Art Animation

JAPANGEN 152/252 FILMSTUD 146
Spring 2015
MW 2:15-3:30 Screening: M 6-7:50
Room 200-107
Paul Roquet
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Office hours W 4-5, or by appt. (Knight Bldg. 15)

While anime has spread around the world, Japanese art animators have been busy developing a parallel tradition, built from more personal, experimental, and idiosyncratic approaches. Looking closely at key works from major artists in the field, this course explores art animation from a variety of perspectives: drawing before and after the digital; sound, texture, and emotion; plasticity, animality, and realism in animation; art animators’ relation to the domestic anime industry and the international art animation scene; and art animation’s unique perspective on Japanese culture. The course will also provide a broad introduction to experimental animation aesthetics. All readings will be in English; no prior familiarity with Japan or the Japanese language required.

Readings
Required:


Both texts should be available at the Stanford bookstore, and are on reserve at Green. Everything else will be online or made available on Courseworks. Always bring the day’s readings to class.

Student Responsibilities (1000 points total)
1. In-class participation and engagement. Please come to each class having looked over the readings carefully and with a few questions for the group (150)
2. 1 brief written analysis of a short animation work (focusing on movement, sound, editing, etc.) (100)
3. 1 short flip-book animation (50)
4. 2 short class presentations on assigned readings (100)
5. Selection of 1-2 works for the final screening session w/short program notes (50)
6. Final project: research essay or animation project (may or may not be Japan-specific; animation project will include shorter written component)
   a. Upload a draft of the project (150)
   b. Present project to class in final week (100)
   c. Upload final version (300)

All written assignments (2, 5, 6a and 6c above) should be uploaded to your Courseworks dropbox in Word format by the end of the day it is due (i.e., 11:59 pm). More detailed instructions will be posted as dates near.

Academic Honesty
Consequences for plagiarism can include zero points for the assignment, failure of the course, and suspension. If you are in doubt about what constitutes plagiarism in the context of a particular assignment, contact me.

Disability Statement
Students with Documented Disabilities: Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Office of Accessible Education (OAE). Professional staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is made. Students should contact the OAE as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk (phone: 723-1066, web: http://studentaffairs.stanford.edu/oae).

Schedule

Week 1: Japanese Animation Before/Beyond Anime

3/30 M
- In class: course overview - what is ‘art animation’ anyway?

Evening Screening: Japanese Animation Experiments in the 1930s and 1960s
4.1 W
- Sergei Eisenstein, “Disney” (with intro by Bulgakowa) (1932-46, 8p)

**WEEK 2: INTRO TO ANIMATION AESTHETICS / YAMAMURA KÔJI**

4.6 M
- Furniss, Chapters 1-3, “Introduction to Animation Studies,” “Foundations of Studio Practices,” and “Alternatives in Animation Production” (45p)

**Screening:** Sound, Structure, and Surprise: Works by Yamamura Kôji

4.8 W
- Furniss, Chapters 4-5, “General concepts: Mise-en-scène” and “Sound and structural design” (50p)
- Franz Kafka, “A Country Doctor” (1919) [online]
- Ramin S. Khanjan, “Chronos Pulls the Strings: Roaming Thoughts on Koji Yamamura’s *Muybridge’s Strings* (2011)” (2014, 10p)

**WEEK 3: ANIMATION IN STILLNESS / BAND OF NINJA**

4.13 M
- Ryan Pierson, "On Styles of Theorizing Animation Styles: Stanley Cavell at the Cartoon’s Demise" (2012, 10p)
- Sharalyn Orbaugh, "Kamishibai and the Art of the Interval" (2012, 23p)
- **DUE:** Short animation analysis

**Screening:** *Band of Ninja* (Ninja bugeichô, Ôshima Nagisa, 1967)

4.15 W
- Yuriko Furuhata, “Audiovisual Redundancy and Remediation in Ninja bugeichô” (2012, 14p)
- Miryam Sas, "Moving the Horizon: Violence and Cinematic Revolution in Ôshima Nagisa’s Ninja bugeichô" (2012, 17p)

**WEEK 4: PUPPETS / KAWAMOTO KIHACHIRÔ**

4.20 M
- Go see the small "Theatrical Traditions of Japan" exhibit at Cantor Art Center
- Furniss, Chapter 8, “Stop-motion animation” (22p)
- Hozumi Ikan, “Naniwa Miyage” (1738, 5p)
Screening: In Flames: Puppet Works by Kawamoto Kihachirō

4.22 W
- Jasper Sharp, “Interview with Kihachirō Kawamoto” (2004) [online]
- Optional: Noh plays: “The Sought-for Grove (Motomezuka)” and “Dōjōji” (14c) [online] - see pgs. 35 and 327

Week 5: Nightmares / Ōyama Kei & Kurosawa Keita

4.27 M
- Donald Crafton, “Animation and Autophagy: Art that Consumes Itself” (2013, 39p)

Screening: Bad Dreams: Works by Ōyama and Kurosaka

4.29 W
- Catherine Munroe Hotes, “The Independent Spirit of CALF and the Rise of Alternative Anime” (2011) [online]
- Chris MaGee, “CALF founder Nobuaki Doi Talks Japanese Indie Animation” (2010) [online]
- Interview with Kurosaka Keita [online]
- Catherine Munroe Hotes, “Midori-ko” [online]

Week 6: Animality / Wada Atsushi & Seike Mika

5.4 M
- Furniss, Chapter 12, “Issues of Representation” (19p)

Screening: The Year of the Sheep: Works by Wada and Seike

5.6 W
- Thomas LaMarre, “Coming to Life: Cartoon Animals and Natural Philosophy” (PA, 22p)
- Catherine Munroe Hotes, “Art of the Absurd: An Interview with Atsushi Wada” (2010) [online]

Week 7: The Hand-Drawn / Mizushiri Yoriko & Tsuji Naoyuki
5.11 M
• Vivian Sobchack, "The Line and the Animorph or 'Travel is More than Just A to B'" (pdf, 2008, 14p)
• Suzanne Buchan, “Introduction: Pervasive Animation” (PA, 20p)
• **Due (in class):** Flipbook animation

**Screening:** Charcoal & Cake: Works by Mizushiri and Tsuji

5.13 W
• Rosalind Krauss, “’The Rock’: William Kentridge’s Drawings for Projection” (2000, 33p)
• Paul Roquet, “Carbon as Creation: Tsuji Naoyuki’s Charcoal Anime” (2014, 13p)

**Week 8: Visual Music / Mirai Mizue & Tochka**

5.18 M
• Birgitta Hosea, “Drawing Animation” (2010, 12p)
• Paul Ward, “Animation Studies as an Interdisciplinary Teaching Field” (PA, 19p)

**Screening:** Blocks, Bugs, and Flashlights: Works by Mirai

5.20 W
• Furniss, Chapter 13, “Considering form in abstract animation” (16p)
• Jasper Sharp, “Free anime: Mizue Mirai, wizard of blobs and blocks” (2014) [online]
• **In-class:** Skype session with Catherine Munroe Hotes

**Week 9: Installation & Digital Animation / Tabaimo**

< 5/25 M Memorial Day >

5/27 W
• Edwin Carels, “Spaces of Wonder: Animation and Museology” (PA, 14p)
• Ashley Rawlings, Tokyo Art Beat interview with Tabaimo (2006)
• Furniss, Chapter 9, “Animation and Digital Media” (24p)
• Sean Cubitt, “Ecocritique and the Materialities of Animation” (PA, 20p)
• **DUE:** Final Project Draft
WEEK 10: FINAL PRESENTATIONS

6/1 M
• DUE (in class): Final Project Presentations

Screening: Class-curated

6/3 W
• Final Project Presentations continued

Final Project upload will be due 6/10. There is no final exam for this course.

On reserve at Green (under Japangen152):

Karen Beckman, ed. Animating Film Theory (2014)
Susanne Buchan, ed. Pervasive Animation (2013)
Donald Crafton. Shadow of a Mouse: Performance, Belief, and World-Making in Animation (2013)
Maureen Furniss. Art in Motion: Animation Aesthetics (2013)

A partial list of art animation DVDs available at the MRC is also up on the Courseworks in the “Assignments and Resources” folder.