They are portrayed as rich men who have taken up hunting as a hobby, not as hunters in their own right. They find no difference between buying prey with money and killing by hunting; presumably, they usually solve most of their problems with money. This human nature does not change from the beginning to the end of the story; for example, after the Wildcat Restaurant disappears, they buy a pheasant with money to fulfill their purpose of visiting the mountain.

Indeed, their faces have become "like paper scrap" because their lives faced endangerment at the Wildcat Restaurant. However, this does not mean a change in their nature but suggests their arrogance and inability to stop relying on the power of "paper" money, no matter how horrific the consequences.*

On the other hand, Okamoto's *The Restaurant of Many Orders* has contrasting scenes of changes in the gentlemen at the beginning and the ending. The film begins with a powerful car entering a mountain while trampling over vegetation. This scene symbolizes the arrogance of the gentlemen who think they can control nature by using weapons such as cars and guns. On the contrary, the ending is full of mountains and plants displayed on the screen with their car fleeing away through the scenery. In stark contrast to the arrogance of the opening, the ending depicts the powerlessness of the gentlemen against nature. Then, "two faces scrunched up like paper scrap" in the animated version appears to signify the gentlemen's realization of their powerlessness as "paper scrap" through the terrible experience at the Wildcat Restaurant.

Why is there such a difference between the original story and the animated version despite almost the same storyline? It is due to the difference in the polysemy of the novel's words and the animation's images.

For example, in the original story, the gentlemen interpret the words written on the corridor door of the Wildcat Restaurant as "Please bear with us, though too many orders (by customers, it may take time to serve)." It

correctly means, "Please bear with us, though too many orders (by us may bother you)." A series of their convenient interpretation of words leads them closer to the Wildcats as prey. Nonetheless, just as the wrong interpretation is convenient for the gentlemen, the correct meaning is only convenient for the Wildcats, who desire to eat their guests. It makes the meaning correct only because the Wildcats have the upper hand over the gentlemen. The polysemy of the words in the original story is ultimately only a question of whose interpretation is convenient for whom, which allows the gentlemen to confine themselves to what is convenient for themselves once the Wildcats vanish.

In the animated version of *The Restaurant of Many Orders*, the polysemy of the images works differently and importantly, as what is in front of us can take a completely different figure. For example, the gentlemen's faces alter to "scrunched up like paper scrap" when they see women posing as Wildcats transforming into real Wildcats. Not only are they unable to wield their power over the world, but they also witness the world changing its appearance and concept regardless of their convenience. This sense of powerlessness by the multiplicity of such images decisively changes the gentlemen.

* See below for studies as a discussion of reading Kenji Miyazawa's *The Restaurant of Many Orders* as a story of consumer society with the monetary economy. Hidetaka Tsukuda, "The *Restaurant of Many Orders: Consumption, Reading, and Eating" and *The Restaurant of Many Orders*: Hearsay from Ihatov (Norio Akasaka and Fuminori Yoshida, Goryu Books, 1995)

As one of the cultural education projects of the Academy program in the Hiroshima Animation Season, this international exchange program for high school students was held by connecting Hiroshima and Austria online. The participants were 12 students from each school: the Creative Expression Course at Motomachi High School in Hiroshima and the Media Art Course at BORG Bad Leonfelden High School in Linz, Austria. The program had support from Ars Electronica in Linz, Austria.

Program

Schedule

- May 19 (Thu) Pre-meeting (Austria)
- May 24 (Tue) Pre-meeting (Japan)
- May 30 (Mon) 15:30-17:00 1st exchange meeting
- June 2 (Thu) 16:30-18:00 2nd exchange meeting

Location

Online

Participating schools

- Hiroshima Municipal Motomachi High School (Japan)
- BORG Bad Leonfelden High School (Austria)

With thanks to

- Ars Electronica Linz GmbH & Co KG (Austria)

Hiroshima Animation Club: Exploit young potential through exchanges, experience, and learning

By Akiko Isonaga

Ars Electronica is a creative organization based in Linz, Austria. While conducting cutting-edge research and educational and cultural projects combining art and technology, they address future-oriented urban development through culture and art. It is known for holding one of the world's largest media art festivals and international competitions. For Ars Electronica, at the forefront of global activities with numerous joint research and projects with leading companies, it was the first time to conduct an educational program for Japanese high school students, which was such a fascinating endeavor.

Experience is the driving force of art

Since 2020, the world has been at the mercy of the new coronavirus. Perhaps the most

affected people are children. The students of Motomachi High School's Creative Expression Course were no exception. As all school events were canceled due to the new coronavirus infection, students faced difficulties maintaining motivation for their creative activities, and many became unwell from the stress. Their teacher, Hideki Kamikawa, also reflected on those days and expressed his joy at being able to participate in this program.

"The students and teachers were in a difficult situation for a long time, and the school was always concerned about how to increase the number of activities that would involve real-life experience. Interacting with the same generation engaged in the same art form overseas was exciting."

Kamikawa entrusted the students with all the preparations and tried not to intervene.

"I told the students to think for themselves and research what they didn't know. I left everything to them. I was a little worried, but when I opened the door, I found that they had thoughtfully arranged everything from selecting their works to the best way to convey the essence of their works and had prepared accordingly. They were also proficient in using the app for online meetings and machine translation on their tablets. I was very impressed," said Kamikawa. Another thing he noticed was that the students seemed to make a little more effort on appearance than usual, which made him smile. For the students who have spent most of their school life in the pandemic, perhaps this experience was a grand occasion.

Now, let me tell you about the event day when we were all ready to go.

The online exchange began with mutual self-introductions. The students from BORG Bad Leonfelden High School, were seated around a table in a bright classroom, in a relaxed atmosphere. On the other hand, the students from Motomachi High School were a bit nervous due to the pressure of giving

their speeches in English.

However, this all changed when it came to introducing their works. Asuka Kurome, a third-year student considering studying abroad someday, held a canvas of tulips in her hand and presented the background and concept of her artwork in fluent English. She appeared truly magnificent. I interviewed her after the event; she answered, "The moment I put the painting out, there was an outburst of cheers, and in response to my explanation, people said, 'Oh, yes!' and 'Wow!' I was thrilled they shared my feelings in the work as I felt very strongly about it."

The second day, June 2, was a one-on-one free discussion. Unlike the first day, the students were in a relaxed mood throughout the session, laughing here and there and enjoying the conversation. It covered many topics, including school and personal life. The students in Linz seemed surprised at the length of classes per day in Japan, saying that they have a long school day!

Inspiring two days for our future

The Academy's international

exchange program aims to exploit the students' future, and it appears that the seeds planted on this day are already growing tiny buds.

Lily Sanger and Haruna Fukumoto, third-year and second-year students of Motomachi High School, wanted to do something to help Ukraine when they saw the news of Russia's invasion. So they started a project to make and sell original stickers in blue and yellow colors of the Ukrainian flag and to donate the proceeds. When Lily told the students of BORG Bad Leonfelden High School about their project, she received a long message from one of them, who had just moved in from Ukraine.

Interested in the project, students from BORG Bad Leonfelden High expressed their wish to support them, and they are now talking about starting another project together shortly. Furthermore, their teachers suggested to Kamikawa a plan to create an animation together, and this project has just begun to be accomplished.

More input came from Shizuka Miyazaki, Artistic Director of the Hiroshima Animation

Season, who worked hard to coordinate with Ars Electronica and other parties to deliver this international exchange program successfully.

"The concept of the Hiroshima Festival is to sow seeds of peace and nurture the next generations," said she. "That is one of the reasons why we have the Academy program in the Animation Season. I often talk with Nobuaki Doi, the producer of the Academy, about how wonderful it would be if participants in our programs would create animated films to enroll in competitions and win awards. So, it would be fantastic if Motomachi and BORG Bad Leonfelden High Schools make it happen. It is not an easy task, but I would like them to take up the challenge. I wish both schools the very best for the future."

The collective efforts of many people made the Academy's international exchange program happen. Let's hope top animation artists emerge from amongst participants in this exchange program sometime in the future.



The "Hiroshima Animation Salon" is a membership event online/offline that provides hints for future urban development and cultural creation through animation and art. In the first event, we welcomed Hideaki Ogawa, co-chairman of Ars Electronica Futurelab, as the primary guest. The program also included presentations by a couple of key players working on new urban development in Hiroshima through culture, followed by a discussion to explore the ideal form of culture and future development of the city.

Program

Date & Time

June 22 (Wed)

Place

Lounge bar "The Poolside"
at KIRO Hiroshima by the Share Hotels, 3F

Keynote Speech

Hideaki Ogawa
Co-chairman of Ars Electronica Futurelab
and Director of Sapporo International Art Festival 2024
※Online from Linz

Presenters

Chiharu Taniguchi
Director of Shinya Corporation and Representative of Minagarten
Jun Imada
Director of Co-Creation Center for Regions and Book Curator

Moderator

Nobuaki Doi
CEO of New Deer,
Producer of the Media Arts Division of Hiroshima Festival
and Hiroshima Animation Season 2022
※Online from Tokyo

Art and technology make the city more future-oriented and creative

By Akiko Isonaga

The Hiroshima Animation Salon was held as a hybrid event, connecting Austria, Tokyo, and the Hiroshima venue (KIRO Hiroshima) online. The theme was "Making the city more interesting through culture," a goal of this newly launched festival, Hiroshima Animation Season. The theme was also very timely for Hiroshima, as large-scale urban redevelopment is currently underway at a rapid pace in the center of the city, and many people are interested in the future of the International City of Peace and Culture, "Hiroshima." Hideaki Ogawa, the primary guest, has been involved with Ars Electronica, an art and technology creative institution based in Linz, Austria, since 2007 as an artist, curator, and researcher. As co-chair of the Ars Electronica Futurelab in charge of research and development at the institution, he is currently involved in numerous international projects that prototype the future. He has also been appointed as the director of the Sapporo International Art Festival 2024.

Ars Electronica is the premier media arts organization that transformed Linz from a declining industrial city into a future-oriented creative city. Many people involved in art and area management in Hiroshima attended to hear Ogawa, who contributed to this historic achievement as a member of the organization. Nobuaki Doi, the producer of the Hiroshima Animation Season, expected a lot, "When it was decided to hold the Hiroshima Festival, I didn't want it to be a mere firework. And the Ars Electronica project was the first thing that came to mind. I was eager to hear his story." Living up to everyone's expectations, Ogawa spoke at length about each topic, introducing specific case studies such as videos of actual award-winning works. It covered various stories, from how Ars Electronica had created an innovation in Linz, how culture was born there to grow as civic pride, and how it evolved into a brand and economy. For example, he talked about the critical value of the "Prix Ars Electronica," the award

which now receives over 3,000 worldwide submissions. Or how they completely revamped a super huge former tobacco factory with the power of art and culture and transformed it into a creative hub where over 300 start-ups gathered. There were many more, but in any case, they were all exciting, and I found myself with over ten pages of notes.

Urban development for future Hiroshima

After Ogawa's speech, two urban development players in Hiroshima appeared on stage to give quick presentations on their current projects. Chiharu Taniguchi operates the community facility called "Minagarten." She presented the urban development project under the theme of "People, Livelihood, and Well-being" in a place called Minaga in the suburbs of Hiroshima City. Wide-ranging initiatives at Minagarten include running a shared kitchen and artist-in-residence, horticultural activities and open markets, and the practice of a creative community that they will launch in the future. Jun Imada, Director of the Center for the Co-creation of Regional Value, also delivered a presentation on the activities of "Kamihachi Kiteru," an experiment to enhance regional value by incorporating

artistic elements in the area of Kamiya-cho and Hatchobori in the center of Hiroshima City. Ogawa commented on their presentations, "The two presenters are highly sensitive and practice creative actions. I think the three of us share a common interest in creating a real community in this divided age and using art as a lubricant." In response to Imada's question about how Linz City and Ars Electronica managed to kick start creative development, Ogawa advised giving value to the process and telling the story first to gain empathy rather than numerical values such as KPIs. He then answered Doi's question of whether Linz's reform was unique to the city of Linz or if it could happen in other cities and the critical elements or conditions. "In the case of Linz," he said, "it could have happened in other cities as well." He continued that establishing the museum center and the research institute laboratory in 1996 was significant because it made it possible to embody the idea that everyone can experience the future just as water comes out when you turn on the tap. However, he didn't suggest that a center or a laboratory would always be necessary for other cities. Instead, "if we can design a project that considers the movement linked to the community, an ecosystem like

Linz may emerge," he advised. As the session gradually grew more heated and the speakers and participants became more focused, Taniguchi referred to an ongoing redevelopment planning in Hiroshima to relocate the library to a commercial facility in front of the station. "When redeveloping a city with existing buildings, there are times when things happen like a chain reaction in moving. As a countermeasure, I'm interested in the idea of restructuring by focusing on the functions within multiple facilities rather than handling them as a package. For example, gathering only the necessary functions from multiple facilities and placing them together in a smaller office, or dispersing the functions that do not need to be together." She then asked Ogawa's opinion. He agreed with her, saying that focusing on the system would be a very peaceful approach. He continued, "If we convert the discussion to what kind of new system we want to create, rather than where to move the library or what kind of library to build, everyone will be able to have logical discussions in search of a good system." Regarding the Sapporo International Art Festival 2024, for which Ogawa has been appointed director, he admitted with laughter that he was throwing difficult questions around, declaring to make

the festival a creative engine. "Everyone is baffled because they are trying to do something completely new. But it will be excellent if Sapporo, Hiroshima, and other cities with similar challenges interact like this and make knowledge and processes more and more accessible to the public." Doi voiced with him and said, "Like having planned this sort of 'salon' for the Hiroshima Animation Season, we intend to continue taking an unusual approach and practicing something social through animation. Holding 'salons' like this to create opportunities for communication will eventually lead to a more significant trend." He closed the event by praising three guest speakers for a wonderful two hours of learning fantastic leading examples.

After the Salon

Listening to today's talks, I keenly realized that urban development is the creation of a future-oriented city and that art plays a role as one of the engines of this process, as well as the importance of education to foster creative thinking. As the Hiroshima Animation Season continues this year and next, I cannot help but hope that our society will update the concept of art and create a future with cultural infrastructure in Hiroshima.



The 1st Hiroshima Festival is a new music and media arts festival, including animation, film, and manga. It takes place in Hiroshima for one month from August 1, 2022, with the concept of "sowing seeds of peace and nurturing the next generations through art." A new type of resident-participation event is about to begin, in which everybody who performs, watches, and creates plays the lead. Prior to its opening, a pre-event called "A Day to Create, A Day to Think" was held on Saturday, April 16, at JMS Aster Plaza Middle Hall, where people could experience music and media arts.

Program

Part 1: Stories to Create

① Lectures

- "Stories to Draw" By Koji Yamamura
- "Stories to Speak" By Mayumi Shintani

② Practice

- "Pika Pika Lantern: Let's draw a picture and move it around!"
By Shizuka Miyazaki with Soraha Shinano & Yuuna Kawamata (STU48)
- "Let's dub a Hiroshima Festival PR Video!"
By Mayumi Shintani with Soraha Shinano & Yuuna Kawamata (STU48)

Part 2: Stories to Think

③ Screening & Performances

- Screening of a masterpiece animation: Hedgehog in the Fog
- Hiroshima Music Session: A dedication to Kenji Miyazawa.
- "Songs of the Stars," "Over the Rainbow," and "Sakura Alley"
- Produced by Tatsuya Shimono
- Performed by Yoshiko Kobayashi & Miho Haga
- Reading a book in Japanese and English: Yamanashi - Mountain Stream by Kenji Miyazawa
- By Arthur Binard & Mayumi Shintani

④ Talk

- "What is 'kuramubon' in the story of Yamanashi? "
- New interpretation by a poet and a picture book writer
- By Arthur Binard & Koji Yamamura

Showcase of artists and creators of music and media arts at 100 days pre-event

By Akiko Isonaga

Opening the event

On Saturday, April 16, "A Day to Create, A Day to Think", a pre-event celebrating the 1st Hiroshima Festival, took place at JMS Aster Plaza Middle Hall. Kazutaka Yamamoto, chairman of the Hiroshima Festival Executive Committee, addressed opening the event on behalf of the organizers. While introducing the "Hiroshima Festival" in August, he spoke of his hope that everyone would experience the magic of music and media arts at their best and learn the preciousness of peace.

Part 1: Stories to Create - Lectures

The first speaker was Koji Yamamura, an animation artist active on the world stage. Yamamura, who also designed *Carp Star*, the two characters of the Hiroshima Festival, explained in an easy-to-understand manner with illustrations the process of creating the *Carp Star* from their birth. He also demonstrated a roll animation technique by using two sheets of paper to

create an animation, to which the audience responded in awe. He told us that people create all artworks in the world; people create culture and peace and then sometimes destroy it. He also expressed that at Hiroshima Festival, people would voice that every work of art respects the individuals who created it and their characters. He then concluded his speech by hoping people would feel the "genesis" of the animation and music introduced at the Hiroshima Festival in August. Mayumi Shintani, an actress who also does character voices, followed. Under the theme of "Stories to speak," she talked about unknown episodes when she coached the Hiroshima dialect to Non, who starred in the animated film, *In This Corner of the World*, playing a character voice, as well as about how she became an actress and her work as a voice actress.

Part 1: Stories to Create - Practice

In the practice session, Shizuka Miyazaki presented

the *Pika Pika Lantern*, a joint development by Sanikleen Academy and Hijiyama Junior College, where she is enrolled. The *Pika Pika Lantern* is a handmade slide projector prototype called a magic lantern. She explained how it would work as it is inseparable from animation. In fact, it appears in *Yamanashi*, a story by Kenji Miyazawa, which we will talk about later!

Next, STU48 members Soraha Shinano and Yuuna Kawamata appeared on stage. They tried to make a two-frame animation using the *Pika Pika Lantern*.

When the slide projected their silhouettes and drawings on the screen, the children audience yelled, "It's Soraya!" or "That's a crescent moon!" And the two responded to them, creating a friendly atmosphere in the hall.

At the end of the event, Shintani and STU48 trialed dubbing the voices of two characters in the Hiroshima Festival PR video, *Hiroshima Hajimaru*, produced by Yamamura. Following the example of Shintani, an active voice actor, two members of STU48 also tried dubbing. When the two struggled to express themselves as they wished and to match their timing, Shintani advised them, "Take your time a little slower," and "Try speaking your voice like singing a song."

The two began playing as their characters in response to Shintani's encouragement to play along comfortably. On the

fourth take, they finally passed the test. "It was my first time doing it, but it was fun," and "I want to be good enough to do ad-libs someday," they said excitedly.

Part 2: Stories to Think – Screening & Performances

After a 15-minute break, the event's second part began with the screening of *Hedgehog in the Fog*, acclaimed as a forever masterpiece in the history of animation.

This short animation was created in 1975 by Yuri Norshtein, a Russian (*the Soviet Union at the time) animation artist. The story is about a tiny hedgehog walking in the forest to visit his bear cub friend when suddenly a deep fog appears, and various animals, such as a white horse and an eagle owl, appear and disappear in front of the hedgehog.

It is not just a fantasy, but a lot of symbolic meanings to think about, from the deep fog to each animal that appears one after another.

The second piece of the "Stories to Think" part featured soprano Yoshiko Kobayashi and pianist Miho Haga from the Hiroshima Music Session. Kobayashi sang "Songs of the Stars" and "Over the Rainbow" as part of the performance dedicated to Kenji Miyazawa. The beautiful piano tones and voices soothed the audience.

The last of the performance was a reading of a picture book by Arthur Binard and Mayumi Shintani. The book was published in April 2022 from Imajinsha, with the English title *Mountain Stream*. It is a Japanese-English bilingual picture book of Kenji Miyazawa's masterpiece *Yamanashi*, translated by Arthur Binard and illustrated by Koji Yamamura.

With the background of Yamamura's stunningly bright and clean illustration reflecting the riverbed, Binard rhythmically read the English text while Shintani read the Japanese text with gestures and rich emotion. We all lost ourselves in the world of Kenji Miyazawa depicted by each of them.

Part 2: Stories to Think - Talk

The final part of today's event was a talk between Arthur Binard and Koji Yamamura. They interactively discussed the story of this masterpiece itself, the role of the lantern in the story's beginning, and the true identity of *kuramubon*.

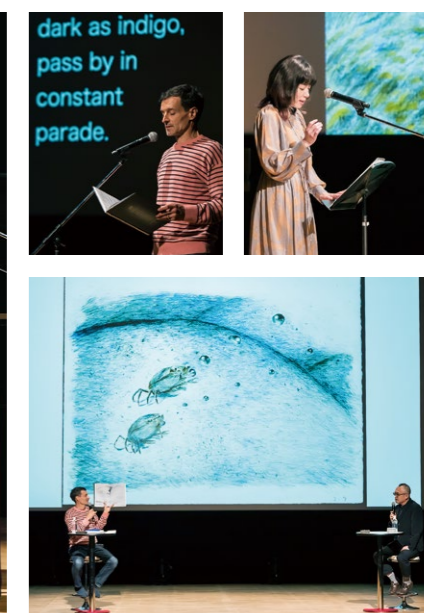
The word that Binard had the most trouble with when translating this story was "*kuramubon*." The English word as it reads would be "*crambone*" or "*clamborn*," but the meaning changes depending on whether it is written with an "r" or an "l." Furthermore, since either "bone" or "born" has its own

meaning as well as "clam," the mistranslation would give a different impression from the original text. With all creative efforts after trials and errors, he finally reached a new interpretation that *kuramubon* is a crab language that has been passed down among crabs, similar to a chantey or spell such as "Heave-ho!" or "abracadabra" in the human world. He also stressed that "Plato's Allegory of the Cave" must have been at the root of this story.

Yamamura agreed with Binard's crab language and philosophical theories, but also mentioned episodes behind the creation of the scenes involving a lantern at the story's beginning and ending and where the *kuramubon* appears. Sharing the rough sketches he drew during the process, Yamamura talked about why they did not use the drawings that were not selected and what thought he put into the ones they selected.

Hiroshima Festival runs with the concept of "sowing seeds of peace and nurturing the next generations." Coincidentally, the world is experiencing a series of events contrary to peace. Under such circumstances, it is very significant that this festival takes place in Hiroshima, the International City of Peace and Culture. Through the festival, I hope Hiroshima will show the world our mutual understanding across all barriers, such as nationality and genre.

Images courtesy of Hiroshima Festival Executive Committee (except for photos marked *).



The second pre-event commemorating the 1st Hiroshima Festival was a talk on manga. Fumiyo Kouno, a Hiroshima native and active manga artist, spoke to "aspiring manga artists," "those who have not drawn manga but are interested in the work of manga artists," and "everyone across a broad spectrum of manga lovers." In the first half, she talked about "what she feels is good about drawing manga," and in the second half, she explained "what elements make manga," taking her own works as examples and interweaving text and drawings with a live camera.

Program

Date July 2 (Sat)

Place JMS Aster Plaza Middle Hall

Speaker Fumiyo Kouno

Fumiyo Kouno on the charm of manga and tips on how to draw it

By Akiko Isonaga

The venue was JMS Aster Plaza Middle Hall, the same as the first pre-event held in April. The last time was a joint event with the Hiroshima Music Session, but several events took place at various venues this time. Here an event was held by Hiroshima Animation Season exclusively. Before the doors opened at 1 pm, visitors lined up outside the building, hoping to get a good seat; the popularity of Kouno, a local native, was evident. At 1.30 pm, it finally opened. Fumiyo Kouno, in an orange dress, appeared on stage with a smile and declared, "I have been drawing manga for about 40 years, and I still love it." So the lecture began. Sat in front of the podium, Kouno spread a sheet of paper and started drawing something.

The projector displayed her working process on the stage's screen, and everyone intently watched her hands moving. The drawing was a cute illustration with the topics of today's lecture and a speech balloon saying, "Welcome in this hot weather!" To our surprise, she gave her lecture using hand-drawing materials live on the stage. That astounded the audience. When thinking of Kouno's works, I am always impressed by the sweet characters with a relaxed atmosphere, the painstakingly drawn backgrounds, and the simple handwritten texts that naturally blended into the works. The letters and illustrations projected on the screen were just as I had imagined, so that experience just moved me.

Stories to deliver to those who love manga

The lecture, which began with a surprise, was developed along three topics: "good things about manga," "who is suited to manga," and "elements of manga." The good thing about manga, according to Kouno, is that drawing manga is inexpensive as people can use anything around as material, from school life and family to their own stories of failure. Her confession that she had turned her bad experiences into comics to relieve her sorrows drew laughter from the audience. She then introduced a quote from an editor, "What you draw is the key to the popularity and value of the work." She explained further that people tended to focus on how to draw, but if we didn't have a clear idea of what we wanted to tell, we could not think about how to. Indeed, this is true not only for manga but also for animation, painting,

and writing. That is a critical perspective for those engaged in creative activities. She also expressed her theory that people suited to manga are those who are good at Japanese and those who like drawing. Many know that Kouno spent a lot of time reading a huge volume of materials when she created *Town of Evening Calm, Country of Cherry Blossoms* and *In this Corner of the World*. So, her talk was persuasive regarding the Japanese language, which was essential for comprehending the information and constructing scenarios and lines. In the second half, analyzing her own work, *Hijiyama's Ear (Hijiyama-san-no-Mimi)* that was included in the resume distributed beforehand, she explained specific techniques such as the composition of illustrations, panel layout, and tips for dialogues. She wanted to deliver this lecture to "aspiring manga artists," "those who have not drawn manga but are interested in the work of manga artists,"

and "everyone across a broad spectrum of manga lovers." True to her words, the talk was practical and worth listening to, and many people took notes with great enthusiasm.

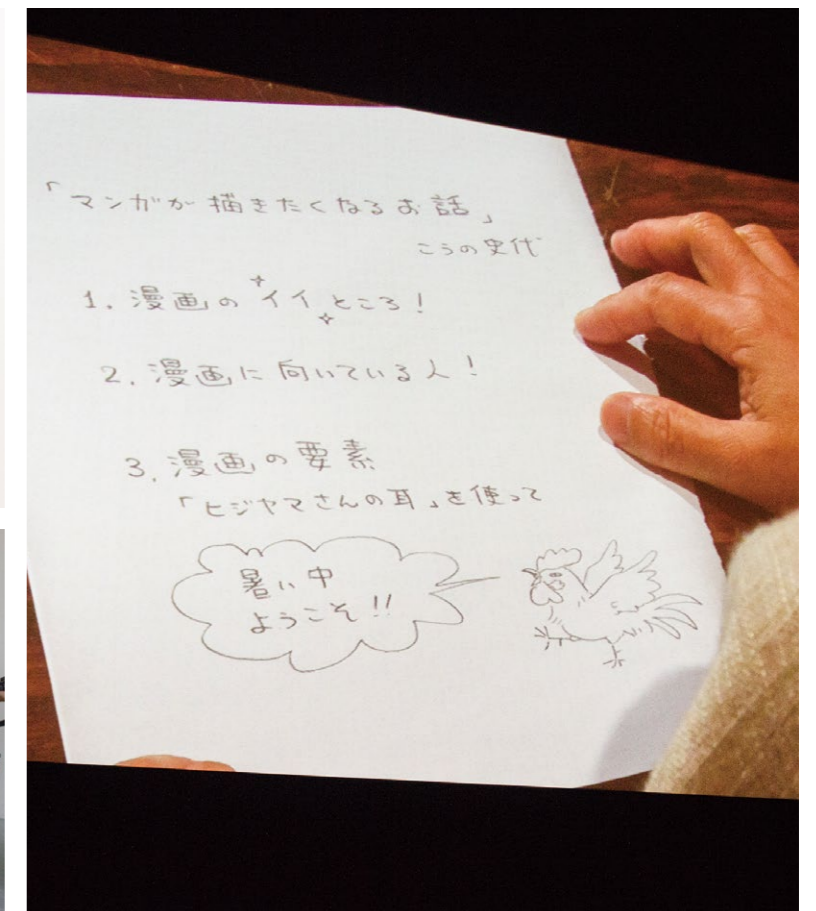
After the Lecture

I had a chance to interview Kouno after the lecture. "When I started drawing manga, my parents opposed me, and I felt that manga had a low cultural status. However, times have changed, and I am glad manga has gained acceptance. You can now read manga on phones. Although some may argue, I hope more people become familiar with reading and drawing manga in any form. And I would be delighted if my lectures inspired somebody to start drawing manga." In fact, in the past, there have been people who debuted as manga artists inspired by her lecture, and she is still proud of it. Many art students of the Hijiyama Junior College attended this event, where she

teaches as a guest. There is a high hope that future artists of manga or animation will emerge among them.

Days Counting! Hiroshima Animation Season 2022

Finally, there was a series of official announcements for the Hiroshima Animation Season 2022 (Aug 17-21). It included the schedule, the trailer, and the jury for the Pan-Pacific and Asia Competition. The trailer, unveiled for the first time, was created by a relay of seven artists headed by the festival's artistic directors, Koji Yamamura and Shizuka Miyazaki, with two members of the competition committee and three "H-AIR Hiroshima Artist in Residence" invitees. Momentum increased with the release of each announcement, culminating in an eagerly anticipated upcoming event.



H-AIR Hiroshima Artist in Residence

For the Hiroshima Animation Season 2022, three artists from Iran, the U.S., and Japan were selected through a rigorous selection process. The three artists are staying in Hiroshima City for six months from May 2022.

Activities

Production, development, or research activities / Working on their new projects

Exchange activities with local residents

Interaction with the residents of Hiroshima City and the area where they will be staying, as well as with people involved in art and culture.

AREA



AREA-1 Tsurumi Area

AREA-2 Yokogawa Area

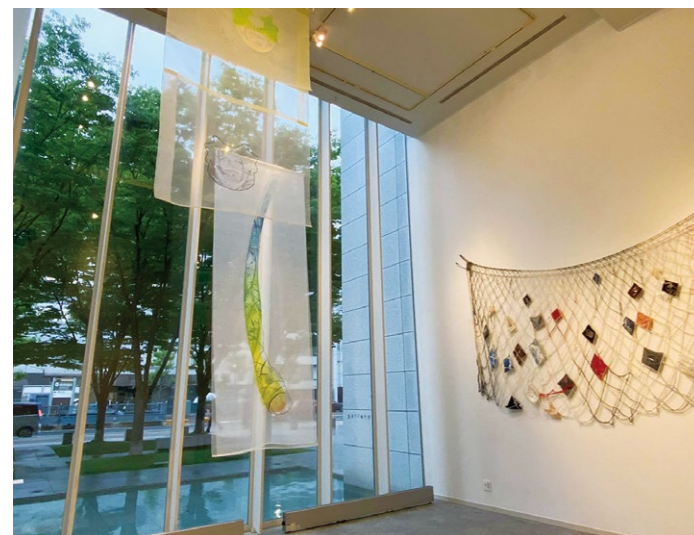
AREA-3 Minaga Area

Major Activities (as of August 2022)

「Hello!Hiroshima」Hiroshima Artist in Residence (H-AIR) Invited Artists Group Exhibition

To commemorate the start of the residence program in May, an exhibition was held introducing the three artists' past works and their H-AIR projects.

Venue: gallery G Date: May 31st (Tue.) - June 5th (Sun.)



“Machikado” (Community) Animation Workshop

The three invited artists created animation projects with residents of Hiroshima. The completed short films will be shown during the Hiroshima Animation Season 2022 before the program screenings.

《Mahboobeh Kalae》 “A Good Dog’s Afternoon／See Sea”

Elementary school students tried their hand at animation, using clay to make dogs of various colors and shapes. They also worked in groups to create animations of metamorphosing fish. Venue: Misasa Community Center, Suzuhari Children’s Center Date: July 13th (Wed.), 22nd (Fri.)

《Nata Metluch》 “Animation of a Bird”

Students worked on loop animation using six drawings of birds, which are a symbol of hope in Hiroshima. Venue: Hiroshima Municipal Joyama Junior High School Date: July 6th (Wed.), 27th (Wed.), August 3rd (Wed.)

《Sakura Koretsune》 “A City of Rivers Built Together”

With Minagarten, a new community facility in Minaga as the venue, the participants created an animation piece telling the story of the beautiful “city of rivers” in which they live. As they learned about the rivers that flow in the city, each participant used various materials to create their very own artwork with the theme “creatures of the river,” “city of rivers,” and “the sea and islands beyond the river.” These artworks were then photographed to create a stop motion animation.

Venue: Minagarten Date: July 9th (Sat.), 24th (Sun.), 25th (Mon.)



Lecture at Hijiya University

The three artists talked about their careers at Hijiya University, which is kindly providing them with a freely available studio space.



Monthly Report and Residency Journals

Each artist is asked to submit a report every month during their stay. The reports can be read in the “Journal” section on the Hiroshima Animation Season official website in Japanese and English.

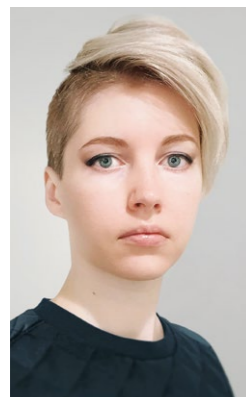




AREA-1 Tsurumi-cho Area (Naka Ward)

A residential area with excellent access from the center of Hiroshima City. Misawa Copo No.2, the apartment building where the invitee will be staying, re-opened this April as "Art Building for Everyone," a gathering place for various

galleries, including "Kari to Tsuru" (Geese and Cranes), an exchange space for art fans, a branch of the Hiroshima City Museum of Contemporary Art, which is currently being renovated and closed, and other art galleries and studios. The area is a quiet area where you can enjoy walking and other activities, as it is close to the river and has easy access to Hijiyama Mountain.



Artist Profile

Nata Metlukh

Nata Metlukh was born in 1982 in Ukraine. She studied classical animation at Vancouver Film School, and received the Master of Arts degree at Estonian Academy of Arts, where she studied film direction under the Priit Parn supervision. Now she is based in San Francisco, working on commercial and personal projects, focusing on making gifs and animated short films. She creates visually bold, character driven works in a digitally hand-drawn technique. Her stories are based on absurdity and defamiliarization of common things. Nata's films have been recognized by major animation festivals and received a number of awards.

Breathing Life into the Ordinary with Vibrant Colors and Bold Visuals

Interviewed and reported by Akiko Isonaga

Nata Metlukh is an animation artist making mainly short animations. After working as a graphic designer and an illustrator, she became drawn to the creativity that comes with adding a temporal element. She studied abroad in Canada and Estonia, where she acquired her animation skills.

Nata uses a digitally hand-drawn technique in her works. She explains that drawing digitally allows her to work faster, and that she is able to make her works livelier when they are

hand-drawn.

When I ask what kind of person is suited to become an animator, she answers, "Animation requires patience and focus. If you can spend ten hours every weekday on it, then that's your job." These words alone reveal how much time and passion Nata herself puts into animation.

Goals for "H-AIR Hiroshima Artist in Residence"

Nata is staying in the Tsurumi

area, which has great access to Hiroshima's city center. It is a stimulating region home to numerous galleries of artists working in Hiroshima. Referring to the typical Japanese streetscape of houses crammed together, Nata says, "All of it is interesting to me, and I also like the view of the river near where I live." She seems to be enjoying her days here.

"Life itself is the most talented creator and nothing can beat it," she says, and as those words suggest, most of her ideas come from observing common things found in everyday life. Nata talks about her endeavor with "H-AIR Hiroshima Artist in Residence." "I hope this experience living in a different culture will inspire new ideas not just in the present, but for future projects as well."

Currently, she is working on *Off-Time*, a piece focusing on the concept of time, which has

been in the works since before her arrival in Hiroshima. At the same time, she has an ongoing GIF animation sub-project titled *I Didn't Know I Was Tall*. The theme, she explains, is "the things that seem odd when you look at life in Hiroshima from 'a foreigner's point of view.'" It will be interesting to see what parts of Hiroshima stood out to her once the project is complete.

"My Home, Ukraine"

"H-AIR Hiroshima Artist in Residence" hopes for the invited artists to proactively interact with the local people. As part of her GIF workshop held at Hiroshima Municipal Joyama Junior High School, Nata visited the school on July 6th for a presentation in a school-wide assembly. She showed her past GIF works and talked about the ideas and processes

behind them. The students and teachers all listened to Nata's passionate presentation in rapt attention, but what made the students' faces tighten up were her stories about Ukraine.

Nata's family lives near Kharkiv, the second largest city in Ukraine located close to the Russian border. They have been experiencing bombings from the Russian territory almost every day. Nata says she is worried about her family and that she makes sure to check the news and contact her family daily via messages or phone calls. "My family is unable to leave and is remaining where they live. But even under these circumstances, they are trying hard to live as normal a life as possible. Every Ukrainian is fighting to take back their freedom. It might take some time before the war is over, but I believe Ukraine is going to win in the end."

She showed the students two GIF videos that she made for her home country Ukraine. The first is *rabid dog*, in which a dog attempts to attack a cat but is met with a counter-strike. The second is *spring is coming*, which shows two white circles symbolizing Ukraine being struck by lightning while burning up in flames. The flames are then put out with rain and flowers begin to bloom. Both GIFs are available to watch on Nata's official website (<https://www.notofagus.com/>).

Finally, I ask about the places she wants to visit or the activities she wants to try during her stay. "Right now, I want to focus on my work and just give it my all," she says, looking straight ahead with unwavering determination. As she has done until now, Nata will no doubt transform her new experiences into wonderful works of animation.

Overview of project

Off-Time

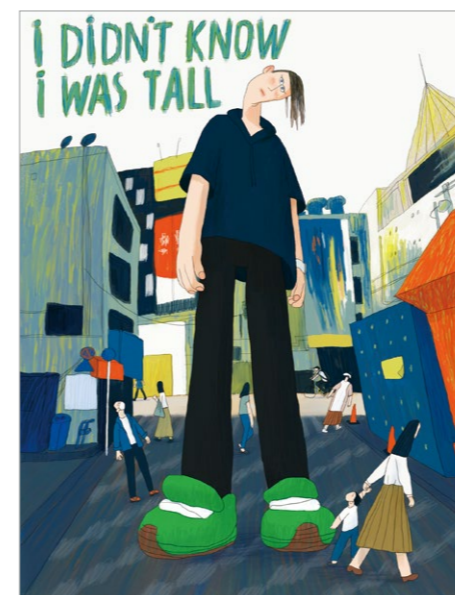
Off-Time will be an animated short film featuring time in different aspects. The goal is to explore time-related themes such as: urban rush in the big city, the urge to be productive all the time, different time perceptions, speeding up time when we get older, etc. Urban life will be shown in various time states: when all the actions are going in slow-motion, when the time reverses and everything is running backwards, when the time is frozen, or flying by too fast.



Off-Time project image.



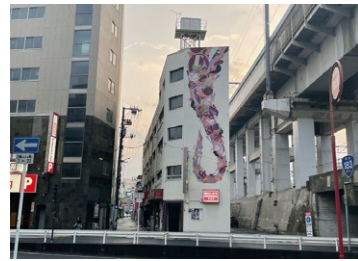
"Community Animation Workshop" at Hiroshima Municipal Joyama Junior High School.



I Didn't Know I Was Tall, currently in development in Hiroshima.



Kitchen scene from *Off-Time*, currently in development in Hiroshima.



AREA-2 Yokogawa Area (Nishi Ward)

A downtown area just two JR stops west of Hiroshima Station. There are many unique restaurants, and the area is also active in culture and art activities. The apartment where the invitee will be staying has a shared atelier

for local artists, and the neighborhood is culturally rich with a art-house movie theater and independent used book stores, and regular live music concerts. The area has a downtown atmosphere, and a shopping district hosts a variety of events throughout the year. There is also an understanding of sports, and local residents support the women's soccer team, Ange Violet Hiroshima.



Artist Profile

Mahboobeh Kalae

Mahboobeh Kalae (1992, Iran) graduated from the Tehran College of Fine Arts with a BA in Industrial Design (2015). A MA Animation Directing at Tehran University of Art (Faculty of Cinema & Theater) (2020). She is a 2D animator, author, illustrator, graphic designer, and director of experimental and short animations.

Her first professional film's success motivated her to devote herself full-time to her special mix media technique,

as well as to study the form and narrative structure of experimental films. Her favorite forms are studies on real-world images as an animation material that led to essays films and creative animated documentaries. Her goal is to create a world which stands in the blurry line between the real and the imaginary.

Animating Language Through Real World Images and Mixed Media

Interviewed and reported by Akiko Isonaga

Mahboobeh Kalae is an animation artist residing in Iran. She says that learning about Japanese literature and the Japanese language at university played a part in her becoming interested in animation.

"In my bachelor's thesis, I discussed the future of books and especially their interactivity. Studying the Japanese language was a part of that. I was interested in Japanese literature, and I learned that with the visual nature of Japanese writing, you could transform the meaning of words by adding small gestures and slightly changing

the shapes of the words. That's what I was drawn to."

Mahboobeh became captivated by "animating language" and began studying animation intensively in her postgraduate program at university.

"Animation allows me to combine all of my interests such as writing, designing, and drawing. That means I am able to constantly try new things, and I am drawn to the infinite possibilities of animation."

Since completing her postgraduate program, Mahboobeh has worked in various fields of media arts as a 2D animator, illustrator, graphic

designer, and experimental and short animation director. However, she says she prefers working on her personal projects and has often prioritized them over work commissioned by clients.

"Prioritizing personal projects over work comes with countless challenges. But making that choice has allowed me to learn more about myself and my ideas."

With her first professional film *The Fourth Wall*, Mahboobeh won the Animation Division Grand Prize at the 25th Japan Media Arts Festival. *The Fourth Wall* is an experimental animated short film set in a kitchen. It uses a mixed media technique combining real-world images of a washing machine and refrigerator, stop motion, as well as 2D animation. Although this technique requires a lot of time and

effort, Mahboobeh says that it allows her to turn the real world into a fantastical one.

She goes on to say that this short film would not have been made possible without the cooperation of her family. "I'm truly thankful to my family and especially my father for giving me permission to use the kitchen for the shoot and for lending me a helping hand." She also tells me a story about her nephew, whom she saw folding a drawing he had drawn. This inspired the technique she used to animate the characters in her short film.

Goals for "H-AIR Hiroshima Artist in Residence"

Mahboobeh says she heard about "H-AIR Hiroshima Artist in Residence" just as she was thinking of going abroad to

work or study. She had wanted to broaden her horizon and had been preparing for a new project.

"I was interested in Japan and its culture and especially its language, so this project was very appealing. When I was chosen to come to Hiroshima, I was elated," Mahboobeh says, recounting her excitement.

Currently, Mahboobeh is staying in a residence in Yokogawa and working on *Ship for Our Relation*. As she did in *The Fourth Wall*, she is employing a mixed media technique. The story is inspired by the Japanese legend of the *utsurobune* (hollow ship), and Mahboobeh plays the character of a foreign girl who tries to get to the bottom of a mystery. With the connection between the Persian and Japanese languages as the subject matter, Mahboobeh is planning on exploring the

shapes of words and their meanings, as well as the potential of animation as a tool for storytelling.

I ask her about the Yokogawa area. "It's filled with energy and passion for creativity. All of the interesting things I see in the streets inspire me to create and get me excited," Mahboobeh says, sharing her enthusiasm for working on her project. With the project keeping her busy, she says she hasn't had as much time to wander around the city as she had hoped, but even then, she notes down any thoughts she has and takes pictures of interesting finds. She also enjoys seeing how the Japanese language is used in the streets and the way children act or talk. I am curious to see how these inspirations she has gathered from the city of Hiroshima are reflected in her work.

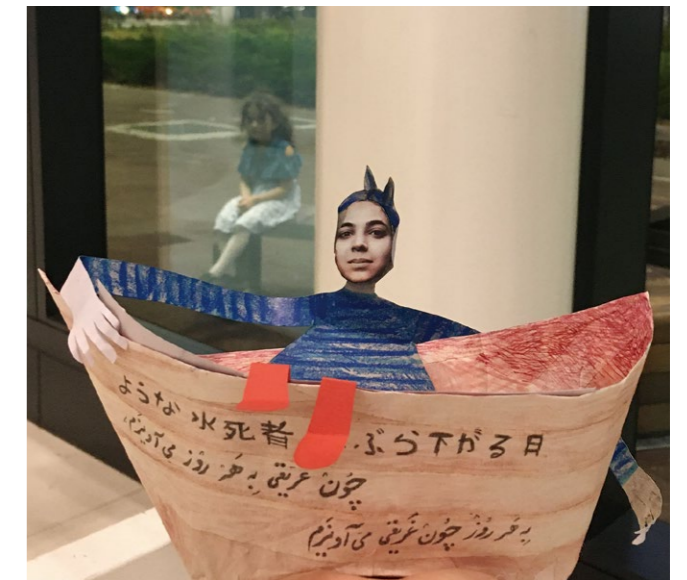
Overview of project

Ship for Our Relation

A group of Iranian miniature characters traveling to Japan to discover new edge of Calligraphy. Although they date back hundreds of years, they are in the form of a collection of illustrations from a book that are traveling in the present age. The film is an animated documentary about the journey of an Iranian miniature book and the connections that their characters make with the real world through mixed media technique. The connection between Persian and Japanese words as a material for focusing to study form and meaning of the words and how can improve their storytelling potential with animate.



"Community Animation Workshop" held for elementary students in Hiroshima City. Development process in Hiroshima.



広島で制作中の様子



Ship for Our Relation project image.





AREA-3 Minaga District (Saeki Ward)

A quiet residential area located a short distance from the city center. A community residential area is currently being built around a facility called Minagarten, which was converted from a former landscape gardener's building. It is attracting attention as a place where long-time local residents and newcomers can interact each other.

It is attracting attention as a place where long-time local residents and newcomers can interact each other. <https://minagarten.jp>



Artist Profile Sakura Koretsune

Born in 1986, Ondo-cho, Kure city, Hiroshima
2010 University of Alaska Fairbanks Bachelor of Fine Arts, Art: Painting, U.S.A.
2017 M.F.A., Tohoku University of Art & Design. She has been inquiring about whaling, fishing, and the folk culture of the sea in Japan and abroad, and has published her findings in the form of little presses, embroidery, and sculptural works. Presides over the little press "Ordinary Whales". Recent exhibitions include **20th Anniversary Exhibition: Restoration of Narratives** (Sendai Mediatheque, 2021) and **VOCA Exhibition 2022** (The Ueno Royal Museum, Tokyo).

Overview of project

Eyes of hippocampus

I was born and raised in the Seto Inland Sea, and was inspired by my original landscape of "Landscapes Animated by Water" to create an animation/video work that mixes animation and real landscapes. First, as fieldwork, I will observe and record the "moving scenery" that I can see from the boat on various large and small voyages to and from Hiroshima City, and also observe and record the "moving objects" in the sea by diving into the sea at bathing beaches in the suburbs of Hiroshima City. We will also interview people who use boats as a means of livelihood, and conduct research on the past of ports, rivers, gantries, etc. in Hiroshima City and on the islands. We will also incorporate ideas from the fieldwork in the creation of our work. We will use animation techniques such as zoetrope, para-para manga, and stop-motion animation of fabric works to create a three-dimensional work with animation elements, like a portable device. The moving animation of the device will be set up in the city, harbor, or waterfront and filmed along with the actual scenery.



Umiuma no me (Eyes of hippocampus) project image.

Reflecting on Time, "Weaving" Stories with Text and Textiles

Interviewed and reported by Akiko Isonaga

Sakura was born on Kurahashijima, an island set at the southernmost tip of Hiroshima Prefecture. She grew up surrounded by nature, her childhood home just a short walk away from the sea. After completing high school, she moved all the way to Alaska to study at the University of Alaska Fairbanks. While there, she met the indigenous whaling community, which ignited her current passions. She now travels all over Japan and the world, gathering stories of whales and crafting them into booklets and embroidery.

Why Alaska? Why whales? To that, she answers, "There wasn't a singular clear reason. It was a combination of many things." Sakura enjoyed drawing and making things from an early age and studied at a high school that produces many creators and artists. There, she became immersed in woodworking and other various creative projects. It was a teacher at this school that awoke Sakura's interest in Alaska. "When I was in my first year, this teacher left the school to take pictures of narwhals in Canada. I was awed by that kind of lifestyle, and I started reading books by Michio Hoshino, which the teacher had recommended to me. That's what inspired me to go to Alaska." Sakura began studying English intensively and enrolled in the

University of Alaska Fairbanks, the same university the wildlife photographer Michio Hoshino had attended. She pursued her interests and studied native arts, which led her to meet the indigenous people that hunt whales. "In Alaska, whaling is recognized as part of indigenous activity and so native groups are given permission to hunt. As I gathered various stories about whales and whaling from the locals, I started to think of whales, not as animals that provoked conflict, but as a vital part of various communities that bonded people together. Since then, I've been consistently visiting places related to whales and creating artworks with the stories that I've collected."

Expression Through Writing (Text) and Embroidery (Textile)

Sakura has always loved writing as well as crafting, but she says there is a lot more to why she chose these two methods. "Both 'text' and 'textile' come from the Latin word 'texere' meaning 'to weave.' When you weave words you create text, and when you weave yarn you create textile. I found it interesting how tracing the origins of different words can reveal their similarities. Another reason is that embroidery looks completely different on the front and the

Stories (text) and embroidery (textile).



back. Whales also have two sides to them – they are often associated with whaling issues, but in certain parts of the world, they are worshiped as gods that grant bountiful catches of fish. The side you see depends on your standpoint or your culture, but at the root of it, it might be all connected. That's part of what I want to express through text and textiles."

Hand embroidery can take a great deal of time and effort, even just to stitch a single line. Yet for Sakura, who says that this time allows her to savor the stories and words that inspired the artwork, time-consuming embroidery is perhaps the ideal method of expression.

Goals for "H-AIR Hiroshima Artist in Residence"

Embroidery and writing have always been important creative outlets for Sakura, but the Covid-19 pandemic prompted her to explore a new artform – animation.

"In the spring of 2020, I drew about 15 drawings of a cherry blossom tree and turned them into a GIF as a personal project. Because of the Covid-19 pandemic, I was unable to visit Hokkaido like I usually did and see the North Japanese hill cherry blossoms that I had been excited to see. Making the GIF was my way of trying to enjoy the cherry blossoms with others in some way. When I showed the finished piece to other people, they seemed to really enjoy it. That's when I saw the potential of animation as a means to communicate and express my ideas." As exhibitions she had been

preparing for were canceled or postponed one after the other, and as spaces of communication and expression were shifting online, Sakura became interested in animation, a form of art compatible with the online space.

Out of the three invited artists in the residency program, Sakura is the only artist who does not specialize in animation. Although she admits she was a little worried, she says she has a clear image of the animation project she wants to undertake during her residency.

"The Minaga area, in which I am currently staying, has a deep connection to water. 'Minaga' used to be written as 水長 (long water) because every time there was a flood, water would remain in the area for a long time. However, it is said that after constructions took place to change the flow of the river, all of the residents celebrated and the characters were changed to 皆賀 (all celebrate). Now, you can walk along the Yahata River out to the sea and see a hill that is said to once have been an island. You can feel the impact the flow of water has had on the region.

"It's well known that the Seto Inland Sea is a habitat of finless porpoise, but there are also records that show that until the end of the 19th century, big whales had been coming into the sea or that pods of dolphins used to come up to the mouth of the Yahata River. That's part of what I hope to incorporate in the animation I am making: the different waterscapes of then and now, the ecosystem that once was, and the things that start to become visible when you think about these creatures."

Connecting with Locals and Pondering the Effects of Time on People and Places

The main aim of this residency program is to create opportunities for the participating artists to proactively interact with the local communities and environment.

On May 18th, Sakura attended an event held at the Hiroshima Peace Memorial Park, in which the lists of victims of the atomic bombings were taken out of the cenotaph and aired out to remove moisture. In 2021, Sakura's great-grandparents and great-aunt were newly added to the registry. Sakura had learned of this and had wanted to visit the memorial park, which she did, accompanied by the Hiroshima Animation Season assistant producer Momo Hiraishi.

From 8 a.m. when the preparations began to 10 a.m. when the event ended, Sakura stood under the clear blue sky and continued to watch the Hiroshima Municipal Government employees at work.

"Time doesn't stand still here. Every year, the lists of names are aired out by hand. It looked to me like the books were breathing, like the past and present were being connected in the process. I'm glad I was able to be a part of that time and it also made me want to visit my ancestors' graves."

Sakura, who had not visited the Atomic Bomb Dome since she was a child says that it looked smaller than she had remembered. "Places look different when you get older. It also reminded me that different places have vastly

different histories, stories, and landscapes."

Since May 1st, Sakura has been staying in the community facility "Minagarten" in a suburb of Hiroshima City called Minaga. She has been continuously taking part in activities and events held by Minagarten and interacting with the local community.

"Minagarten houses 'Minabatake,' a community garden in which the local people grow vegetables with love and care. Everyone comes together to tend to the plants, fertilize the soil, grow the vegetables, and harvest them. That process can't be completed in a short period of time. Taking part in a place like a vegetable garden makes me feel like I can connect deeper with the community."

Chiharu Taniguchi, the owner of Minagarten says Sakura is "someone who has the ability to envision the time that had accumulated before her arrival and can see that everything she sees before her is a result of that accumulation." Chiharu adds that this quality is a reflection of Sakura's kindness.

Spending time with Sakura, it seems to me that she does not make decisions immediately based on what she sees and hears. Instead, she tries to grasp the bigger picture over a longer time frame. When I tell her my observation, she says, "I find that looking at things in the long-term is more enriching." All of the values Sakura holds seem to be encapsulated in those words.

Ever since she started her residency, Sakura has been visiting the Yahata River and the islands of the Seto Inland Sea to collect stories. I cannot wait to see what she has in store for us after her six-month stay.



Sakura Koretsune conducts fieldwork.



Sakura observes the airing out of the lists of victims.



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