
NIPPON

KOMA

JAPANESE FILM FESTIVAL 2007

Culturgest

Grupo Caixa Geral de Depósitos



5 Centimeters per Second, by Shinkai Makoto

JAPANESE ANIME AND DOCUMENTARIES

Curators: ACT

Monday 3rd – Saturday 8th
December 2007
Small Auditorium · 18h30 / 21h30
Films with subtitles in English · M/12

MONDAY 3RD

17h00 · Conference

Japanese 'Anime' and Documentaries,
by Hirano Kyoko

18h30 · Anime

Paprika, by Kon Satoshi, 2006 · 90'

21h30 · Documentary

Minamata, Victims and Their World,
by Tsuchimoto Noriaki, 1971 · 167'

TUESDAY 4TH

18h30 · Documentary

*Cinema is about documenting lives:
the life and works of Noriaki Tsuchimoto*,
by Fujiwara Toshi, 2007 · 94'

21h30 · Anime

Negadon: The Monster from Mars,
by Awazu Jun, 2005 · 26'
5 Centimeters per Second,
by Shinkai Makoto, 2007 · 87'

WEDNESDAY 5TH

18h30 · Anime

Tokyo Loop,
collected work, 2006 · 75'

21h30 · Documentary

Campaign,
by Soda Kazuhiro, 2007 · 120'

THURSDAY 6TH

18h30 · Documentary

Yokohama Mary,
by Nakamura Takayuki, 2006 · 92'

21h30 · Anime

*Ghost In The Shell – Stand Alone Complex
Volume 1*, by Kamiyama Kenji,
2004-2005 · 120'

FRIDAY 7TH

18h30 · Anime

New HaløBons, by Miki Shunichiro,
Ishimine Hajime and Ishii Katsuhito,
2006 · 44'

21h30 · Documentary

Rokkasho Rhapsody,
by Kamanaka Hitomi, 2006 · 119'

SATURDAY 8TH

18h30 · Anime

Sea Roar (1988), *Worm Story* (1989),
Personal City (1990), *Haruko Adventure*
(1991) and *Box Age* (1992), by Kurosaka
Keita · 108'

21h30 · Anime

TekkonKinkreet,
by Michael Árias, 2006 · 111'

Real or unreal: Japanese *Anime* and Documentaries

By Hirano Kyoko

During the last two decades or so, Japanese *anime* and *manga*, have become internationally popular. Due to their visual splendor, technical sophistication and philosophical messages, they have been widely consumed, appreciated and discussed. Kon Satoshi's *Paprika* (2006) is a recent example presenting an elaborate visual design and multi-layered narrative structure, as well as exploring the theme of human consciousness.¹ The film features a young psychotherapist Atsuko who, along with her genius and *otaku* colleague Kosaku, experiments in her therapy by entering the sub-conscious realm of her patients as a teenage detective named Paprika. The film's viewers should often feel lost wondering where they stand in the film's story – are they in Atsuko's reality, or in her dream, or Paprika's adventure in the form of Atsuko's alter ego, or in her patient's illusionary thoughts? It took a few years for Kon to adapt Tsusui Yasutaka's popular 1993 novel of the same title, after Tsusui saw Kon's *Millenium Actress* (2003) and requested the animator to adapt his novel to an animated film. Kon demonstrates unlimited scope of his imagination in one of the most difficult aspects of this adaptation – how to visualize dream scenes.

Oshii Mamoru is another top-runner in this field who examines the relationship of human and artificial, memories and information, evolving around his

mesmerizing imagery. The level of finesse in both visual and narrative elements in these Japanese *anime* clearly shows that they are not merely made for children.

The history of Japanese animated films goes back to the experimentation in the 1920s. Early pioneer Ofuji Noburo is known for his artistic refinement by photographing cut papers and creating films with shadow-picture effects. In 1927, he made *Whale* (Kujira), the story of three men and a woman who are eaten alive by a whale, and remade the same story in color in 1952. He then used colored cellophane cut-outs to create *Ghost Ship* (Yureisen, 1956) about a ship haunted by the spirits of a princess and a warrior who were both killed by pirates.²

Masaoka Kenzo's *Spider and Tulip* (Kumo to churippu, 1943) portrays an endearing story of a ladybird threatened by an evil spider while a tulip comes to help, and the film is superb despite its lack of colors. Unlike this work, most of the Japanese *anime* and films in general in the 1940s could not escape from the enforced war propaganda policy. One of the best known *anime* of this genre is Seo Mistuyo's *Momotaro the Divine Soldier of the Ocean* (Momotaro Umi no shinpei, 1944), featuring Momotaro, a well-known Japanese folktale character for children, leading a group of animals, each of whom symbolizing Southeast Asian nation, in the fights against the Anglo-American colonialists.³

The postwar development of *anime* produced masters like Yabushita Taiji, Tezuka Osamu, Kuri Yoji, Kawamoto Kihachiro and Kinoshita Renzo, in

commercial, independent and experimental sectors in the 1950s and 1960s. The arrival of television accelerated the increase of *anime* productions for mostly children and young audiences. Some are adaptations of *manga* series published in weekly magazines, such as Tezuka's *Kimba, the White Lion* (Janguru taitei; *manga* series started in 1950, TV series in 1965), *Astro Boy* (Tetsuwan Atomu; *manga* in 1952, TV in 1963), and *Princess Sapphire* (Ribon no kishi; *manga* in 1953 and TV in 1967).

Tezuka's genres are varied from animal's world to science fiction to historic adventure, and other notable TV *anime* series are similarly variegated, reflecting the diversity of the original *manga* genres: Hasegawa Machiko's *Sazae-san* (*manga* in 1946; TV in 1969) includes social and political critique in the humorous portrayal of an ordinary office worker's family life; Yokoyama Koki's *Gigantor* (Tetsujin 28 go; *manga* in 1956, TV in 1963) is a science fiction featuring man-made hero; Akatsuka Yukio's *Osomatsu-kun* (*manga* in 1962, TV in 1966) is a nonsense comedy about sixplets; Kajiwara Ikki and Kawasaki Noboru's *The Giant's Star* (Kyojin no hoshi; *manga* in 1966, TV in 1968) is about a boy who wants to become a professional baseball player; and Ikeda Riyoko's *The Roses of Versailles* (Berusaiyu no bara; *manga* in 1972 and TV in 1979) is a romantic action around the French Revolution.

The wealth of these subject matter and high quality of these films illuminate on a unique aspect of Japanese culture: when children no longer read books, they learn about the French

Revolution from *manga* and *anime*. At the same time, when *manga* and *anime* have become multi-million dollar industries, some of the best talents without hesitation go to these fields, and not traditionally respected literature and printed media. Therefore, during the last decades or so, more than 50% of the theatrical films and TV dramas using real-life actors have been based on popular *manga*, and not literary works.

At the same time, the Japanese government has become serious about systematically introducing these culturally and financially important industries abroad by organizing booths at markets, conferences for professionals and competitions for newcomers. Culture critic Azuma Hiroki points out that the government's recent involvement in *anime* and *manga* has been seen with suspicion by some artist groups with an anti-establishment tradition,



Ghost In The Shell – Stand Alone Complex Volume I, by Kamiyama Kenji

as *anime* and *manga* for a long time were ignored by the authorities and not taken seriously.⁴

The world famous Japanese animators Miyazaki Hayao and Takahata Isao are good examples representing the radical ideological stance who were active in the labor union movement facing the severe condition of *anime* industry workers.⁵ Their artistic visions are wholly original. From the early 1970s, Takahata and Miyazaki began to make excellent *anime* for TV creating lively and attractive young heroines in *Panda kopanda* (1972-73) and *Heidi* (Arupusu no shojo Haiji, 1974), which images have been inherited by Miyazaki's heroines of his later works.

Time and space are unique in Miyazaki's films. For the setup of his films, Miyazaki has freely shifted between Japan – *My Neighbor Totoro* (Tonari no Totoro, 1988), *Princess Mononoke* (Mononoke-hime, 1997) and *Sprited Away* (Sen to Chihiro no monogatari, 2001), for example – and non-specific Europe – *Laputa* (1986), *Kiki's Delivery Service* (Majo no takkyubin, 1989) and *Howl's Moving Castle* (Hauru no ugoku shiro, 2004), for example. It is intriguing how film-makers conceive the space somewhat between real and unreal.

TekkonKinkreet (2006) also evokes a sense of unreal place and time created by American animator Michael Arias. Based on the 1993 popular *manga* by Matsumoto Taiyo, the film is about two street urchins with supernatural powers, Shiro and Kuro. Their town is endangered by a *yakuza* (gangster) and further by even bigger ominous

powers. Scraped paints on the wall, ad balloons in the sky, streetcars, small shops crowded in the street and lanterns of the local festivals, all contribute to create the feelings of the late 1940s and 1950s. This remarkable sensibility of the “streets from the past” was inspired by the photography of the postwar Tokyo taken by Moriyama Daido, Watanabe Katsumi and Araki Nobuyoshi.⁶

Why do some directors choose animated images over the real-life actor's images? Probably they believe that they can create uniquely unreal world by expanding their imagination. On the other hand, why do some directors select the medium of documentary? This must be owing to the fact that documentaries can capture moments which cannot be reenacted by actors



Negadon: The Monster from Mars, by Awazu Jun

or recreated by directors. In this sense, the case of Soda Kazuhiro's *Campaign* (Senkyo, 2007) is interesting as some viewers after a screening asked the director if an actor is playing Yamauchi, the film's protagonist who runs for a local election. Yamauchi's story could be interpreted to be unreal, as the camera follows him faithfully observing the Democratic Party's absurdly idiosyncratic customs one after another while what he wants to appeal politically is totally vacant. Yamauchi's district is relatively middle-class with no outstanding or pending social issues, thus, all the candidates rely on abstract phrases to appeal to their constituency. How Yamauchi apathetically react to his party's imperatives and how his relationship with his wife changes are the most intriguing and entertaining parts of the film.

Soda admires documentarist Frederick Wiseman and like Wiseman, Soda's film has no narration or written titles, and he calls his style the "observation film." However, unlike Wiseman, Soda does not stick to film stock and he took *Campaign* by HDV stating that its mobility and low production cost give advantage which film cannot.⁷

One of the most significant roles that independent documentarists play is to be socially responsible by becoming the voice of the underprivileged. In this sense in the 1960s and 1970s, there were two highly important filmmakers in Japan. Ogawa Shinsuke made a series of the documentaries on the farmer's struggles against the government construction of the new Narita International Airport. Tsuchimoto



5 Centimeters per Second, by Shinkai Makoto

Noriaki drew public attention to the victims of the mercury contamination in Minamata, caused by the exhausted water from a big corporation's factory and ignored by the government for a number of years. Tsuchimoto first shot the Minamata victims in 1965 for a TV program before he began to make feature-length films on this theme. He stated that his documentary films on Minamata made difference by letting the society know about it because no major media covered this subject matter before him.⁸

Tsuchimoto is unprecedented in vividly portraying the predicament of the victims in everyday life and their anger climactic at the stock holder's meeting of the corporation Chisso responsible for the contamination in *Minamata, Victims and Their World* (Minamata kanjasan to sono sekai, 1971, the first film in the series which has continued until today producing 11 films). The filmmaker also depicts the Minamata people's will to live. Joyous feelings radiate from a fisherman's face while he is catching an octopus in the sea. Minamata victims live on the sea, and it is their life. Despite hardship, their

lives have to move on and their survival must be celebrated. Younger generation filmmaker Fujiwara Toshifumi portrays Tsuchimoto not only as an unyielding fighter but also as a philosopher capturing the resilient human nature in his film *Cinema Is About Documenting Lives: The Life and Works of Noriaki Tsuchimoto* (Eiga wa ikimono no kiroku dearu: Tsuchimoto Noriaki no shigoto, 2007).

Tsuchimoto's humanist spirit paying attention to the victims of the big powers and society has been carried on by young directors. Kamanaka Hitomi investigates how the atomic contamination affects farmers and the local population around a nuclear power plant in her *Rokkasho Rhapsody* (2006). In fear of provoking the big corporations operating nuclear power plants, only independent filmmakers can take up such a controversial topic. Nakamura Takayuki's *Yokohama Mary* (2006) examines the life of an aged woman living in the street, conspicuous by her heavy makeup and theatrical clothes who used to be a prostitute. Following the life of a

street person for a period of time is also difficult project for mainstream TV and film companies because such a project is unlikely to sell well where monolithic and sensational images prevail. The important mission of the Japanese independent documentary tradition has thus continued from generation to generation.



Campaign, by Soda Kazuhiro

1 Manohla Dargis, a reviewer of Kon Satoshi's *Paprika*, praises that the film is an evidence of superiority of Japanese animators over American counterparts who remain making films for children. "At the New York Film Festival, a Global Glimpse of the State of the Cinema" in *New York Times*, October 16, 2006.

2 From the brochure of "Anime: The History of Japanese Animated Films", a series I organized at the Japan Society of New York from December 11, 1998 to February 26, 1999.

3 For the detailed discussion, see Scott Nygren, "The Pacific War: Reading, Contradiction & Denial" in *Wide Angle*, vol. 9, No.2; and Toshiya Ueno, "The Other and the Machine" in *Pearl Harbor 50th Anniversary, Media Wars: Then & Now*, Yamagata International Documentary Film Festival, 1991.

4 Azuma Hiroki on "Otaku Unmasked – The Life, Death and Rebirth of Japan's Pop Culture" at the Japan Society, New York, November 30, 2005.

5 Miyazaki Hayao Biography in *Cine-Front* No.249 (July 1997), p. 21; Miyazaki Hayao and Takahata Isao, *Wikipedia*. The working condition of the *anime* industry workers has not been much improved and for the first time, the industry-wide consortium, JAniCA, was established on October 13, 2007 by animators and directors. (*Mainichi Shimbun*, October 13, 2007)

6 *TekkonKinkreet* press material prepared by Sony Pictures Classics, 2007. The word *tekkonkinkreet* is a play of word by twisting "tekkinkonkurito," concrete supported by iron frames.

7 Conversation with Soda Kazuhiro, New York, August 29, 2007. As for Wiseman, asked why he adheres to film and not digital stock, he replied that he likes the texture of film. Frederick Wiseman in his Questions and Answers at BAM Cinema, New York, June 7, 2004. On the other hand, Sidney Lumet recently insisted that no filmmaker would want to go back to film once used digital because you do not have to rely on labs, colors are much better recreated and sense of reality is better captured. Sidney Lumet at Questions and Answers at New York Film Festival, September 19, 2007.

8 Tsuchimoto Noriaki in his introduction to his film, *Minamata, Victims and Their World* at the Museum of Modern Art, New York, June 22, 2003.

CONFERENCE

Japanese *Anime* and Documentaries

By Hirano Kyoko

Monday December 3rd, 17h00

Small Auditorium

The conference will be spoken in english

In this lecture, important elements of the recent Japanese *anime* (animated films) and documentary films will be explored, focusing on several works screened during this year's Nippon Koma Festival.

As for anime, we will consider what makes Japanese *anime* so outstandingly popular internationally by looking at their aesthetic, narrative and technological forms, practices and strategies. The production history of Kon Satoshi's *Paprika* (2006) will be discussed as well as its original story writer Tsusui Yasutaka, and Kon's style compared with that of Oshii Mamoru.

Then, the history of Japanese animated films starting from the 1920s will be traced, mentioning the works of experimental pioneers such as Masaoka Kenzo and Ofuji Noburo, the wartime director Seo Mitsuyo, the postwar master Tezuka Osamu and others whose works started in printed media of weekly magazines or newspaper serial *manga* (graphic story), then, were broadcast weekly on TV, released theatrically released as feature-length films and produced on stage.

We will examine unique aspects of Japanese culture in which *manga* and *anime* thrive as consumer products not

only for children but also for mature readership and audiences with widely diversified genres and sub-genres; their relationship with the traditional literal and printed media; and the recent Japanese government involvement with *manga* and *anime* industries.

Analyzing the peculiar sensibility seen in time and space designed by Michael Arias in his *TekkonKinkreet* (2006), we will further see how time and space is treated by Miyazaki Hayao and Takahata Isao.

A question of how *anime* filmmakers perceive reality and form their own image in terms of time and space will lead to another question of how documentary filmmakers relate reality to their works. We will see how director Soda Kazuo captures the urgent and immeasurable imagery of his college classmate Yamauchi Kazuhiko running for a local election in his film *Campaign* (2007).

We will discuss the significance of the Japanese documentary filmmaking of the 1960s and 1970s in the case of Tsuchimoto Noriaki and his 40-year



Nuance, by Tomoyasu Murata

long commitment of filming the victims of the mercury contamination caused by the exhausted water coming from a big corporation's factory in Minamata, starting from his 1965 TV documentary work. We will see the first of his theatrically released Minamata film series, *Minamata, Victims and Their World* (1971), and how his work has inspired younger generation of Japanese documentary filmmakers.

Fujiwara Toshi's *Cinema Is About Documenting Lives: The Life and Works of Noriaki Tsuchimoto* (2007) portrays Tsuchimoto's devotion to his radical activism in his chosen media; Kamanaka Hitomi's *Rokkasho Rhapsody* (2006) probes on the effects of a nuclear power plant in its neighboring villages; and Makamura Takayuki's *Yokohama Mary* (2006) depicts an aging woman living in the street.

We will recognize how the role of documentary filmmakers has been pursued being socially responsible by taking up controversial subject matter and becoming the voice of the underprivileged and exploited by the big powers, which has been an essential part of the documentary filmmaking tradition in Japan.

Hirano Kyoko is an independent scholar and writer. After completing her Ph.D. in cinema studies at New York University, she has taught at New York University, New School University, Keio University, the University of Tokyo, Graduate School of Film Producing, Temple University in Japan, and the University of Ljubljana. She has served as a jury for international film festivals of Berlin and Hawaii, and Kyoto Prize. Her books include *Mr. Smith Goes To Tokyo: Japanese Cinema under the American Occupation 1945-1952* (1992), its Japanese translation, *Tenno to Seppun* (1998); and *Manhattan no Kurosawa* (2006), on her work at Japan Society of New York, showing over 800 Japanese films from 1986 to 2004. She is a board member of Downtown Community TV Center (DCTV) of New York City.

MONDAY 3RD · 18H30



Paprika

Paprika

by Kon Satoshi, 2006

90' · ANIME

Atsuko Chiba Hayashibara Megumi Seijiro
Inui Emori Toru Torataro Shima Hori
Katsunosuke Kosaku Tokita Furuya Toru
Toshimi Konakawa Ohtsuka Akio Morio
Osanai Yamadera Kouichi HIM Tanaka
Hideyuki Japanese Doll Kohrogi Satomi
Hajime Himuro Sakaguchi Daisuke Yasushi
Tsumura Iwata Mitsuo Nobue Kakimoto
Aikawa Rikako Reporter Ohta Shinichiro
Magician Fukumatsu Shinya Waitress
Kawase Akiko Announcer Izumi Kumiko
Researcher Katsu Anri Institute Member
Miyashita Eiji Pierrot Mito Kouzo
SPECIAL APPEARANCE: Mr. Kuga Tsuzui
Yasutaka Mr. Jinnai Kon Satoshi
Produced by "Paprika" Film Partners
MADHOUSE/Sony Pictures Entertainment
(Japan) Inc. Developed by Maruyama
Masao Original Story written by Tsuzui
Yasutaka Screenplay by Minakami Seishi/
Kon Satoshi Character Design/Animation
Director Ando Masashi Art Director Ike
Nobutaka Color Design Hashimoto Satoshi
Director of photography Kato Michiya
Music by Hirasawa Susumu

Sound Director Mima Masafumi Editing
Seyama Takeshi Co-Producer Toyota
Satoki Executive Producer Maruta
Jungo/Takiyama Masao Animation by
MADHOUSE, Inc. Director Kon Satoshi

29 year old Dr. Atsuko Chiba is an attractive but modest Japanese research psychotherapist whose work is on the cutting edge of her field. Her alter-ego is a stunning and fearless 18 year old "dream detective," code named PAPIKA, who can enter into people's dreams and synchronize with their unconscious to help uncover the source of their anxiety or neurosis. At Atsuko's lab, a powerful new psychotherapy devise known as the "DC-MINI" has been invented by her brilliant colleague, Dr. Tokita, a nerdy overweight genius. Although this state-of-art device could revolutionize the world of psychotherapy, in the wrong hands the potential misuse of the devise could be devastating, allowing the user to completely annihilate the dreamer's personality while they are asleep.

MONDAY 3RD · 21H30



Minamata, Victims and Their World

Minamata, Victims and Their World
by Tsuchimoto Noriaki, 1971
167' · DOCUMENTARY

Production Company Higashi Productions
Producer Takagi Ryutaro **Desk** Yoshikane
Shigematsu Yoneda Masaatsu **Director**
Editor Tsuchimoto Noriaki **Photography**
Otsu Koshiro **Sound designer** Yukio
Kubota **Camera Assistant** Ichinose
Masatumi **Assistant Director** Hori Suguru
Editor Sekizawa Takako **Sound Editor**
Asanuma Yukikazu **Stills** Shiota Takeshi

By the 70s, environmental problems resulting from the high growth economics of the 50s and 60s had become widely recognized. One of the most devastating of these was the organic mercury poisoning created by the Chisso Corp. in Minamata, Kyushu, Japan. There we follow the lives of 29 households who suffered mercury poison, as well as the growing movement to support their cause. The images discover a human view of the world in which the patients, more than being victims, are both patients and regular people, workers and fishermen. The first film in the “Minamata” series it marked a shift in interest away from a constructivist style towards the world view of the subject.

TUESDAY 4TH · 18H30



Cinema is about documenting lives

Cinema is about documenting lives: the life and works of Noriaki Tsuchimoto
by Fujiwara Toshi, 2006
94' · DOCUMENTARY

Producer Hiro-o Fuseya **Director,**
Editor Fujiwara Toshi **Cinematographer**
Takanobu Kato **Sound designer** Kubota
Yukio **Associate director** Imada Satoshi
Interviewer Ishizaka Kenji

A VisualTrax production, in association with Ciné-Associé and Compass Films with supports from the Agency of Cultural Affairs

30 years after his masterpieces such as *Minamata, Victims and Their World* (1971) and *Shiranui-Sea* (1975), Tsuchimoto Noriaki visits the people as well as the places, observes and contemplates on the transformations of Minamata that happened during the last three decades. By inter-cutting his visit to Minamata with a number of interviews, juxtaposing them with many quotes from Tsuchimoto's own masterpieces, this film attempts to explore the man behind this astonishing body of work, the

methods of his filmmaking, the history of how modern Japan has developed, and the complex ideological/political/social contradictions embedded in these, and meditates on the meanings of documentary filmmaking.

TUESDAY 4TH · 21H30



Negadon: The Monster from Mars

Negadon: The Monster from Mars

by **Awazu Jun**, 2005

26' · ANIME

Ryuichi Narasaki Shimizu Dai **Seiji Yoshizawa** Sasahara Takuma **Emi Narasaki** Yumoto Akane **TV Announcer/Narrator** Kishi Masafumi
Director, Original Story, CGI Awazu Jun
Music, Sound Effects Terasawa Shingo
VFX Supervisor Kato Kenjiro **Animation, Modeling** Miyahara Shin
Design Coordinator Ohishi Makiko
Casting Coordinator Yano Takeshi
Lyrics Kato Kenjiro **Ending Theme Performed By** Yumoto Akane

In the year 2025, the world population explodes to over 10 billion. In search for a new place to live, mankind initiates a space exploration program entitled the Mars Terraforming Project. Step by

step, mankind successfully transforms Mars into a habitable planet. But when a Japanese spaceship returning from Mars crashes on the streets of Tokyo, it unleashes a giant and vicious monster. Only Dr. Narasaki and his long-abandoned robot Miroku can save Earth and mankind.

5 Centimeters per Second

by **Shinkai Makoto**, 2007

87' · ANIME

Takaki Tono Mizuhashi Kenji **Akari Shinohara (young)** Kondo Yoshimi **Kanae Sumida** Hanamura Satomi **Akari Shinohara (adult)** Onoue Ayaka
Storyboard, Original Character Design Shinkai Makoto **Key Animation Director, Character Design** Nishimura Takayo
Background Art Director Shinkai Makoto
Background Art Tanji Takumi, Majima Akiko **Coloring** Shinkai Makoto **Camera, Edit** Shinkai Makoto **SE Director** Shinkai Makoto **Voice Director** Mitsuya Yuji **Music** Tenmon **Arranger** Okazawa Toshio **Main Theme Song written and performed by** Yamazaki Masayoshi **Production** Shinkai Makoto, CoMix Wave Films **Producer** Kawaguchi Noritaka **Presented by** Creative Shinkai, CoMix Wave Films **Director, Original Story, Screenplay** Shinkai Makoto



5 Centimeters per Second

Achingly beautiful, *5 cm per second*, breaks new ground in anime in both artistry and storytelling. Named for the speed at which cherry blossom petals fall, *5 cm per second* consists of three segments and follows a boy named Takaki through his life, first as a middle school student, through high school, and as an adult working as a computer programmer. Delicate, powerful, and heartrending, each segment explores the complex nature of human beings, giving viewers a familiar and real world perspective of the struggles we face against time, space, people, and love. Masterfully crafted with every second counting, this is a film that will certainly stay with you for days.

WEDNESDAY 5TH · 18H30

Tokyo Loop collected work, 2006
75' · ANIME



Tokyo Strut

Tokyo Strut
by Sato Masahiko and Ueta Mio
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
by Tanaami Keiichi

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

Fishing Vine
by Seike Mika

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

by Oyama Kei

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

by Shirigari Kotobuki

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 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

by 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,



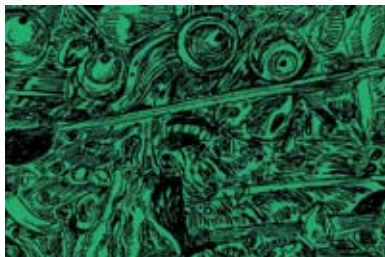
Public Convenience

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>

by Uda Atsuko

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

Black Fish

by Aihara Nobuhiro

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

by Ito Takashi

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

Tokyo Girl

by Shima Maho

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

by Wada Atsushi

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

by Murata Tomoyasu

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

by Furukawa Taku

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

Funkorogashi

by Kuri Yoji

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
by Yamamura Koji

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

12 O'clock
by Iwai Toshio

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?

WEDNESDAY 5TH · 21H30



Campaign

Campaign
by Soda Kazuhiro, 2007
120' · DOCUMENTARY

Candidate for Kawasaki City Council (LDP) Yamauchi Kazuhiko Wife of Kazuhiko Yamauchi Yamauchi Sayuri Prime Minister of Japan/President of the LDP Koizumi Junichiro Former Foreign Minister (LDP)/Candidate for the House of Councilors Kawaguchi Yoriko Former Minister of Land, Infrastructure and Transport (LDP) Ishihara Nobuteru Member of the House of Representatives (LDP) Tanaka Kazunori Member of the House of Representatives (LDP) Yamagiwa Daishiro Member of the House of Councilors (LDP)/Gold Medalist in Olympics (Nordic Skiing) Ogiwara Kenji Member of the House of Councilors (LDP)/Bronze Medalist in Olympics (speed skating) Hashimoto Seiko Kawasaki City Council Chairman (LDP) Yazawa Hiroataka Kanagawa Prefectural Assemblyman (LDP) Mochida Fumio Kawasaki City Councilman (LDP) Asano Fuminao Kawasaki City Councilman (LDP) Ishida Yasuhiro President of Yamauchi Supporters' Association Yamada Toshio

Secretary of Akio Koizumi Councilors
Takao Kikuo Former Secretary of Kazunori
Tanaka Representatives Matsukawa Shojiro
Office Manager of Yamauchi Headquarters
Nagai Haruko Citizens of Kawasaki, LDP
Kawasaki, Warblers, Alumni of Tokyo
University
Directed, Shot, and Edited by Soda
Kazuhiro English subtitles by Kameron
Steele

In the fall of 2005, 40-year-old, self-employed Yamauchi Kazuhiko's "Yama-san" peaceful, humdrum life is turned upside-down. The Liberal Democratic Party (LDP) suddenly chooses him as its official candidate to run for a vacant seat on the Kawasaki city council. But Yama-san has zero experience in politics, no supporters, and no time to prepare for the impending election. Thus, the LDP forms a strong campaign team consisting of every LDP politician from the Kawasaki region to fight the intense battle. The campaign team invites many of the LDP's political heavyweights to back its inexperienced candidate, a rare sight for an election in a politically insignificant suburban town. Adhering to the campaign tactic of "bowing to everybody, even to telephone poles", Yama-san visits local festivals, kindergarten sports events, senior gatherings, commuter train stations, to offer his hand to every one he sees.

THURSDAY 6TH · 18H30



Yokohama Mary

Yokohama Mary
by Nakamura Takayuki, 2006
92' · DOCUMENTARY

Herself Godai Michiko Himself Nagato
Genjiro Herself Yoko Yamazaki
Cinematographer Nakazawa Kensuke
Editor Shirato Kazuhiro Sound Saiki
Takuma Music Yaegashi Comoesta
Producer Shirao Kazuhiro
Planning Organvital

An old lady who's make-up is as white as a Kabuki actor and dressed in an aristocratic dress, is standing in the streets of Yokohama. She has concealed her real name and age, and for 50 years after the war, has lived her life as a prostitute. She has been known as the most beautiful prostitute of her time and her elegant presence has become part of the city's scenery. People call her "Yokohama Mary".

In the winter of 1995, Mary suddenly disappears. As she mentioned nothing about herself, rumors spread, and one day she becomes the heroine of an urban legend. Ganjiro Nagato, a Chanson

singer with not much time to live, tells us how he feels about Mary: “I want to meet Mary again. I want to sing in front of her again...”

THURSDAY 6TH · 21H30



Ghost In The Shell – Stand Alone Complex Volume 1

Ghost In The Shell – Stand Alone Complex Volume 1

by Kamiyama Kenji, 2004-2005

120' · ANIME

Based on the Manga by Masamune Shirow
Director Kamiyama Kenji Screenplay
Kamiyama Kenji, Suga Shotaro, Sakurai
Yoshiki Storyboards Kamiyama Kenji,
Yoshihara Masayuki Character Design
Goto Takayuki, Nishio Tetsuya Music
Composed by Kanno Yoko Sound Director
Wakabayashi Kazuhiro Production Studio
Production I.G Produced by Ghost in the
Shell Stand Alone Complex Committee
Main Cast: Motoko Kusanagi Tanaka
Atsuko Aramaki Saka Osamu Batou Otsuka
Akio Togusa Yamadera Kohichi Ishikawa
Nakano Yutaka Saito Okawa Toru Paz
Onozuka Takashi Borma Yamaguchi Taro

Based on the manga by Masamune Shirow and directed by Kenji Kamiyama, Ghost In The Shell: Stand Alone Complex takes viewers to futuristic society where technology has saturated citizens' daily lives. Along with the new technology comes new types of crime that exploits it, but female cyborg Major Motoko Kusanagi and her team of police, Section 9, devote their lives to chasing criminals, both on land and in cyberspace. In these episodes, the Volume 1 DVD has the first four, the team must pursue a four-legged tank as it wreaks havoc, figure out the secret behind a spate of android suicides, stop a far-reaching hacker conspiracy, solve a hostage situation, and much more.

FRIDAY 7TH · 18H30



New Hal & Bons

New Hal & Bons

by Miki Shunichiro, Ishimine Hajime
and Ishii Katsuhito, 2006

44' · ANIME

Written & Directed by Ishii Katsuhito
Voice Over Miki Shunichiro, Todoroki
Ikki, Ishii Katsuhito Producer Takida
Kazuto CGI ANIMATION DEPARTMENT:

Motion Direction-Technical Direction Tomioka Satoshi **CG Character Modeling** Miyazaki Aguri **CG LIGHTING: Rendering Effect Composition** Ota Hiroyasu **Post-Production Producer** Tsuchiya Shinji **Mixer** Mori Koichi **Music Effect** Yanagihara Toshimasa **Music** Sakurai Eiko **Music Producer** Midorikawa Toru

Somewhere in space, there is a planet called Himatama where two dogs live. Hal & Bons, the two dogs just sit and drink beer all day long. One day, a troublesome interviewer, Mochi-kun moves into their room. New Hal & Bons is a follow-up to the original Hal & Bons shorts made for DVD Magazine *Grasshoppa!* in 2001.

FRIDAY 7TH · 21H30



Rokkasho Rhapsody

Rokkasho Rhapsody
by Kamanaka Hitomi, 2006
119' · DOCUMENTARY

Producer Koizumi Shukichi **Director** Kamanaka Hitomi **Camera** Natsuki Ohno, Matsui Takayuki, Frank Batertsby **Assisitant director** Kawaai Juka **Sound recorder** Kawaai Juka **Editor** Matsuda

Yoshiko **Sound Effect** Abe Toshiaki **Music** Yamato-Shamisen trio, Harry Williamson

In 2004, construction was completed on the Rokkasho reprocessing plant, a facility for extracting plutonium from the spent fuel coming from nuclear reactors. Appearing in the film are numerous villagers holding diverse positions in response to this massive national project as it shifts toward full operation. Both those for and against the building of the facility must now live with nuclear power. Paralleling the villagers' advance on their respective paths, the Rokkasho reprocessing plant project continues to move steadily forward. The camera also shifts to the reprocessing plant in Sellafield, England, the site of a number of accidents. The forty-year history of planning for spent nuclear fuel reprocessing gives a hint of the future of Rokkasho. Multiple viewpoints are juxtaposed as the moment approaches when we too must make our own choices.

SATURDAY 8TH · 18H30

The Worm Story (1989)
Haruko Adventure (1991)
Personal City (1990)
Box Age (1992)
Sea Roar (1988)
by Kurosaka Keita
108' · ANIME

Worm Story (1989)
Starting off as a parody of the race between the rabbit and the earthworm,

a helter-skelter of non-logical images takes the narrative off its track. An anarchistic orgy develops, and before we know it, the rabbit is being eaten by the earthworm. Absurd jokers galore!

Haruko Adventure (1991)

Young girl Haruko can communicate with inanimate objects using telepathy. One morning, she follows a voice and finds herself in an old apartment building in ruins. She communicates with the many “ghosts” living there, until a huge bulldozer appears to tear the building down..



Worm Story

Personal City (1990)

I got lost in a strange maze-like world called Kojin Toshi after falling to diarrhea from eating potato salad gone bad. A skinhead man, a worker sawing a mountain, a woman crushing earthworms under her high heels...

Box Age (1992)

A typical otaku nerd who can only see women through his filters behaves in shameless outrageous manner until he finds the so-called “ideal partner” and proposes to her. A cynical black comedy playing on the insecurities of the contemporary urbanite.



Personal City

Sea Roar (1988)

In traditional fishing villages, they say there are ancient ceremonials to burn old boats and pray for their spirits as one would for old dolls. What dreams do the old boats see as they finish their life in this world? Sensual images of boat graveyards, fishermen still pulling their nets in the depths of the ocean, huge fish heads emerging from village alleys...!

SATURDAY 8TH · 21H30

TekkonKinkreet

by Michael Árias, 2006

111' · ANIME

Producer Tanaka Eiko, Kamagata Eiichi, Teshima Masao, Ueda Ayao **Editor** Takemiya Mutsumi **Screenwriter** Anthony Weintraub, from the story by Matsumoto Taiyo **Music** Plaid

TekkonKinkreet is a dynamic tale of brotherhood that addresses the faults of present day society, true love lost, and the kindness of the human heart. A brutal elegy for our changing times as



TekkonKinkreet

well as a tour-de-force of visual artistry, *TekkonKinkreet* is a deeply resonant story with a heart. The title *TekkonKinkreet* is a play on the Japanese words for “concrete”, “iron”, and “muscle”, and it suggests the warring images of steel and concrete cities amassing against the powers of the imagination. Until now, at least in imports abroad, anime style has almost entirely been characterized by wide-eyed heroes, big robots, and uninspired plotting. *TekkonKinkreet* jettisons these stereotypes in favor of a more realistic, European ethos, successfully incorporating engaging child characters and a complex action plot into a poetic, engaging story.

Culturgest, uma casa do mundo