VOICE: INTH BLACK

studio brethren...pop your head out for a moment

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anime's been happening for a long time... a lot longer than i have been happening... but, so long as the discussion keeps running, i guess, we will build a personal understanding of anime, no matter how perverted

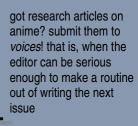
::news::

come to free monday night anime screenings - 3 episodes and discussion in between!

jibjub.com/mondayanime

it's at 23 meyers pl, off bourke st near parliament station (right hand side walking towards the station)

8-10pm! well anyway, until that next episode grabs your head... see you out there





witness to background

thing I always come to expect in to the viewer's expectancy of movethat I feel grateful to even witness it visit one day... especially in the detail apparent within think about participating in the city is so draining that you almost constantly that you kill all your time to do anything else. Yet, I know people took the time to draw these images. I know that the images are actually things between us, not merely around us, and that it is always someone's turn to

Anyway. Those closing credits images in Bebop. They sum up collected memories of the city as well or even better than some music. If I didn't rol-

I love background art. The example I But any hint of perspective in a back- of anime. Is it the people which have always go back to is Cowboy Bebop. ground starts to really glow when the stuck around after all this time, or is it My presumption is it's the studio (from detail is lush. Backgrounds are still by the status of childhood perception Sunrise) which dedicates it's work their very nature but for instance from this area, however it is some- scenes depicting traffic work well due things directed by Shinichiro Wata- ment when instead you are getting is nabe, including Cowboy Bebop and this mass of detail to plague your text I think of it with, whether that Detective Story in The Animatrix as mind. When a background like those context be in my past or with each well as serise from Studio Bones like in the Bebop closing credits is meant new day, I see the transition of waking Wolf's Rain. I always feel that the to be still though... the hardness sets life made again and again. It is hapcharacters play struggling archetypal in. Frozen in place. I feel like the mice in a laboratory out of control, scape is going to be there for a long eyes open. It represents a roaming however it is a cage so huge and lush time, maybe long enough for me to camera taking snapshots of so much

Is it really a matter of wanting an anime art of the city. Sometimes I feel abstract world more than your own? Or that watching is all that I can do, to is it more to do with selection, you want to share the world with those who appreciate certain images, and of look for more space to explore just so course you see more people like this will leave behind to collect later on. involved in the anime which you choose to watch. When of course course can be as well but mostly when there are plenty of created images it's depicting scenes which likewise which you'd rather not know about. When it comes to this, seeing anime makes me wish that we could colonise space as quickly as possible, so that we don't have to face the problem of losing diversity, since there is enough room for everybody here. For all combinations. Well, for a while I sit in my lerblade, I suppose I would wish all own space while investigating park montage, and of course, sound I streets were cobblestone. There is benches, and this is still thanks to guess. And importantly, the indication something about texture of concrete anime like Bebop. But the memories that it was collected by individuals. and stone that comes out well in de- which I revisit and hopelessly inter- You feel like you are alongside them tailed backgrounds. As opposed flat twine with the memories of anime is when the scenes are cut like it is not shaded backgrounds, which are suited something which gets buried under completely understood how they confor different purposes than the emo- the continual reconstruction of the nect yet it is possible to see how mastional crap I'm about to spout. I can city, and while I would love to let go of sive the land it strings together is. feel the coldness of the streets Spike them they appear to wish to progress. Now layer on to this the expressions of lives in. It's not just the fact that every- alongside movements of modern soci- cel animated characters and... thing is blue, though this I feel as well. ety with their appeal to new seasons

which remains a concept universal to spacetime? For while the look and style of Bebop is entrenched in the period it was produced each new conpening all the time, you can keep your civilisation that there is not much there to overwrite or update in a sense. Despite my depression sensing a link with this I still am able to see what people have created, and importantly, in Japan what people say they

Paint is sort of organic. CG of are clean. Painting on the other hand delivers in it's brushed edges the human thinking behind it. The ruggedness of the scene can be captured in total. Of course I can't expect this sort of effort to be taken. Yeh, it blows my mind. Painting has always been like this, anime enjoys the advantage of

Film and Animation—Part 2

How can the operations of film and animation be misleading? In film the human image is completely helpless to the sequencing and focus of its framing. A held shot of a woman's face screaming can be claimed to be necessarily vital representation of real-life should the plot be successful, after all a human agreed to be employed for this. Such plots aren't successful, in my mind, if a writer uses sophistication of narrative to mask the arbitrariness of character personalities. In this sense, the modern day video camera is now privvy to the desires of those behind the camera as much as those in front resulting in a remarkably indeterminate mix of the two representations when the viewer sits down to enjoy it and add it to their databanks. If the likeness of images on screen convinces the viewer that it is borrowing from their own 'normal' life they are likely to return the favour and borrow from what is 'normal' on screen, assuming it is the same world they live in and forgetting about this manipulators behind the camera and product for a while. We are told to 'love ourselves' and celebrate what we are given in a visual and aural loopback; according to the marketers, the only thing that ever lives and dies is desire.

In animation, it is pretty easy to envisage how an imaginary representation of society can alter the 'internal' perception of viewers – complete subservience of the drawn characters without needing to pay or threaten them, subjections to fashion and appearance by skeleton crew of designers misproportional to the population of the world and resampling of traditional drawing methods and icons without cues from a progressing society. Such perceptions will exist in the viewer's mind without their existence in the external world, and as such unreasonable demands may be made by the viewer. However I think there is always at least one token acknowledgement when viewing virtual images and that is the identification of supposed real world objects must be constructed from within the viewer. If this is a given for the viewer then they always have things to investigate during the animation experience, that is their own mind. How is it that this face resembles people I know, how is it that I get a sense of twisted proportion of this building even though in the physical world it is uniformly constructed – people can take responsibility for processes in psychological perception. We are not always given this freedom in film because of the consciousness we are forced to pay towards respecting the environment that other people live in. I think it is great that with the existence of animation we have an option to investigate ideas more to do with ourselves.

I think film should have a greater awareness and responsibility that its images are harder to disassociate from everyday life. The pervasive nature of the media would have people believe that it is normal behaviour to prey on people's visual input of the world simply because it's a choice to turn on a tv or enter a cinema. But photographs and videos are more than that, they are things we rely on so that we can 'see' as much of what's in the world as possible. It's not the danger of overdosing on film media that I'm discussing but a repetition of distracting images that invasively encourages us to accept what is 'normal' via the common 'human image'. It's not like I haven't seen enough bad cases of comic art in advertising – cases which are meant to look 'friendly' but only indicate the company's wish for simplification of marketing processes – but the worst examples of comic advertising are when they paste in photographs of people make believing that you could easily assimilate your physical self into their simplified 'ideals' of the future.

As a canvas then animation doesn't attract lifestyle marketers (with the carefully chosen exception of heavily institutionalised studios) and generally is more expressive to watch. It is remarkable that the detail produced in animation can still create a sense of 'closure' in the world being portrayed. Almost by definition these worlds we be more unique from each other due to the thoughts and handcrafting that the artists are forced to engage in, rather than just pointing at pre-existing scenery. There is then a greater chance that the artists will simultaneously be experimenting with ideas and representations. I think animation then is a natural way to expand images of the world, since it makes a lot of sense that all these objectives be covered in the one activity. It is great that they can create it, and importantly (amazingly) it is great that we can see it. —Is

EXTREME: HTTP://MEMBERS.HOME.NET/SARGASTIC59/ [011400]

Feedback

Well I said that the last issue's survey would be discussed here but there wasn't any discussion. Please feel free to submit any of your letters to *Voices*. Briefly, I think people have experienced a diverse amount of representations of gender in anime. I think a large male viewer base contributes to most female characters 'designed' to please them, but if you look at it on a whole it is as if people don't want to try and like something different. Question 3 wasn't printed properly, it should have read "do female costumes contribute to new clothing design or fulfill male fantasies about what they want to see". Contempory clothes in anime got a bit more support than sci-fi and fantasy clothes. Personally, I feel it is a shame that many of the designs are derivative of Freudian and mythological complexes when other artists are so vivid and it's a great chance to see what styles look like in society before everyone has to spend money. Manga has a better female following and females can get more jobs in that industry - is anime less 'private', too demanding? Also, anime requires a great team for production - traditionally breaking into companies is a disadvantage for females, but it can be fought on two fronts since an independent anime industry might arise in future. Although I don't think there are enough anime viewers in general, I'm a bit depressed when companies at least believe that their 'target' is males and when female viewers become more recognisable in communities it will be a good sign that artists are trying to make different stuff and more interesting collaboration should follow.

Voices is paper and web zine interested in issues and the anime audience in melbourne getting together. It's easy to pretend we are part of this.

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letters, articles, art welcome

www.jibjub.com/voices 2003

image by pamela ramala—apsylus.com