

Continuum

Independent animation
from Japan and Australia

The Japan Foundation Gallery

Feb 18 – July 2, 2022

Curators

Deborah Szapiro

Deborah Szapiro is a Sydney-based creative director, curator and academic specialising in animation for broadcast, exhibition and public projection art. Her work has been screened extensively by broadcasters and film festivals worldwide. Szapiro has received two AFI awards, Dendy, ATOM and IF awards, Gordon Bruce Award for Humour, PATHE Award, Shell Canada Award and BANFF Television Award. Deborah founded the Japanime Film Festival, was co-director of the Sydney International Animation Festival and curates animation programs locally and internationally, specialising in Indigenous animation, nationalities of animated cinema and the work of women animation directors. Szapiro is passionate about independent animation and mentoring new generations of animators. She lectures in the Bachelor of Animation at University of Technology, Sydney, where her research looks to animation's potential as an agent for cultural resilience, social change and innovation. Szapiro is currently collaborating with the Honda Research Institute Japan, where she applies storytelling and animation principles to the design of creative content for socially responsible robots.

Honami Yano

Honami Yano was born in 1991 on a small island in Japan. During her college years she went on an exchange program to the Rhode Island School of Design, which led her to discover independent animation. At the Graduate School of Film and Media, Tokyo University of the Arts, she studied under Kōji Yamamura and created her graduation project, *Chromosome Sweetheart* (2017), which received a nomination at Frameline Film Festival and many other film festivals. After graduating, she worked as a research assistant for three years and also made her first film after graduation. Produced and supervised by Kōji Yamamura, it was the first work for his studio and gallery Au Praxinoscope. The film, *A Bite of Bone* won the grand prize for short animation at the 45th edition of the Ottawa International Animation Festival. Yano currently works for Nagoya University as a Designated Assistant Professor and is currently producing a new work, *The Story of my First Love and the Rainbow Ferry that was Sold* (provisional).

Artists

Cynthia Burke

Cynthia Burke is an artist belonging to the Ngaanyatjarra language and cultural group. Born in Alice Springs, she spends her time between Warakurna and Irrunytju (Wingellina) communities in the Ngaanyatjarra Lands of Western Australia. Burke's creative practice covers a broad range of disciplines including weaving, which she was taught by her mother, a fibre artist and Tjanpi staff member, Jean Burke (dec.) In 2016, Bourke began working with Tjanpi Desert Weavers. Along with co-directing *Ngayuku Papa: Tiny*, she was a key collaborating artist on the *Manguri Wiltja* project with FORM and Polyglot Theatre. Burke has worked for Ngaanyatjarra Media as a camera operator and radio announcer, winning Best Emerging Radio Talent award at the 15th National Remote Indigenous Media Festival Awards and the Festival Troy Albert Award for Excellence in Cinematography.

Jonathan Daw

Jonathan Daw is a stop motion animation director. Daw started animating while studying a Bachelor of Creative Arts (Honours) in Film Production at Flinders University, South Australia. He now lives in Alice Springs and has worked extensively in Central Australia on collaborative animation projects for organisations including Tjanpi Desert Weavers, Tangentyere Artist and Indigenous Community Television. Between 2011 and 2017, Daw worked for Pintubi Anmatjere Warlpiri (PAW) Media in the Central Australian Aboriginal community of Yuendumu. At PAW Media he worked on several animated projects including *Bush Mechanics* with Warlpiri filmmaker Jason Japaljarri Woods, Kardiyarlu Kangurnu, and *Yarripiri's Journey* for the *Songlines on Screen* series. He also enjoys teaching the craft of animation and has conducted animation workshops for First Nations Media, ICTV, Carclew Youth Arts and The Mulka Project. Daw's solo directorial films *Daffodil*, *Extreme Makeover*, *Catch of the Day* and *The Seagull* have won numerous awards and have been exhibited internationally.

Jake Duczynski

Jake Duczynski is a director, animator and writer who is committed to cultural preservation and telling edifying Indigenous stories. A proud Indigenous Australian man of Gomeri and Mandandanji descent, Duczynski explores storytelling through animation, working to establish cultural collaboration, facilitate cultural preservation and visualise stories unseen and untold. As a writer and director on the groundbreaking series *Cooked* (2021), Duczynski uses comedy and satire to explore a collectively-lived Indigenous Australian experience and to hit home some hard truths. His collaborative works include *My Grandmother's Lingo* (Dir: Angelina Joshua, 2016), designed to revive and preserve the First Nations language, *After the Apology* (Dir: Larissa Behrendt, 2018) and the NITV documentary *Remaking The Pathway* (Dir: Emma Hudson, 2018) about reviving connection to homeland. Duczynski is co-owner and creative director at Studio Gilay (formerly Studio Hackett), which develops a slate of original animated works and is committed to forging a pathway for a new generation of creatively driven animators.

Simon Japanangka Fisher (Jr.)

Simon Japanangka Fisher is a Warlpiri man from Yuendumu community. He grew up in Yuendumu and attended high school in Alice Springs. In 2013 he began working at PAW Media in Yuendumu where his father also works as an archivist. Japanangka Fisher has directed three documentaries: *Kardiyarlu Kangurnu*, an animated film about first contact between Aboriginal and non-Aboriginal people in Central Australia, *Nyurruwiyi Yurrumpi*, about the history of the Yuendumu Community (winner of the CBF Award for excellence in Community Television at the 2016 Remote Indigenous Media Awards) and *Yarripiri's Journey for Screen Australia* and the NITV *Songlines on Screen Series*. He lives in Yuendumu with his family.

Kiyamamizuki

Kiyamamizuki was born in Osaka, Japan in 1992. Her decision to follow a career in animation was inspired by seeing short animations made by directors from her generation at a film festival. Her film *On the Way Home* (*Kaerimichi*, 2018) was screened at numerous international film festivals. In 2019, she received her Master's from the Graduate School of Film and New Media, Tokyo University of the Arts. Her graduation film, *Bath House of Whales* (*Kujira no Yu*, 2019) premiered at the prestigious Annecy International Animation Festival and won the Lotte Reiniger Award for Animated Film at the Stuttgart International Festival of Animated Film and the Special Jury Prize at the Pia Film Festival.

Anthony Lawrence

Anthony Lawrence is an award winning stop motion animator based in Melbourne. Inspired by animations such as *Gumby*, *The Castle* and *Wind and the Willows*, he purchased a Super 8 camera and began mastering his animation skills in high school. Early films include the Mad Max comedy spoof *Naughty Boy* and the ambitious 27-minute stop motion animation *Happy Hatchday to Plasmo*. Lawrence's film *Looking for Horses* was broadcast on SBS and won Best Animation at two Australian film festivals and was awarded a Special Distinction at the Annecy International Animated Film Festival. Lawrence's expertise with in-camera animation effects in stop motion has been widely utilised in commercials, and in the Oscar nominated feature film *Mary and Max*. His film *Grace Under Water* has screened at numerous international film festivals and won the Yoram Gross Award at the Sydney International Film Festival (2015) and Best Short Animation at 4th AACTA Awards (2015).

Pintubi Anmatjere Warlpiri (PAW) Media and Communications

Remote Indigenous media organisation, Pintubi Anmatjere Warlpiri (PAW) Media and Communications is a community owned and directed media and technology provider. It empowers Pintubi, Anmatjere and Warlpiri people by celebrating, recording and promoting culture and language and providing the means to assert their identity and share aspects of their culture and language that they choose to make accessible to others. Based in Yuendumu in the Northern Territory, PAW leads in animation and training in the Indigenous media sector, beginning in the 1980s with the first Warlpiri animation, *Two Janagalas* and the award winning 1990s mixed Warlpiri language children's series *Manyu-Wana*. In 2010, PAW embarked on an ambitious animation program that has produced a number of series, short films and animated documentaries. Using clay, sand and 2D computer animation, PAW Media utilises animation to tell Jukurrpa and contemporary stories, oral histories and comedies, continually innovating with media and technology to tell their stories, their way.

Ryōtaro Miyajima

Ryōtaro Miyajima was born in Tokyo, Japan in 1989 and grew up in Bali, Indonesia. He received a Master's from the Graduate School of Film and New Media, Tokyo University of the Arts in 2017. He is currently enrolled in the university's doctoral program. His film, *Radio Wave* (2016), received the Graduation Film DHL Diversity Prize at the 18th Bucheon International Animation Festival, and was selected to screen at 32 film festivals in 21 countries. His film *Aeon* (2017) was nominated in Animafest Zagreb, and was selected to screen at 19 international film festivals. *The Castle*, produced in 2019, has been hugely successful on the international festival circuit, winning 12 awards and screening at 60 film festivals in 34 countries. Miyajima's work is characterised by his expressive monochromatic hand painted watercolour style. He is currently working on his next film *The Return*.

Jilli Rose

After brief careers as a croupier, archaeologist, and printing press assistant, Jilli Rose taught herself to animate and has been gleefully making things move ever since. She was an award winning co-owner, producer, director, and animator at Phleschbubble Productions before starting Bespoke Animation in 2012. Originally known for her lively and engaging multi-screen museum displays of ancient creatures and environments, Rose has also created award winning graphics for documentary features and television series including the Emmy nominated *Defiant Requiem*, the Peabody Award winning *Silence of the Bees* and the much-loved title sequence for the Discovery Channel series *Mythbusters*. Rose's short independent films have participated collectively in over 150 film festivals, including Clermont-Ferrand, SXSW, Vimeo Staff Picks and Mountainfilm, and won numerous awards.

Jelena Sinik

Jelena Sinik is an award winning animator, illustrator and filmmaker from Sydney's Eastern beaches. She graduated with a Bachelor of Media from UNSW, before completing a Master of Animation at the University of Technology, Sydney. Art and expression, in all their various cinematic and poetic forms, have always been a profound passion for Sinik, whose films playfully challenge structural expectations of storytelling whilst maintaining a clear progression and a strong sense of journey. Drawn to the tactile, material, crafted and artistic aspects of animation, her films aim to leave a visceral impression on their audience. Sinik's award winning animations, *My Country* (2014), *Imagining Time* (2015) and *On* (2018) have been invited to screen internationally at numerous film festivals.

Shinobu Soejima

Shinobu Soejima creates stop motion animation and sculptures that explore impermanence and fear of the unexpected. Many of her works incorporate motifs from Asian folk stories and religious ceremonies. After spending nine years in Malaysia, Soejima enrolled in UCLA Slade School, graduating in sculpture. While working as an exhibiting sculptor, she embarked on a Bachelor of Intermedia at Tokyo University of the Arts. She also later completed a Master of Animation in the Department of Film and New Media. Soejima's 2018 film *The Spirits of Cairn* won the 4th Heisei Geijutsu Award, the Art Award Tokyo Marunouchi, also known as the Eriko Kimura (Yokohama Museum's chief curator) Prize, the 22nd Japan Media Arts Festival Jury's Award and the Entertainment Division of the 24th Campus Genius Contest. Her most recent stop motion animation, *Blink in the Desert* (2021) is already receiving attention on the international festival circuit.

Nicholas Tory

Nicholas Tory is an award winning artist, artistic director, designer and project director who graduated from Sydney College of the Arts' Electronic and Temporal Arts studio. Tory's multidisciplinary practice encompasses a range of site specific collaborative art projects including sculptures, installation, light-based art and animated films. Through his production studio, Ample Projects, Tory develops both conceptual and narrative driven work about living in our world and how this world affects us, realising these themes in his award winning public art projects. Through collaboration, Tory's work utilises light, spatial and object design, electronic engineering, interactive design, sound, projection, animation, filmmaking and traditional techniques like drawing and painting. *Lifeblood* (2020) is testimony to Tory's attention to detail, his respect for Australia's Indigenous culture and his love of regional Australia. He is currently working on two more short animated films, also based in the Bourke district.

Tjanpi Desert Weavers

Tjanpi Desert Weavers is the dynamic social enterprise of the Ngaanyatjarra, Pitjantjatjara, Yankunytjatjara (NPY) Women's Council. Tjanpi (meaning desert grass in Pitjantjatjara) began in 1995 as a series of basketmaking workshops facilitated by NPY Women's Council in the Ngaanyatjarra Lands of WA. Women wanted meaningful and culturally appropriate employment on their homelands to better provide for their families. Building upon a long history of using natural fibres to make objects for ceremonial and daily use, women took quickly to coiled basketry and were soon sharing their new-found skills with relatives and friends from neighbouring communities. It was not long before they began experimenting with producing sculptural forms. Today over 400 women across three states are making spectacular contemporary fibre art from locally collected grasses. Working with fibre in this way has become a fundamental part of Central and Western Desert culture.

Shane Jupurrurla White

Shane Jupurrurla White is a Warlpiri man from Lajamanu Community. He was educated in Darwin and Batchelor. Jupurrurla has worked at PAW Media for many years as a videographer, video editor and radio broadcaster. He lives in Yuendumu with his family.

Jason Japaljarri Woods

Jason Japaljarri Woods is a Warlpiri man. He grew up in Lajamanu and attended high school in Darwin. Japaljarri has been working for PAW Media in Yuendumu since 2006. While working for PAW he studied at Batchelor College and received a Certificate 3 in Media. Japaljarri has directed and animated several short films while working for PAW media, including films in the *Animating Jukurrpa* series and *Bush Mechanics*, which won Best Australian Animation at Flickerfest 2015 and screened at Melbourne International Film Festival. In 2016 he worked with the National Motor Museum to help create a *Bush Mechanics* exhibition, which toured nationally. Outside of filmmaking Japaljarri is interested in photography and graphic design. He lives in Yuendumu with his family.

Kōji Yamamura

Kōji Yamamura started working on animated films in the late 1970s at the age of 13. During the 1990s, he explored various styles and techniques while mainly working on films for children. When Yamamura's film *Mt. Head* was nominated for Best Animated Short at the Oscars, the artist joined the world's most renowned animation filmmakers. His films have been awarded more than 100 prizes, including grand prizes at the four most important international animation film festivals: Annecy International Animation Festival, Animafest Zagreb, Ottawa International Animation Festival and Hiroshima International Animation Festival. Yamamura has been part of many international juries and has held numerous retrospective screenings around the world. He was awarded the National Medal with Purple Ribbon in 2019. At Animac International Animation Film Festival, Catalonia in 2021, Yamamura was named second in the 25 top short animated film directors of the last 25 years. Yamamura is currently a member of the Academy of Motion Picture Arts and Sciences and Professor at the Tokyo University of the Arts.

Honami Yano

Honami Yano was born in 1991 on a small island in Japan. During her college years she went on an exchange program to the Rhode Island School of Design, which led her to discover independent animation. At the Graduate School of Film and Media, Tokyo University of the Arts, she studied under Kōji Yamamura and created her graduation project, *Chromosome Sweetheart* (2017), which received a nomination at Frameline Film Festival and many other film festivals. After graduating, she worked as a research assistant for three years and also made her first film after graduation. Produced and supervised by Kōji Yamamura, it was the first work for his studio and gallery Au Praxinoscope. The film, *A Bite of Bone* won the grand prize for short animation at the 45th edition of the Ottawa International Animation Festival. Yano currently works for Nagoya University as a Designated Assistant Professor and is currently producing a new work, *The Story of my First Love and the Rainbow Ferry that was Sold* (provisional).

Steffie Yee

Steffie Yee is an animator, designer, and director working in Sydney (unceded Gadigal land) and in the Hunter Valley region of Australia (unceded Wonnarua land). Yee sees animation as a combination of visuals with sound. She works with materials such as plasticine, ink, pencil, and 2D & 3D animation. Her work has screened internationally at film festivals, including the Atlanta Film Festival, Melbourne International Film Festival, and Palm Springs ShortFest, where her film *The Lost Sound* (2018) received two nominations for Best Animated Short and Best Animated Student Short. Yee has created visual installations for live music events and worked on music videos for major artists including Sam Smith, The Free Nationals, Justin Bieber, TOKiMONSTA and The Naked and Famous. Her other clients include ABC TV, McDonald's, Red Bull Music, the University of Technology, Sydney and Opera Bar Sydney, among many others.

Song Yungsung

Song Yungsung is an independent animation filmmaker born in South Korea. His approach to filmmaking is based on early 20th century art concepts and painting styles of Wassily Kandinsky, Robert Delaunay and Henri Matisse. He studied filmmaking at the Graduate School of Film and New Media, Tokyo University of the Arts where he completed two films, *Part Blue* (2010) and *QQQ* (2012), which have been screened at several animation film festivals over the world. His graduate film *Creative Evolution* has screened at numerous international film festivals, winning Special Prize at 15th Indie-AniFest 2019, First Place in Frame by Frame/Traditional at the Florida International Animation Festival (2020) and Best Animated Film at 15th San Francisco International Festival of Short Films.