

JAPANSK ANIMASJON

JAPANESE ANIMATION

TOKYO LOOP

Japan | 2006
35mm | 75 min

En samling filmer av/
An omnibus film by:

Masahiko Sato
Mio Ueta
Keiichi Tanaami
Mika Seike
Kei Oyama
Kotobuki Shiriagari
Tabaimo
Atsuko Uda
Nobuhiro Aihara
Takashi Ito
Maho Shima
Atsushi Wada
Tomoyasu Murata
Taku Furukawa
Yoji Kuri
Koji Yamamura
Toshio Iwai

Tokyo Loop er en samling animasjonsfilmer som er laget for å markere hundreårsjubileet for animasjonsfilmens fødsel, nemlig J. S. Blackton's humoristiske *Phases of Funny Faces* (1906). *Tokyo Loop* er en samling av 16 kortfilmer som ikke bare viser variasjonsrikdommen i japansk grafikk, design, mangategning, animasjon og illustrasjon, men som også avslører litt mer av japansk kultur og bylivet i Tokyo. Denne fargerike miks av animasjonsstilarter ble først vist i fjor ved Image Forum, et kollektiv av etablerte filmskaper i Tokyo. Animasjonene er tidligere vist utenfor Japan på Vancouver International Film Festival og Holland Animation Festival.

Kortfilmfestivalen har flere ganger invitert japanske filmskaper til festivalen i Grimstad. I 2001 inviterte vi Koyo Yamashita fra Image Forum for å presentere et program med Takashi Ito. Og i fjor hadde vi besøk av Keiichi Tanaami som presenterte en retrospektiv av egne filmer. Blant de 16 filmskaperne som står bak *Tokyo Loop* finner vi blant annet nettopp Keiichi Tanaami og Takashi Ito. Og inniblant en rekke yngre animatører, finner vi også animatører fra den eldre garde, Yoji Kuri (f. 1928) som var en av de første uavhengige animatørene i Japan. En annen animatør som har holdt på siden 60-tallet, er Taku Furukawa (f. 1941). Han har blant annet laget animasjonsfilmen *Phenakistiscope* (1975) som vant Grand Jury Prize i Annecy International Animation Festival i 1975. Musikken til *Tokyo Loop* er ved Yamamoto Seiichi.

Tokyo Loop is a collected work of animation, produced to commemorate the centenary of the birth of the animated film, J.S. Blackton's humorous *Phases of Funny Faces* (1906). *Tokyo Loop* is a compilation of 16 clips that not only show the rich variety of Japanese graphics, design, manga drawing, animation, and illustration but also reveal wider aspects of Japanese culture and Tokyo city-life. The colourful mix of animation styles was first presented last year at Image Forum – the established filmmakers' collective in Tokyo. *Tokyo Loop* has previously been shown outside Japan at the Vancouver International Film Festival and Holland Animation Festival.

The Norwegian Short Film Festival has invited Japanese filmmakers to Grimstad on several previous occasions. In 2001 we invited Koyo Yamashita of Image Forum to present an Takashi Ito programme, and last year we were visited by Keiichi Tanaami who presented a retrospective of his own work. Among the sixteen filmmakers behind *Tokyo Loop*, we find, among others, these two individuals: Keiichi Tanaami and Takashi Ito. And among the younger animators, we also find representatives of the Japanese old guard, for example Yoji Kuri (born in 1928) who was one of the first independent animators in the country. Taku Furukawa (b. 1941) is another animator that has been active since the 1960s and whose work includes the film *Phenakistiscope* (1975) that won the Grand Jury Prize at the Annecy International Animation Festival in 1975. The music to *Tokyo Loop* is by Yamamoto Seiichi.



TOKYO STRUT

Regi/Direction Masahiko Sato
Mio Ueta

«The theme of this animated work is «undeniable expression». It is somehow pleasurable to be swayed by the power of an image that cannot be denied, an image that any rational human being would see as a «certain something». »



TOKYO TRIP

Regi/Direction Keiichi Tanaami

«The unique colours and smells, sense of speed and eroticism produced by the city of Tokyo. The noise and the quiet, the light and the shadows. Drawing animation of a trip above the hectically changing city ride on a cloud.»



FISHING VINE

Regi/Direction Mika Seike

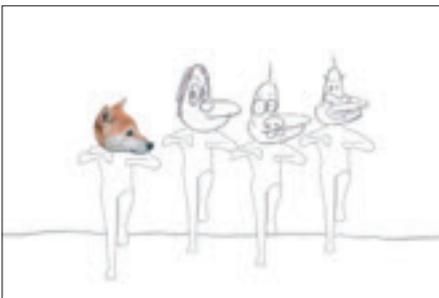
«A row of buildings is seen through a telescope. A grape vine winds its way up from the ground, its fruit appearing near the highest floors of one of the buildings where it is eaten by a woman. People gather at the bottom of the building and try to climb a hanging vine, but part way up to the vine breaks and the falling people are swallowed up by the earth. They become nourishment for the vine, which grows to become a new kind of building.»



Yuki-chan

Regi/Direction Kei Oyama

«The protagonist observes worms in an alley. When he is led inside the house by his mother, a girl with a totally white face is laid out on a futon. The grotesque strength of living things, and the ephemerality of the fact that such beautiful creatures can die so easily. Everything that dies disappears from the world, but even after they have gone some trace of them remains in me.»



DOG & BONE

Regi/Direction Kotobuki Shiriagari

«Look, the dog is walking! His legs are moving round and round and he's chasing a bone someone threw him. There's more though. He meets all kinds of people and all kinds of things go an around him, but he just keeps on walking. While I was making it I really felt like I became a dog. I can still see bones dancing in the air.»



PUBLIC CONVENIENCE

Regi/Direction Tabaimo

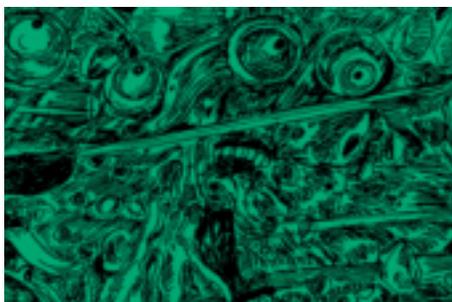
«A public washroom of the kind we use every day when we go out. Fixing her hair, touching up her makeup, a girl busily grooms herself. Behind her, various people come and go making use of the same washroom. An exhibition of «Everyday Tokyo» with a women's washroom as its setting.»



<BLINK>TOKYO</BLINK>

Regi/Direction Atsuko Uda

«My first impression of Tokyo was the neon signs I saw in the Showa era. I based this work on that image and created a structure in keeping with the sense of repetition implied by the title TOKYO LOOP. The <blink>~</blink> found in the title is actually an element taken from the HTML programming language.»



BLACK FISH

Regi/Direction Nobuhiro Aihara

«Darkness and flashes of light – the afterimage burned in that moment, sometimes mixed with artificial colours, distorts the movement of my image as the blinking continues.»



UNBALANCE

Regi/Direction Takashi Ito

«I cannot help feeling that some mysterious force is upsetting our emotional balance. The theme of my work over the last few years has been the portrayal of this sense of unease. In this work I seized on a very negative image of Tokyo and tried to portray the emotional state of people struggling and suffering in this very superficial world.»



TOKYO GIRL

Regi/Direction Maho Shimao

«Tokyo girls are naked. In cities all over the world, girls already go about naked. When night falls one by one they seek out the light of neon signs and headlights as they set out from their nests for the city. In the cities of a developed civilization this is a sight that can be seen every night.»



MANIPULATED MAN

Regi/Direction Atsushi Wada

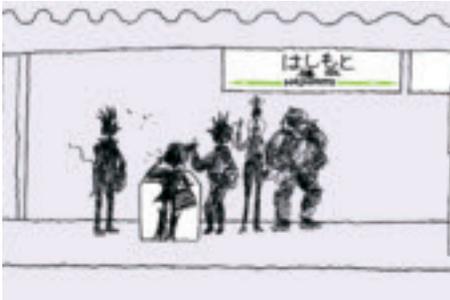
«The people in the city can't live without walking. They can't live without running. They can't live without speaking. That's the kind of city it is, so everyone walks, runs, and talks. But if you look carefully you see that people live by being made to walk, made to run, made to talk. That is how they live.»



NUANCE

Regi/Direction Tomoyasu Murata

«A work based only on fragments of Tokyo, a city immersed colors. In this short two-part composition there is both me myself and the rhythms that flow inside me. What can be done about feeling only the sensation of the shadow of the moment? *Nuance* is an attempt to try to answer this question.»



HASHIMOTO

Regi/Direction Taku Furukawa

»On a certain day in a certain month the weather is clear. I am standing on the platform at JR Hashimoto station early in the morning. First one smoker and then another appears on the opposite platform in the cool, weak early morning sunlight, and the place where they stand seems to float apart from its surroundings, a setting of tremendous intimacy and calm that spring forth only on that spot.»



FUNKOROGASHI

Regi/Direction Yoji Kuri

«Funkorogashi is a work of analog animation depicting the dog faeces dropped throughout Tokyo. As I drew the original pictures on the cells and proceeded to animate the work in the same way I had done in the past, I gradually became more and more interested in what I was doing, and although I stopped at five minutes I would have liked to have made something twice as long.»



FIG

Regi/Direction Koji Yamamura

«Returning to the origin of animation, the «moving picture», I wanted to make something as technically simple as possible, to make the backgrounds out of one page, the characters out of one page – everything out of one page. A short story about one night in Tokyo.»



12 O'CLOCK

Regi/Direction Toshio Iwai

«12 o'clock is the first work in a long while I have made using film and it focuses on the motif of the phenakistoscope, the 19th century invention that was the origin of the moving image. I have often wondered what would have happened if the phenakistoscope had continued to evolve. Perhaps they would have ended up being used in clocks like this one?»