2013年度（平成25年度）

博　士　論　文

INTUITIVE ANIMATION:
Contemporary Artists engaged in exploring political, cultural
and historical narratives via the creation of Animation.

直観的アニメーション：
アニメーション制作をもって政治的・文化的・歴史的物語
の生成に携わる現代美術家について

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TABLE OF CONTENTS

LIST OF FIGURES

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ABSTRACT

　本論文では、まず、アニメーションというメディアや方法を用いて制作を行う現代美術作家が増加していることを、いくつかの事例を取り上げて確認する。地球規模の様々な場所で活動を行う、こうした作家たちにとって、アニメーションとは高度にシステム化された西洋のアート・ワールドに参入することを可能にするポピュラーなメディアなのである。アートの言語とアニメーションというプロセスを組み合わせて制作された彼／彼女らの作品は、明らかに異種混交的な性格を有している。キュレーターや理論家たちは、こうした混交的な作品について、断定的に、ときに政治的に、「アーティスト・アニメーション」と呼ばれる新たな潮流であるとみなしてきた。このジャンルの有名な作家の多くは、政治的な状況、文化批評、物語、歴史的記憶と関わっている。こうした作家たちは、極めて高度な視覚芸術を実践しているにもかかわらず、その多くがアニメーションに関する技術的な訓練を受けていない。南アフリカのウィリアム・ケントリッジ、日本の束芋、あるいは、南米、中東、東南アジアに関わりのある作家たちは、ペインティングやドローイングを組み合わせることによって動きの要素を活性化させ、個人的、直観的、独創的なアニメーションを生み出してきた。直観的、独創的にアニメーションに取り組んでいるがゆえに、彼／彼女らの作品は他の商業的、産業的なアニメーションと一線を画すものになっている。そこで取り上げられている主題に関しても、物語を紡ぐ技巧という点において一般的なアニメーションよりも複雑で抽象的なのである。こうした物語の豊かさや独学のアニメーション技法は、私が「直観的なアニメーション」と呼ぶ姿勢をもたらすこととなる。本論では、彼／彼女らの作品を考察するための枠組として、「直観的なアート」というジャマイカの美術運動を参照する。この運動は、ジャマイカにおける美術史の形成、美術の発展、その成果について、国家的、政治的な態度を形成する際に不可欠なものであった。「直観的」と称揚されたジャマイカの作家たちがそのようにみなされたのは、ジャマイカの歴史の中でも特に政治的な時代のなかで、彼／彼女らのその独創性が文化的真正性の道標になると考えられたからである。「直観的」な作家の作品は、主に絵画や彫刻といったオブジェとして論じら

れ、記録されてきた。「直観的なアート」という運動の背後にある思想を「アーティスト・アニメーション」と結びつけるにあたり、本論ではそこに分類されうる芸術形式の領域を拡張、更新する。それに際して、「直観的なアニメーション」というコンセプトをより確固たる概念として再定義しなければならない。そこでキーワードとなるのが、文化的真正性、地域性、非西洋といった概念である。これらを導き手として、「直観的なアート」と本論で議論を行う「アーティスト・アニメーション」とを結びつけていく。

THESIS SUMMARY

はじめに

「はじめに」では本論の趣旨を記述する。各章における議論の方向性を示すことで全体的な構成を概説する。

第一章：「直観的／原始的」論争

・「直観」と「直観的」が意味するもの

ここでは、私たちが日常的に用いている「直観」についての一般的な理解を紹介する。また、創造性だけではなく、技術やデザインに関しても用いられる「直観的である」という用法についても扱う。この言葉は、人々の思考や意識の変化についての様々な理論と結びつけられてきた。本章では、さらに、ジャマイカ美術史において用いられる「直観的」という言葉とは異なった理解について議論を展開する。

・創造的、文化的な枠組み

カリブ海域とその視覚文化、とりわけジャマイカのそれこそが本論にとって重要な論点である。それについて考察を行うためには、議論を行うための枠組みと文脈が必要となる。そのため、本節では、いわゆる西洋的なアートの外部で制作を行っている筆者の活動について概観する。それは、ジャマイカにおける視覚文化の特性と、本論で言及する美術史の発展について記述し、両者を接続するため

である。本論文では、西洋的なアート・ワールドとその歴史の周辺に焦点を当てる。したがって、本節で行う議論は、本論全体における論拠と関連性を理解するために必要不可欠なのである。

・「直観的なアート」という概念の特性

　「直観的」という用語は、本論において言及するアニメーションの製作過程を記述するためにきわめて重要である。本節では、この言葉の一般的な意味ではなく、ジャマイカの美術史において言及される「直観的なアート」との関係において議論を行う。アニメーションにおける直観的な姿勢と、それが使用され発展してきた歴史について論じる理由は、以下の点と関連している。（a）これらの作家たちが紡ぐ、政治的、歴史的な物語に関心があるからであり、（b）彼／彼女たちの作品について分析・評価を行うためである。また、この用語をめぐる文化的なコンテクストについても議論を行う。具体的には、カリブ海域における批評的言説を参照することで、ジャマイカの美術史におけるこの用語の意義を論じる。このことは、文化的に隔てられた作家たちが政治的、歴史的な主題についての物語を紡ぐために、どのようにアニメーションを用いているのかを考察するための基盤となる。さらに、「直観的なアート」という概念について議論を行うための重要な論点として、「文化的真正性」の問題にも言及する。

・「プリミティヴ」、「アウトサイダー」、「ナイーブ」、そして、他の問題のある呼称

　文化固有の複雑さと、「直観的なアート」の力学についての考察を深めるべく、本節では、ジャマイカの美術批評家であるペトリーン・アーチャー＝ストローが提起した一連の議論に注目する。現在のコンテンポラリー・アートの実践において「直観的なアート」という概念は果たして有効なのか、という問いである。こうした論点は、本論の立場、すなわち、「アーティスト・アニメーション」をアウトサイダーのための潜在的な政治的コミュニケーション・ツールとして位置づけようとする立場と対照をなすものである。こうした議論には、カルチュラル・スタディーズやポストコロニアル理論もまた深く関わっている。

・今日的な「直観的なアート」の概念

　40年前にジャマイカで成立した「直観的なアート」という概念、あるいはアートの道具について議論を行った後、本節において検討するのは、それを今日のコンテンポラリー・アートへと、ローカルかつ、グローバルに接続することができるのかどうかという点である。ここでは、キュレーターや理論化が定義した「アーティスト・アニメーション」という新たなジャンルに焦点を当てるとともに、それを「直観的なアート」、文化的真正性、様々なグローバル・ローカリティにおけるアートとメディアの関わりについて考えるための結節点とみなし、この問題について追求していく。

第二章　「アーティスト・アニメーション」への複数の視点

・「アーティスト・アニメーション」——論争的な表現媒体——

　本節では、アニメーションの歴史と、アニメーションとは何かについて論じた後、「アーティスト・アニメーション」をめぐる諸々の言説や作品そのものの検討を通じて、このジャンルの可能性について論じ、表現媒体、ジャンルについての理解を深めていく。2008年に開催された大規模な展覧会「Animated　Painting」を手がかりに「アーティスト・アニメーション」をめぐる言説、ならびに、様々な作品やそれについての論評について検討する。

・アニメーションとは何か？

　本節では、アニメーションとは何かという問題についてさらに議論を進めていく。特に、手描きや手作りで制作されたアニメーションに注意を向ける。というのも、「アーティスト・アニメーション」の多くがそうした制作プロセスに重きを置いているからである。アニメーション研究家のポール・ウェルズ、フィリップ・ケリー・デンズロー、作家のプレストン・ブレアが提示した定義を踏まえた上で、「アーティスト・アニメーション」を改めて再定義する。「アーティスト・アニメーション」は、単なる技法ではなく制作の姿勢であると見なされた。

こうした定義は、結果として「アーティスト・アニメーション」をアニメーション産業に対する抵抗的実践へと結びつけることになった。また、この定義は、「アーティスト・アニメーション」がアートとアニメーションの間にありながらも、アートに近接したものであるという主張でもある。

・「プロジェクションのためのドローイング」と「アニメーティッド・インスタレーション」
　「アーティスト・アニメーション」について議論を行うにあたり、『Animated Painting』の出展作家のひとりであるウィリアム・ケントリッジを取り上げる。南アフリカに居を構えて制作を行う彼の作品は、国際的に高く評価されてきたのであり、したがって、このジャンルについて考察する糸口として彼は最適なのである。彼の連作「プロジェクションのためのドローイング」は、そこで用いられている技法が素朴であるがゆえに、このジャンルがアニメーションとコンテンポラリー・アートのどちらにより関わるのかという問題を提起している。また、ケントリッジの比較対象として、日本という異なった文化に属し、世代も美術家としての関心も異なる束芋を取り上げる。束芋のアニメーティッド・インスタレーションにおける空間的、非線状的な物語について議論を行い、「アーティスト・アニメーション」がアニメーションよりもコンテンポラリー・アートに近いということを明らかにする。

第三章：ウィリアム・ケントリッジと、ソーホーとフェリックスの物語
・ウィリアム・ケントリッジと彼の作品の紹介
　本章では、ウィリアム・ケントリッジについてより詳細に検討する。とりわけ、ケントリッジの制作プロセスと彼の作品をめぐる文化的なコンテクストについて考察する。第一に、彼が京都賞を受賞した際に行われた講演の記録を手がかりに、彼の美学的な関心と制作上の関心について考察する。第二に、彼の有名な作品のひとつである《潮見表》（2003年）の分析を通じて、本作において彼が物語的、芸術的、技法的な決定をどのように行っているのかを明らかにし、また、それが「アーティスト・アニメーション」とどのように関わっているのかを考察

する。その際に、ケントリッジが歴史的な負荷にどのように取り組み、作品として表現しているのかに注目する。こうした作品分析をより明快なものにすべく、「直観的なアート」と文化的真正性という概念を用いる。

・ソーホーとフェリックスの物語

　ソーホーとフェリックスという登場人物は、ケントリッジの有名なシリーズ作品である「プロジェクションのためのドローイング」の登場人物である。シリーズを通して登場する二人のキャラクターの変化について分析を行い、以下の二点を明らかにする。（a）作家が歴史的、文化的な物語をどのように評価し、関与しているのか。（b）システム化された産業的なアニメーションに対して、ケントリッジの「アーティスト・アニメーション」はどのように特殊なのか。アニメーション制作とは別に彼が行うドローイングの実践も考慮にいれて考察を行っていく。

・《潮見表》

　本節では、ケントリッジの作品である《潮見表》の物語について記述し、その内容について議論を行う。また、主題、音声の編集、動き、インスタレーションのみならず、各登場人物の関係についても考察を行い、ケントリッジの取り組みを明らかにする。《潮見表》を分析することによって、ケントリッジが美術作品を作るため、また、文化、歴史を記録するためのメディアとしてアニメーションを用いていることを明らかにする。彼は、木炭で絵を描いてはそれを消すというやり方でアニメーションを制作している。こうした技法は、彼の思考を記録し、作品の内容を美的に表すものとして作用している。さらに、ケントリッジ自身、ならびに、彼の展覧会を手がけたキュレーターによる論考を手がかりとして、彼の作品において物語、歴史、アニメーションが相互に結びついていることを明らかにする。

・ケントリッジはアニメーションを作っているのか？

本節では、ケントリッジの作品をアートに分類するか、あるいは、アニメーションに分類するかという議論について考察し、彼の製作過程、およびそれについての言説を手がかりとして、アート・ワールドにおける彼の位置づけをめぐる政治性について改めて議論を行う。ケントリッジの著作と京都賞を受賞した際のアーティスト・トークでの発言もまた、彼の作品、アニメーション、南アフリカの文化、歴史の物語がどのように関係しているのかを明らかにしてくれる。彼は自らが「石器時代の映画制作」と呼ぶ制作方法を用いて、政治的、歴史的な関心に取り組み続けている。このことに関してもさらに議論をおこなう。もしケントリッジの作品がアニメーションに分類されたとしたら、アニメーション産業の基準からするとそれは荒いものであると評価されてしまうだろう。というのも、彼の作品はより高度な技術を用いて制作されたアニメーションと比較されるからである。しかし、その一方で、彼の作品をアートであると評価するということは、技術を発展させ、様々なアイディアを形にして人に伝える質をさらに向上させる余地があるということを意味する。こうした対立について考察を行い、彼の「アーティスト・アニメーション」と、産業的なアニメーションの相違を明確にする。確かに彼のアニメーションは稚拙かもしれない。しかしながら、彼はあくまでもアニメーションという形式、つまりは、現実に由来しないイメージを用いて運動を再現する技術を用いているのである。さらに、彼の作品がアニメーションであるか否かという分類の是非についてもさらに考察する。

第四章：束芋の作品における視点とその背景をなす制作過程
　本章では、束芋が制作した「アーティスト・アニメーション」を紹介し、分析を行う。彼女の近年の作品と初期作品との比較を行い、それぞれを文化的、世代的なコンテクストへと結びつける。そうした考察の中心となるのが、《にっぽんの台所》（1999年）である。本作に見られる多様な要素、作品の制作過程、本作をめぐる言説について紹介したうえで分析を行う。彼女の制作の方法は、制作プランのタイトさとその展開においてケントリッジとは対照的である。その意味に

おいて、彼女の作品は「直観的なアニメーション」という概念の外縁を明らかにするための好例なのである。

・束芋の作品の変化を追う

　束芋の作品を論じるにあたり、キュレーターや批評家たちが主要な論点としていたのは、空間の性質、断片的な物語、挑発的な主題、美学的な関心についてであった。本節において彼女の作例として取り上げるのは個展『断面の世代』（2009-10年）である。日本のみならず西洋においても彼女の作品が展示されるようになったことで彼女の作品は、ある観客にとっては多くのイメージを喚起するものの、他の地域の観客にとってはそうではない、というものへと変化していった。また、束芋の作品とケントリッジの作品との比較も行う。彼女の作品はより図像的かつポップであるがゆえに、意味が具体的にならず抽象的な物語を紡ぐのである。

・束芋における「岩」／カタストロフ
［ここでいう「岩」とは、ケントリッジにとってのアパルトヘイトのような、深刻な社会的問題、歴史的負荷のことを意味する］

　作品において歴史的な出来事といかに取り組むのか。こうしたケントリッジの着想を踏まえ、本節では、束芋が作品において取り組んでいる歴史的なコンテクストについて論じる。束芋の作品について論じたキュレーターたちは、束芋、ならびに彼女と同世代の作家たちの世界観とバブル崩壊後の日本の経済状況を結びつけて論じており、このことは、彼女の作品の内容と形式に文化的、社会的、歴史的な物語がどのように可視化されているのかについて考えさせてくれる。このような議論は、本論で提案する「直観的なアニメーション」という概念、すなわち、政治的、歴史的な関心をもつ作家が作る「アーティスト・アニメーション」について考える手がかりとなる。束芋の初期作品は、ある地域固有の図像解釈を利用して物語を紡いでいるがゆえに、より政治的である。彼女の近作では明確な筋を持った物語は消失しているものの、政治的な要素はまだ残存している。それ

は、彼女が日本の視覚文化や大衆文化に関する挑発的なコード化を利用し、並置しているところに見ることができる。

・《にっぽんの台所》

　束芋の作品である《日本の台所》を取り上げ、作家の文化的背景、アニメーションの制作過程、文化的コンテクスト、物語の語り方、視覚的な言語に関係する問題について考察する。ドローイング、主題、空間の使い方、物語の構築の美学について、「プロジェクションのためのドローイング」におけるケントリッジの取り組みと束芋のそれとを比較し、ケントリッジが用いるキャラクターが動的で感情的であるのに対して、束芋におけるそれは静的で典型的であることを明らかにする。さらに、束芋の作品がいかにしてアートとして、アニメーションとして機能しているのかを明らかにすべく、音の使い方、編集方法について分析を行う。分析を通じて明らかになるのは、束芋が映画のような編集技術を用いていること、彼女の作品はシステム化されたアニメーション技法を借用していること、とりわけ近作において彼女は、創意に溢れた抽象的な物語を用いて感覚的、空間的な作品を制作し、展示しているということである。

・歴史的コラージュ、相対的な動き、そして制作過程について

　批評家たちは、束芋の作品をアニメーションの質に基づいて議論、評価してきた。すなわち、不当にも一般的なアニメーションと比較し、束芋の作品は観客にとってわかりにくいというのである。ここでは、束芋がどのように動きとイメージを生み出しているのかについて、束芋の作品について論じいくつかの批評や見解をとりあげる。本節では、コラージュ—、モンタージュ、アッサンブラージュ、空間感覚に関する彼女の美学について、アート・アニメーションや娯楽的なアニメーションなど、他のアニメーションと比較し、彼女の作品における特性を明らかする。こうした考察を通じて明らかになるのは、束芋の作品において、コンテンポラリー・アートにおけるアニメーションの新たな取り組みが立ち現れている、ということである。こうした議論を通じて、彼女の作品を「直観的なアート」との関連において新たに評価し、その文化的真正性を明らかにする。概

念としての「直観的なアニメーション」は、「アーティスト・アニメーション」として形象化される。それは、アニメーションによって、自文化にとって重要な主題を探求するのであり、そのことによって文化的真正性を獲得するのである。

・おわりに

　最後に、本論で行ってきた概念としての「直観的なアート」についての議論と、実践としての作家の活動についての議論を結びつける。「直観的なアート」という概念によって私たちは、素人のアートや正当な地位を与えられていないアートについて、それが文化的真正性を段階的に反映しているものとみることができるようになるのである。こうした観点から明らかになったのは、（a）この「直観的なアート」という概念は、コンテンポラリー・アート、とりわけ、「アーティスト・アニメーション」というジャンルに幅広く適用可能であるということ、（b）束芋とケントリッジ、両者の「アーティスト・アニメーション」は、ある特定の地域からグローバルな文脈に置かれた際、文化的真正性と文化的重要性を持つようになるということ、（c）こうした作家たちの作品は、政治的、歴史的、文化的な内容に関わる物語を紡いでおり、それゆえ「直観的なアニメーション」として論じることができるということである。

　本論とは異なった観点からアニメーションについて論じてきた研究者たち——ポール・ウェルズ、スーザン・バカンのようなアニメーション研究者、ペトリーン・アーチャー・ストロー、森下明彦、ロザリンド・クラウスのような美術史家、美術批評家たち——の議論を参照することで、上述した、「直観的アニメーション」という概念の編成についての結論を導き出すことができる。「アーティスト・アニメーション」の作家は、娯楽的なアニメーションやアート・アニメーションとは以下の二つの点において異なっている。第一の相違点は、政治的、歴史的、文化的な言説によって特定の文化にまつわる物語を紡ごうとする点であり、第二の相違点は、展覧会のための展示スペースに作品を展示するという点である。そうした展示、制作を通じて、彼／彼女らは、美術史的な慣習や美術実践に取り組むのである。

「直観的なアート」の概念と、「アーティスト・アニメーション」との結びつきについてより深く考察するために、非西洋圏で活躍し、その地域の政治、文化、歴史に寄与した活動を行っている他のコンテンポラリー・アーティストについて検討する。こうした作家についての議論を通じて明らかになるのは、一般的なアニメーションでは語られることのない物語に声を与えるという、「アーティスト・アニメーション」の可能性である。こうしたアーティストがこうした取り組みを行う際に用いる技術は、産業的なアニメーションとは異なっている。その特徴は、絵コンテや事前の構想をほとんど、あるいは、まったく重視しない点にある。また、非線形的な物語を好み、美術界の基準にこだわり、原初的なアニメーション技術を用い、そのジャンルの慣習に囚われない。本論文では以下のように結論付ける。すなわち、「直観的なアニメーション」は、トマス・ラマール、リヴィア・モネ、スザンヌ・ブッチャン、ポール・ウェルズが引き合いにだす一般的なアニメーションよりも、コンテンポラリー・アートの実践、展示、流通と密接に結びついている。本論では、最後に「直観的なアニメーション」を制作する他の作家についても簡潔に紹介する。それにより、こうした他の視点を持った作家たちに、西洋的なアート・ワールドの中心に向けて彼／彼女らの紡ぐ物語や声への注意を喚起するという可能性を提示するのである。

・ノート：本論と筆者が行っているアート実践との関係について

　筆者自身が制作した「アーティスト・アニメーション」は、キュレーターによって様々な異なる批評を受けており、そうした批評は本論文を書くために大いに参考になった。カリブ海域における美術批評は、技法的な側面についてほとんど議論することはない。文章として出版される批評は、その多くが作品の内容についてなのである。しかしながら日本では、私の作品を取り巻くコンテクストは中立的で無意味なものとみなされ、もっぱら技法や形式という観点において評価される。カリブ海域、イギリス、北アメリカでは、私の作品において用いられている視覚文化やイコノグラフィーがしばしば言及されるのだが、それはこの地域の人々が私の作品の内容に馴染んでいるからであろう。筆者は2011年にニュー

ヨークで二人展を開催した。その際、カタログに批評を寄稿した批評家ミシェル・ステファンは、筆者の出展作品について論じるにあたり、「二重意識」、「他者」、「プリミティヴィズム」といった政治的な概念を参照していた。このことは、見られる文脈によって作品の解釈が劇的に変化するということを意味している。こうした現象から私は自分の作品について様々な疑問を抱くようになったが、それは本論におけるケントリッジと束芋について行った議論と関わっている。筆者の映像作品の形式はアニメーションとして分類できるのだろうか。あるいは、単純にスライドショーなのか。それとも動きのある絵画なのだろうか。また、作品を技法によって分類することは、内容における文化や社会との関わりに影響をおよぼすだろうか。筆者の作品は、美術史の基準、視覚文化、ポストコロニアル理論、メディアによる再生だけではなく、技術的な稚拙さを肯定することにも関わっている。これらは、個人的な方法によって文化的真正性について考えるための創造的な試みなのである。まさに、このことが「直観的なアニメーション」という本論文のテーマへと繋がっていったのである。

ABSTRACT

This thesis starts at the point of looking at the increasing instances of contemporary artists who are pulling the medium and methods of animation into their artistic practices. For these artists who are working in the context of various locations globally, animation presents itself as a popular medium which can be introduced into the highly systemized Western space which is the contemporary Art world. There is a hybridization evident in the products of this combination of artistic language and animation processes. This new hybrid work has been identified assertively and often politically by curators and theorists as a new branch of animation referred to as Artist Animation.

Many of the more noted artists identified with this genre are concerned with political situations, cultural commentary and narratives and historical memory. These artists are paradoxically highly accomplished visual arts practitioners but are mostly untrained in animation technique. South Africa's William Kentridge, Japan's Tabaimo and other artists connected to South America, the Middle East and South East Asia have activated the element of motion in combination with their paintings and drawings to create highly personalized and intuitive or inventive examples of animation. Due to this reliance on intuitive and inventive approaches to animation the work stands out differently from commercial or industry animation. The subject matter covered is also more complex and often abstract in its narrative technique than popular forms of animation.

This richness of narrative and self-taught methods of animation results in an approach that I will refer to as Intuitive Animation. Jamaica's Intuitive Art movement is used to inform this thesis by way of providing a framework from which to view their work. The movement was integral in the formation of Jamaica's Art historical narrative and the countries political stance on artistic development and achievement. The artists celebrated as 'The Intuitives' of Jamaica are so defined because of their projection as self-taught beacons of cultural authenticity in a highly political period in Jamaica's history. The work of The Intuitives was mostly documented and spoken of as *object*, paintings and carvings. In linking the concepts behind the

Intuitive Art movement with Artist Animation I hope to extend and update the scope of what kinds of art forms are classified as such. In doing so the study's concept of Intuitive Animation will be further defined and cemented. Keywords such as cultural authenticity, localities and non-Western are used to indicate the viewpoint of the author. They are also used to continually make links between Intuitive Art concept and the Artist Animation being discussed.

THESIS SUMMARY

Introduction

In the Introduction chapter of this thesis, the main points of the thesis are described. It outlines the general structure of the thesis thus allowing insight into the direction of the arguments being made in other chapters.

Chapter 1: The Intuitive/Primitive Debate

Meanings of Intuition and Intuitive

In this section of the first Chapter, the general concepts related to *intuition* as we use it in daily life are introduced. The introduction covers the usage of "intuitive" in relation to technology and design as well as creativity. The term has been linked to various theories about the changing of the tides of human thought and awareness. This chapter also develops a different understanding of the term intuitive as it is used in Jamaican Art History.

Creative and Cultural Framework

The Caribbean and its visual culture is the main point of reference for the author, specifically Jamaica. the arguments in this thesis needs a framework and context in which this thesis is being written to be

introduced. In order to do so, this section introduces the author as an artist working outside Western art capitals trying to make culturally relevant art. This is done in order to describe and relay some of the specifics of Jamaica's visual culture and art historical development which are used in this thesis. For this thesis the viewpoint comes from the periphery of the Western Art world and its history. This section is therefore integral to understanding the arguments and connections being made.

The Specifics of the Intuitive Art Concept

The term "intuitive" has special significance for this thesis as it describes the kind of animation processes which are the focus. Apart from this general meaning the term is discussed in relation to the Intuitive Art concept in Jamaican Art History. Reasons for the focus on an intuitive approach to animation and the history of its usage and development inform discussions about: (a.) the kinds of political and historical narratives these artists tell and (b.) analysis and evaluation of their work. The cultural context of the term is also discussed. Caribbean critical discourse on the subject is included in order to aid in the explanation of the concept within Jamaican Art History. This provides a foundation for making connections between how culturally diverse artists are using animation to create narratives about political and historical subject matter. There is also an introduction of the issue of cultural authenticity which is an important point in many of the discussions due to its importance to the concept of Intuitive Art.

Primitive, Outsider, Naïve and other Problematic Names

To further elaborate on the culture-specific intricacies and mechanics of Intuitive Art raised earlier, this chapter focuses on a line of thought raised by Jamaican art theorist, Petrine Archer-Straw. The chapter explores viewpoints which question the Intuitive Art concept's validity, in regards to current

contemporary art practice. These varying viewpoints help to counterbalance the arguments being made in the thesis about Artist Animation as a potentially political communication tool for the outsider. Issues drawn from Cultural Studies and Post-colonialism are also ingrained in the issues discussed.

A Contemporary Concept of Intuitive Art

After discussion of Intuitive Art as a concept and instrument of the art establishment four decades ago in Jamaica, this section asks whether connections can be made to new pathways within Contemporary Art both locally and globally. The thesis pursues this issue by focusing on a new genre defined by curators and theorists as Artist Animation as a discussion and employs it as a converging point for thinking about Intuitive Art, cultural authenticity and the general relevance of art and media in diverse global localities.

Chapter 2: Perspectives on Artist Animation

Artist Animation: The divisive medium

This thesis proposes the potential of the genre referred to as Artist Animation within arts cultures by looking at some of the discourse around the term and the works themselves. The case of the major exhibition, *Animated Painting* (2008), is used to introduce the discourse about Artist Animation, and to assess different samples of work and opinions about them.

Considering what animation is

Various opinions on what animation is, further informs the thesis. Special attention is given to types of animation techniques which use more hand-drawn and hand-made processes because much of the Artist

Animation relies on drawing and acts of making. The definitions put forward by animation theorists, Paul Wells, Philip Kelley Denslow and animator Preston Blair allow the creation of an individual definition. Artist Animation is proposed as an approach to making rather than simply technique. This proposal is linked to conclusions made later about Artist Animation functioning almost as an opposite practice to the produce of the animation industry. This proposal also maintains that on a line between the two points of Art and Animation, Artist Animation is closer to the side of Art.

"Drawings for Projection" and "Animated Installations"

One of the major artists from the Animated Painting exhibition, William Kentridge, has been selected for the discussion of Artist Animation in this thesis. He lives and works in South Africa but his work has been celebrated internationally and therefore he provides a good foundation to begin thinking about this genre. His series, 'Drawings for Projection' raises issues about whether this genre is aligned more with Animation or Contemporary Art due to the technical naivety of the animations. Another artist has been selected as a contrast to Kentridge; the artist Tabaimo from a different cultural experience in Japan as well as different generational and artistic concerns. The discussion of the spatial and non-linear narratives of Tabaimo's Animated Installations facilitates this proposal that Artist Animation is more aligned with Contemporary Art and its codices than Animation.

Chapter 3: William Kentridge and The Narrative of Soho and Felix

Introduction to Kentridge and his Work

Continuing from the introduction in Chapter 1, William Kentridge's work is discussed in more detail in this chapter, especially his working process and the cultural context of his work. Essays and notes taken

from his Kyoto Prize lecture, workshop and artist talk serve to introduce his aesthetic and creative concerns. One of his noted works, *Tide Table* (2003), is analyzed to understand his narratives, the artistic and technical   decisions he makes in his work and how this relates to the discourse about Artist Animation. The discussion focuses in parts on the burden of history and its representation in his work. The concepts of Intuitive Art and cultural authenticity are also used to illuminate the analysis of the work in the context of this thesis.

The Narrative of Soho and Felix

The characters of Soho and Felix are the main characters in Kentridge's famed 'Drawings for Projection' series. The evolution of the two characters throughout the series is discussed in order to (a) demonstrate the artist's perspective and involvement with historical and cultural narratives, and (b) to illustrate the particularities of Kentridge's Artist Animation as separate from systemized processes in the animation industry. The importance of drawing to his artistic practice as an activity independent of the animation process is also included.

Tide Table

In this section, the narrative of *Tide Table* is described and its content is discussed. The relation of the characters to each other as well as motifs, sound, editing, motion and installation are explored in order to analyze Kentridge's approach. This analysis of *Tide Table* reveals the artist's approach to animation as an art-making medium and cultural and historic document. This approach includes his drawing and charcoal erasure method of animation which acts as a record of his thoughts and an aesthetic signifier of the

content. Essays written by the artist and curators of his recent large exhibitions help to demonstrate how narrative, history and animation are combined in his work.

Does Kentridge Make Animation?

In this section, the arguments about the classification of Kentridge's work as Art or Animation are discussed, and the politics of it are revisited by looking at his process and discourse about it. The artist's writing and words at the Kyoto Prize Artist Talk also illuminate the work's relationship to animation, South African culture and historical narratives. The artist's ongoing use of his self-described "stone-age filmmaking" to address political and historical concerns is further discussed. If Kentridge's work is classified as animation then industry standards would evaluate it as rough because his work would be measured against other more technically proficient examples of animation techniques. To classify it as Art however means that there is more room for the allowance of all kinds of invented technique and quality of execution and communication of ideas. This conflict is further explored in order to establish the differences between his Artist Animation and popular animation and industry methods. It is concluded that however rudimentary his animations are, they are forms of animation in that they essentially use technique to simulate movement via images not taken from reality. Whether it is important if they are or are not animation is discussed further.

Chapter 4: Perspective and Process in Tabaimo's Work

This chapter introduces, analyzes and discusses the Artist Animation that Tabaimo makes. It compares her recent and early works and relates it to the respective cultural and generational contexts. *Japanese Kitchen* (1999), serves as the main example of her work. Its various elements as well as the animation

processes and discourse about it are introduced in relation to analysis of it. The opposite way she makes her animations from Kentridge in its tight planning and development are also discussed to demonstrate the range of Intuitive Animation.

Tracing the development of Tabaimo's work

The spatial nature of the work, disconnected narrative, provocative themes and aesthetic concerns in Tabaimo's work are main points of discourse by curators and critics. The exhibition, *Danmen (2009-10)* is used as a typical example of her work. Exposure of her work in Western and local contexts is also considered in the work's development into sets of images which signify many things to some and not very much to other audiences. Comparisons with Kentridge's work are also made in relation to her more graphic and pop image-related visual language technique and abstract narrative approach.

Tabaimo's Rock / Catastrophe

Based on Kentridge's idea about how artists tackle historical events in their work, Tabaimo's own historical context is discussed. The links curators make between post-economic bubble Japan and its effect on the worldview of Tabaimo's generation allow considerations of how cultural, societal and historical narratives become visible in the style and content of her work. This discussion supports the thesis' proposed concept of Intuitive Animation as the making of Artist Animation by artists with political and historical concerns. Tabaimo's early work due to its recognizable narratives utilizing local iconography is more clearly political in nature. Even though the story-lines have disappeared in her recent work, a political element still remains. This is seen in her utilization and juxtaposition of iconography in provocative coded ways that relate to Japanese visual and pop culture.

Japanese Kitchen

Tabaimo's *Japanese Kitchen,* is used to explore issues related to the artist's cultural background, animation process; cultural context; narrative; and visual language. Comparisons are made with Kentridge's approach *Drawings for Projection* in the aesthetics of the drawing, subject matter, spatial use and construction of narrative e.g. use of static, archetypal characters by Tabaimo vs kinetic, emotive characters by Kentridge. In order to explore how her work functions as Art and as Animation aspects such as sound and editing are analyzed. Through this analysis that Tabaimo also uses some moving image techniques similar to cinema; her work borrows from systemized animation technique; especially in recent work she shapes the work in a sensory and spatial way using inventive abstractions of narrative and imagery in art spaces.

Concerning Historical Collage, Relative Movement and Process

Tabaimo's work has often been discussed and evaluated by theorists based on the quality of the animation by its inability to communicate to audiences by unfairly comparing it to popular animation . How Tabaimo creates motion and images in her animation is discussed in the context of some of the critique and hypothesis about her work. In this section her aesthetic of collage, montage, assemblage and sensory spatial environments are compared to other kinds of animation such as art animation and popular animation in order to highlight these particular characteristics of her work. It becomes evident that the emergence of a new approach to animation specific to Contemporary Art manifests itself in Tabaimo's work. This discussion allows a new evaluation of her work which, considered in relation to the Intuitive Art concept reveals some cultural authenticity. Intuitive Animation as a concept emerges as Artist

Animation which achieves degrees of cultural authenticity by its use of animation to explore culturally relevant subject matter.

<u>Conclusion</u>

This last chapter, ties together the arguments that have been made throughout the thesis thus far in relation to the concept of Intuitive Art and the artists discussed. This concept proposes that amateur or non-formalized art are viewed to reflect levels of cultural authenticity. Related to this the findings are that (a.) this concept can loosely be applied to contemporary art and specifically to the genre referred to as Artist Animation (b.) the Artist Animation of Tabaimo and Kentridge both hold some cultural authenticity and relevance when the work is projected from the local unto the global context, and (c.) the work of this group of artists concerned with political, historical and cultural content via narratives can be referred to as Intuitive Animation.

The varying viewpoints of theorists in Animation Studies such as Paul Wells and Suzanne Buchan on the one hand, and Art History/Criticism such as Petrine Archer-Straw, Morishita Akihiko and Rosalind Krauss on the other hand that have been discussed, inform the conclusions listed above about the formation of the concept of Intuitive Animation. The intent of these artists to convey narratives which have particular cultural relevance via political, historical and cultural discourse in their work is one of the two main differences from popular animation and art animation. A second difference is found in the location of the work mainly within the art space for exhibition and due to this, throughout its creation the artist is mainly engaged with art historical codices and art practice. As such these points are the focus of this chapter.

The connections between this Intuitive Art concept and Artist Animation is further explored by looking at the work of other non-Western contemporary artists engaging in narration of the local politics, culture and history. These connections and discussions allow us to consider the potential of Artist Animation to give voice to stories not normally discussed in popular forms of animation. How these artists are technically approaching animation is also different from the industry. Some characteristics of this approach prioritizes very little or no storyboarding and pre-planning, non-linear narratives, preoccupation with art codices, uses of rudimentary motion techniques and no defined genre conventions. The thesis concludes that Intuitive Animation is more connected with Contemporary Art's practice, spaces, exhibition and distribution modes than its current comparison to popular animation by theorists such as Thomas Lamarre, Livia Monnet, Suzanne Buchan and Paul Wells. The thesis closes by briefly discussing the work of several other artists globally who make Intuitive Animation. This presents the possibilities for these artists who have other perspectives to bring attention to their stories and voices to the Western mainstream art world.

Notes

The thesis in relation to the author's art practice:-

Curatorial critique of the Artist Animation which the author of this thesis makes has been mixed and it has been one of the things which inspired this thesis. Within the Caribbean context, the technique is not often discussed but the content of the work has been documented in various publications. Before in the context of Japan, the context of the work is often neutralized and meaningless. In Japan the work is assessed mainly on technical or stylistic points. In the Caribbean, UK and North American societies there is more

discussion of the visual culture and iconography used in the work because of cultural familiarity with the content. At a two-person show in 2011 in NY, the essayist for the catalogue, Michelle Stephens discussed the political notions of "double consciousness", "the other" and primitivism in relation to the author's work which closely related to the artists intentions. This indicated that context in which the work is viewed can change the interpretation of it dramatically.

This phenomenon brings up many questions about the work relevant to those asked about Kentridge and Tabaimo's work. Is this form of moving image classifiable as Animation or simply a form of slideshow or paintings in motion. Does technical classification of the work affect the cultural and societal relevance conveyed via its content? The author's body of work itself is concerned with acknowledging its technical naivety as well as engaging with art historical codices, visual culture, post-colonial thought and play with media. These are attempts to use creative produce to navigate the idea of cultural authenticity in a personal way. This is the influence for the theme of the thesis, Intuitive Animation.

INTRODUCTION

William Kentridge has became an inspiration for several younger artists who began using animation as a way of making a more engaging type of narrative art. It is only recently that a definition for this kind of work has emerged. It has been called various things but the term Artist Animation has appeared most frequently. Major exhibitions at museums and galleries began to exhibit group shows of this work in the mid 2000s. In many of them, Kentridge was one of the earliest and most prominent contemporary artist to work mainly in this way. Exhibitions such as *Animated Painting* in 2007 at San Francisco Museum of Modern Art demonstrated that there was an emerging genre or direction within contemporary art.

Apart from William Kentridge, one of the prominent artists fully immersed in using animation, is Tabaimo. Kentridge and Tabaimo come from different generations, cultures as well as different creative ethos's. Despite these differences however, there are similarities in their approach to making animation. They both deal with content that seeks to explore social and cultural issues. Embedded in their work are narratives that articulate historical perspectives.

These artists seeks to tell a story in their work. They aren't necessarily using conventional or commercial approaches but they manage to tell a story which reveals the nuances of the local setting to a global audience. Due to this unconventionality on their approaches, the kind of animation they make seems to be more rooted in contemporary or fine art rather than anyone thing else. This means that their animation often doesn't serve the same purposes as animation we are generally familiar with. There are questions raised by scholars as to whether animation made by artists should be called a special name or if it even functions as animation. In this thesis, I seek to: provide a survey of the discourse around the issue of artist animation; investigate the work of these artists; and to reveal what is meant by Intuitive animation by

discussing my own work. By doing this I hope to reveal the potential of this particular approach to using animation in the making of art.

In this first Chapter, the general concepts of Intuition as we use it in daily life are introduced and briefly discussed. The introduction covers its usage in relation to technology and design as well as in creativity. The term has been linked to various social theories about the changing of the tides of human thought and awareness. This chapter allows for the introduction of a more specific use of the term in the author's cultural context.

In order to establish the framework and context in which this thesis is being written this thesis provide an introduction to the author and her background are presented. The Caribbean and its visual culture is the main point of reference for the author and specifically Jamaica. This is done in order to describe and relay some of the specifics of Jamaica's visual culture and art historical development which are used within the thesis. For this thesis the viewpoint is from the borders of the Western Art world and its history therefore making this section integral to understanding the arguments and connections being made.

The term *intuitive* has special significance for this thesis as it describes the kind of animation processes on which I am focusing. The general meaning of the term is discussed but also the meaning which comes from Jamaican Art History is also explored. This is done in order to convey why there is a focus on an intuitive approach to animation. The history of its usage and development inform further discussions. Some cultural context are also discussed. Caribbean writing on the subject has been consulted to aid in the explanation of the term. There is discussion of the arguments raised in relation to this particular field within Jamaican Art History. This basis allows a sturdy foundation to be laid for making connections between how culturally diverse artists are using animation processes and other digital media to create narratives about political and historical subject matter. There is also an introduction of the issue of cultural authenticity which is an important point in many of the discussions being made.

To further develop on the culture-specific intricacies and mechanics of Intuitive Art raised earlier this chapter delves into a line of thought raised by a Jamaican art theorist. The chapter explores viewpoints which question the Intuitive Art concept's validity. It is interesting to have these varying viewpoints to help counterbalance the connections being made in this thesis about Artist Animation as a pseudo-political communication tool for the outsider. Issues drawn from the field of Cultural Studies and Postcolonialism are ingrained in the issues discussed. The connections between Intuitive Art, and other art historical categorizations such as outsider Art, Naive Art are discussed. These terms and their political implications in the context of Postcolonial thought are also discussed.

In closing this chapter, the discussion of Intuitive Art as a concept and instrument of the art establishment 4 decades ago, this section seeks to ask whether connections can be made to new genres of Art. The thesis is focused on the new genre defined by curators and theorists as Artist Animation. This study also seeks to think about how this media can fit and function within certain cultural contexts. It asks whether Intuitive Art can help inform the new waves of media production such as Artist Animation amongst artists from outside the context of the Western mainstream art centres.

In the second chapter of the thesis, the core terms and arguments are introduced. The thesis discusses the problem of how a new branch of animation called Artist Animation functions as Art. The expressive possibilities for artists particularly outside mainstream art centres is also another main point of discussion. For this reason I begin the thesis with this chapter which talks about the emergence of the Artist Animation.

Within the second chapter there are various sections which answer different aspects of the background to the issue. Discussion of various opinions on what animation is further informs the thesis. The definitions put forward by animation theorists and established animators allow me to create an individual definition which can inform my research. There is a focus on process and technique as the main characteristic of animation. Due to personal artistic practice and study of some major examples of Artist Animation it is suggested that animation can be seen as an approach to making. Further on in the thesis however this idea will be explored in relation to the artists studied.

After some of the issues introduced earlier, some of the potential discovered in the type of work often called Artist Animation. Looking at some of the discourse around the term and the kind of work that is classified this way allows us to understand the medium/ genre more. The case of the major exhibition, *Animated Painting* (2008), is used to demonstrate certain points and to assess different samples of work, opinions and different ways of looking at them. The basis for this section of the discussion relies on the description of Artist Animation by prominent Animation theorist, Paul Wells.

One of the major artists from the Animated Painting exhibition, William Kentridge, has been selected for discussion. His work has been celebrated internationally and therefore he represents the foundation of the medium/ genre. He works in various formats but drawing persists as a main point of his artistic practice. There is also discussion of why his work is being called 'Drawings for Projection' rather than animation. As a contrast to Kentridge, a younger artist, from a different cultural experience and artistic approach has been selected. This second artist, Tabaimo, creates what has been called Animated Installations.Drawing is important in her works as well but her method gives a different perspective on Artist Animation.

Continuing from the introduction in Chapter two, William Kentridge's work is discussed in more detail in this third chapter. Kentridge's major themes in his erasure animations will also be introduced.Kentridge's process and the context of his work is discussed. Notes taken from his Kyoto Prize 2010 lectures have

been used to discuss his aesthetic and creative concerns. Essays about his work help to guide and inform the discussion. The body of work of which *Tide Table* (2003) is a part is introduced. An introduction of how the artist addresses the burden of history and representation in his work.

The characters of Soho and Felix are the main characters in Kentridge's famed body of work because of the erasure method of animation used. The evolution of the two characters and the body of work are discussed. As the characters progress over time in the animations, the artist discovers more about himself. What the characters indicate about the artist and his perspective in his art-making are discussed. Subsequently the story of *Tide Table* is told in this section and then there is some discussion of its content. The relation of the characters to each other; motifs, sound, editing, motion and installation in space are also explored further. How *Tide Table* reveals the artist's approach to animation as an art-making medium, are the focus of this section. The essays written by the artist and curators of his recent large exhibitions, help to shine light on how narrative, history and animation intertwine.

In conclusion of the second chapter, the original issue of Kentridge's work, and the politics of its classification in the art world, returns. After discussing his process and the discourse about it, the relationship to animation is explored. The artists own writing and words at the Kyoto Prize artist talk help to illuminate how he thinks about his work and its relationship to animation. From this point the way the artist uses his own animation process to address political and historical concerns is discussed. Due to this the question 'Does Kentridge make animation? ' is asked. From the information gathered, a conclusion is made about Kentridge's work as animation or not as animation.

In the fourth chapter, a background is provided for the kind of work that Tabaimo makes. Her recent and early works are discussed comparatively. The cultural and generational contexts of her work as well as her influences are also explored. The discourse of her work and its various elements, processes and critiques

are related to one of her works, *Japanese Kitchen* (1999). Tabaimo's animation process and its particularities are highlighted.

The chapter begins with an introduction to the kind of work she makes and how it is categorized by curators and critics. The role of drawing in her work and a body of work in a particular exhibition, *Danmen (2009-10)* is discussed. Her outlook and approach to her work before and after her travel abroad changed her work. Comparisons with Kentridge's work are also made. Based on Kentridge's idea about artists and the historical event that they tackle in their work, Tabaimo's own historical context is discussed. Curators of the *Danmen* exhibition shed light on the era in which Tabaimo grew up and its influence on her work. Links are made between post- economic bubble Japan and the effect on how Tabaimo's generation viewed the world.

Tabaimo's *Japanese Kitchen,* is used after this as the basis for exploring issues related to: her personal background, animation process; cultural context; narrative; and visual language. Comparisons are made with Kentridge's approach to his work and the distinct animation-making approaches become clearer. Various aspects of the work are also discussed such as sound and editing.

Tabaimo's work has been discussed in various ways by theorists. The technical aspects of her work have been related to the work's ability to convey content and communicate with audiences. How Tabaimo creates motion and the images in her animation is discussed in the context of some of the critique and hypothesis about her work. Her aesthetic of collage, montage and assemblage are compared to other kinds of animation in order to find the particular characteristics of her animation. The various elements and theories about her work such as its remixing of historical references and styles, a different sense of motion from popular animation and her process are focal points.

The thesis is concluded by taking the main points developed in this argument to express the reasons for discussing Artist Animation. There is a final discussion of artistic process; potential within animation for the artist; and the medium as a dynamic vehicle for documenting and expressing the local narrative.

This chapter, the 4th, ties together the arguments that have been made throughout the thesis thus far. This is where the arguments and pints raised in the work of Kentridge and Tabaimo are considered in relation to the concept of Intuitive Art.

The varying viewpoints of theorists in Animation Studies, Art History and Criticism are used to further understand the issues. The issue of how these main artists are using animation as a way of conveying stories is the main focus. The connections between this idea of animation in this Intuitive Art sense is explored by looking at the work of other non-Western contemporary artists engaging in local narration of the local via Animation. These connections and discussions allow us to consider the potential of animation to give voices in media and arts to stories not normally discussed in particular genres. There is also discussion of how these artists are approaching animation in a very different way from the industry and popular sectors. This raises questions as to whether we are even still speaking about animation or whether this Artist Animation only resembles what has been classified as Animation.

CHAPTER 1

The Intuitive/ Primitive Debate

Meanings of Intuition and Intuitive

When we speak about the user experience of software, games, interfaces, systems and processes particularly in regards to new media and digital technology we refer to good design as being 'intuitive'. The lexical usage of the word however in a more general sense refers to the ability or perception of something or the characteristic to be perceived by an innate sensibility. Apart from this, a focus on the intuitive elements of design and media and processes have become fashionable a desirable characteristics because it means that it is more suited to human cultures, societies and our physicality. To be intuitive is to thwart an outdated dependence upon structured and inflexible means of understanding and execution to which individuals must adapt themselves. Human intuition has become more a way of evaluating the myriads of technology that has come into usage only for technology's sake. In this post-digital era which has been referred to sometimes as the Creative Age[i], individuals now require technology and design and process to adapt to and be accessible within an environment rather than to shape and interrupt the environment. The ease and enjoyability of use, adaptability, accessibility and overall 'naturallness' of an object or other intangible refers to the intuitive qualities of a product, system, design, concept or process.

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[i] The Creative Age has been labelled as such in connection with an article written for the Chicago Policy Review (Feb. 27, 2012) by British Economist, Alan Freeman. It refers to this moment in human history where the production and activity in the creative industries in metropolises has sharply increased. It also refers to a recognition that creative industries are now also a highly economically viable sector of such economies.

In another sense intuition today relates to this Creative Age which has also been said to be running congruently or prior to The Spiritual Age[ii]. Just as individuals are moving towards expecting objects and systems in their world to integrate and be organic, as well as to enhance their relationships, experiences, daily activities, thoughts and choices. We have discussed the term 'intuitive' in relation to technology however the essence of the meaning refers to a denial of mass thought and ideology which fits one culture or group. This concept of 'intuitive' is in alignment with contemporary recognition that diversity in information and approaches is more agreeable, to the way that cultures and thought processes work. There are many different types of knowledge, in different shapes which can now inform our perspective on any one subject.

This is thought which is at the surface of the field of Art. It has not always been this way however as various struggles and modes of correctness and fashionable thought have continually been the main focus of art historians' debate and discussions. At one time, Clement Greenberg pushed for the recognition that panting should answer the universal aesthetics of beauty he promoted using the example of Expressionism. At another time, the Parisian artists set about inventing painting methods which sought to document the world seen optically as the main purpose of art-making. Of course simultaneously in various world cultures creative production for various purposes has gone on outside of this context. The artist as a reflection of society, has always depended on intuition in their pursuits in some form however. Through their cultivation of creativity via academic training they also rely on some innate ability or sensibility in crafting their artistic language and vision. Many of these artists set themselves the task of intuiting in some manner through their work such as Josef Beuys and Odilon Redon. With artists such as Henri Rousseau, the work of the self-taught/ untrained artist began to play its role as embodiments of this

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[ii] The Spiritual Age connects to various conclusions drawn by writers about the tendency of human societies in the future. Ray Kurzweil in his book *The Age of Spiritual Machines* (1999) projects that in the future humans will live with and build machines or artificial intelligence which is smarter than they are and capable of states akin to spiritual experiences. Owen Walters projects in his now discontinued e-book that *The Spiritual Age* that in the near future humanity will arrive at a point where intuition, experience, consciousness and knowing will be more valuable assets than income, job classifications etc.

intuiting power of the artist became a novel approach to art-making. In regards to this thesis, this much discussed idea of Intuition in Art and and contemporary examples of it in regards to media in the various senses help guide this discussion.

Creative and Cultural Framework

As a contemporary artist from Jamaica, there are certain concerns with hybridity, politics and historic memory that cannot be separated from my work. Within the scope of Art History and dominant world views, my identity and my work are placed within a specific location in relation to mainstream art cultures. In the field of Cultural Studies, The Caribbean has been seen as a specific case on the world map where the levels of cultural and ethnic intermingling and layering provides a niche globally of multiculturalism. The situation in the Caribbean also provides an interesting environment for cultural research because the population of the region are a mix of voluntarily migrant as well as displaced peoples. These various groups over a span of more than two hundred years have had histories and cultures that are dependent upon and co-existent with the histories and cultures of the other groups settled in the region. The different islands have had similar histories involving colonialism, independence, revolutions, rebellion, war and nation-building but they retain their varied and separate identities. The peoples of these Caribbean nations share certain commonalities for example in their creation of dialects to subvert colonial power and retain linkages to their root ancestry. In each island nation however with their varying colonial histories and experiences as well as ethnic mixes and political and economic strengths, different cultural idiosyncrasies, modes and norms have been shaped.

Jamaica, as one of the larger islands, of particular strategic importance to the United States and past colonizer Great Britain, has a particularly reflexive, studied and self aware approach to the production of 'Art' with a capital A'. From the introduction of the first art schools in the 1940's in Jamaica, previously untrained but potentially talented artists were trained to simultaneously keep one eye on the style and

technique of Western Art while choosing to represent local imagery and subject matter. Chief Curator of The National Gallery, David Boxer's essay for the seminal publication *Modern Jamaican Art* (1998), indicates this as the principle at the root of art training in the country:

> In 1940 formalized art classes began at the Junior Centre of the Institute of Jamaica...Although adapting essentially European Post-Impressionistic styles, these artists together laid the foundation for an indigenous iconography: Jamaican life, Jamaican landscape, Jamaican faces became the means to convey the nationalist sentiments that the group strongly felt.
>
> (Boxer and Poupeye 18)

Subsequently, artists identifying as Jamaicans and particularly those who have been trained at local institutions have found it difficult to distance themselves from this debate. In fact the contemporary art scene in Jamaica particularly rewards with critical acclaim, artists who successfully combine Western Art historical methodology and concepts with content which engages in this nationalistic, post-colonial-centric debate. The writer of this paper is one such artist. I am an artist who was trained at the country's main art college and subsequently studied further in the colonial motherland, England. This has heightened the dialogue of identity and cultural awareness of histories and politics of those who control art systems as well as my own relation to it. In addition to this heightened awareness of varying perspectives and world views in relation to art and culture, the idea of the tools and methods of art have also been great concerns. The art education received in Jamaica was in the traditional and academic discipline of Painting. Inversely, the art education received in England went in a more contemporary direction of studying new media art. Not only was the thought process about art on different poles but so was the media and the methods involved.

It is during this period that hybridity became a necessary way of thinking about these varying backgrounds and experiences as well as in the use of art-making methods and processes. The very

concern of this study comes out of this need to begin thinking about making work which was in essence a hybrid. It is for this reason that Painting and drawing combined with other interests in film and video became evident parent media for my work in Animation. If one could take traditional Western Art training and combine it with new approaches to art making then this type of artist could possibly take a popular medium such as animation and exhibit it within high-culture art space. It has been approximately 7 years since I began making my first animation for exhibit in gallery shows. My time spent studying and working as an artist in Jamaica allowed me to see the extreme power of imagery and content in visual work. In Jamaica, working in animation as an artist, one becomes much more of a loner or pioneer defined only by your own creative boundaries and access to resources.

Time spent studying in Japan have highlighted how extensively Animation may be integrated into popular culture and how this influences the contemporary artist. It was in Japan, I encountered a complete comfort and normalcy of using the animation. Animation appeared on tv constantly in commercials, many young persons encountered at my arts college, even though not specializing in Animation, showed adeptness or comfort with the techniques of it. There also seemed to be some general pride and ease of talk even amongst adults about favourite programmes and shows etc. Even in its popular forms such as Anime there seemed a connection to high art and this was appreciated by the art world. I also began to see the connections between the aesthetics of these popular art forms and traditional craft and modes of representation. In other words, I have come to see the use of animation as having the potential to allow for continuity and connectedness between culturally-specific, traditional and contemporary art forms. In Japan I became aware of the possibility of animation to seep into the societies subconscious through its appeal, imagery, spatial use and grandiosity. I became aware that animation could define the art space and connect people via space, sound and imagery.

At this point after living in Kyoto, Japan for 4 years there is undeniably a more developed sensitivity to nature and using my work as an outlet for emotional response. Previous work was a matter of

consideration and thought. The current work seeks to be much more spiritual, sensory and yes, intuitive. In this I mean intuitive in its original and Jamaican sense. The work wants to be made more freely and less logistically and conceptually. The personal aesthetic of the Intuitive artists is also not far from my mind. By 2008, animation had become such a central tool that a collaboration was formed with a screenwriter to create a short experimental animation based on a set of characters in my drawings at the time.

A recent body of work, takes photographic and video documentation of locations with which I have formed a connection or experienced some new understanding. These are locations which for reasons not fully understood by me that I am naturally fascinated with. In the first three videos, *A Natural History 1-3,* the location was *Takaragaike Koen*, a public park close to my former home and school in Kyoto where I felt a certain ability to be at peace with myself. In the most recent work *A Natural History 4*, I begin to think about my current location of residence in a small half-rural, half-suburban village in North Kyoto. Having completed this documentation with a camera, I begin to combine them with drawings made earlier. In the process of making, these drawings and other found images, dictate the movements will happen in order to communicate something. Like Kentridge, I occasionally use no storyboard (67). The work has shifted to not being overly conscious or concerned with art trends and markets and technique of animation. In this sense, I am trying to move away from generalized systems and methods of art-making towards a more personal innate sense of creation. This involves my approach to animation as well. The starting point changes with each work and I never begin by knowing how to make the work. It is a constantly changing process that I develop each time by fumbling in the dark. This is when I begin to believe that eve though Intuitive Art was discussed in relation to painting and sculpture, it could be extended to include this developing notion of Intuitive Animation.

This unknown method of making a work each time I start, means that planning of beautiful passages of motion such as seen in Disney classic films or using cinematic story arcs is difficult. It is not only difficult

but it is not the priority with which I make my work. This means that the animation made will not be of film industry or animation studio standard. The work of Kentridge and Tabaimo also does not seek to fit these standards. There will be an appealing, sensory and engaging aspect to their work but not in the same sense as animation made for commercial and entertainment purposes. Animators working in the industry think about making animation for contexts such as television, film, advertisement when they wish to create. When I wish to create, I think about Art and that context regardless of whether I use animation, video, photography, drawing or any other media. The question asked earlier about the quality of artist animation as Animation can therefore be resolved. Animation for the artist seems to be a tool which can be appropriated for their context and differing purposes. It is not a question of comparative quality but a difference in context, approach and purpose.

Recently I have begun to look at aesthetic and cultural imprints within my work and began to think of the kind of model for a locally relevant art which Boxer describes in his essay (25). If Jamaican history needed to be revisited or addressed in my work to have local cultural authenticity[iii] then where should one begin. This background is raised because much of this thesis speaks to my own experience as an artist and it influences what I wish to know through this research. The discussion in this thesis and context of it is rooted in the author's own Jamaican background and cultural perspective.

[iii] Authenticity as a concept in cultural studies and social sciences which discusses how cultures present themselves and are consumed. It is a trendy idea within the field as a qualifying point of the value of cultural experience or output. An authentic cultural experience evokes the perception of purity of tradition and culture in the schema of the product.

The Specifics of the Intuitive Art Concept

Within highly systemized metropolitan contemporary art scenes such as in New York and London, Caribbean Art activity and produce forms a minor niche which acts as exotic or token subsection of the main art scene. In regards to the popular tourism framework of the Caribbean, there are numerous craft and street artists who provide a service by representing the romanticized paradise of the Western tourists' dreams. Contemporary Caribbean Art within the art systems of the east coast and south of the United States for example have begun to be represented in a more political light in regards to the histories of the region and infused cultures. In the last five years for example curators connected with the Caribbean have begun to represent the regions art in established art institutions in a more reactive way. The Brooklyn Museum's *Infinite Island: Contemporary Caribbean Art*; Real Art Ways Connecticut's *Rockstone & Bootheel*; The Art Museum of the America's *About Change*; and The Peabody Essex Museum of Salem's *Island Thresholds, Contemporary Art from the Caribbean* speak of a broadening of the perspectives of Caribbean Art outside the region. Perhaps it is because the contemporary artist working in the Caribbean at this moment is generally educated in Western Art traditions and is more exposed internationally due to various programmes and initiatives started within the region. Contemporary Caribbean artists are increasingly becoming more interested in having their work seen outside of the region and actively pursue such opportunities that may enable this.

In the case of Jamaica, a few artists emerging after the highly nationalist period in the 1970s, began to move away to other developed nations and made use of the resources in these new homelands while keeping their identity as a Jamaican artist. Nari Ward, Ebony Patterson and Charles Campbell are such examples of artists who choose to continue to exhibit in Jamaica while establishing themselves in North American art scenes. In the UK, as a result of the wide-scale exodus to England by Caribbean ex-

colonials in the 1950s there was a different situation. The newly arrived Caribbean/ West Indian[iv] and African populations, often referred to as Black-British, had a different dynamic from the recent crop of artist-migrants to North America. The West Indians who settled in the UK developed a dualistic relationship in which the patriotism and expectations of colonialism and the realities and economic and social hardships they faced were in conflict. These second generation Black-British artists of West Indian descent were some of the earliest voices of ethnic difference within the British art scene. They produced highly politicized work which was in direct dialogue and dissent with the established art institutions and broader culture of the UK at the time. Artists such as Keith Piper, Sonya Boyce's and Eddie Chambers's (fig.1) work reflect the highly charged imagery and unapologetic self-representation which they presented the British public with.

If we return to the issue of tourist art, there is another aspect which is necessary in any discussion of Jamaican Art in particular. The art created for this niche in the local cultural industries comes from two main sources. The type of tourist art which is sold in hotel gift shops and quaint local galleries is often done by trained local artists who seek to make use of the more commercial art markets and expatriates who have settled in the highly attractive resort towns of the island. Many of these artists also exhibit. at The National Gallery of Jamaica, the countries foremost state-funded art museum and gallery. In some cases it can be found that these artists develop the work sold to tourists differently from the work presented at The National Gallery of Jamaica. In other cases these artists work in a style which is more accessible to the tastes of the public (fig. 2). This can be attributed to the artists' sensibility to the requirements of the dual markets existing within the broader national art scene. This situation is also often a desirable way for discerning tourists to purchase conventionally agreeable and pleasant work from artists who also have a high standing in the more esteemed local public art institutions.

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[iv] The term Caribbean or West Indian is interchangeable to mean persons born in the Caribbean hemisphere. In fact North America tends to use the phrase 'Caribbean' while Britain tends to use the phrase 'West Indian'.

The other kind of artist working within the tourist art scenes in Jamaica is the untrained or self-taught artist. This group can be divided into another few subsets. Some of these local street artists create curios and brightly colored, sometimes saccharine or idealistic images of the locale that might be appealing to the average North American or European tourist. This artist might be seen as a type of market-driven Outsider artist or Primitive in the context of Western Art History. These artists have invented an aesthetic (fig. 3) or system of representing the marketable imagery and myth[v] of the island thus forming their own arts market and system. They function autonomously from art institutions and generally are not economically motivated by art careers and status.

This is however not the only example of self-taught/ untrained artists. This other group of Outsiders or Primitives have come to be the subject of much debate within Jamaican art institutions over the last thirty to forty years. David Boxer demonstrated the terminology and concept of 'The intuitive' artist in 1979 with the opening of the landmark exhibition, The Intuitive Eye. The exhibition showcased work collected from Boxer's research conducted around Jamaica to collect and document the art that was being made island-wide. The exhibition was one of several such exhibitions over the years which were intended to establish The National Gallery of Jamaica's art historical perspective and narratives.

Between 1979 and late into the 1980s however, a debate ensued in the newspapers between art critic Andrew Hope(deceased) and Boxer about the appropriateness and necessity for coining the term 'Intuitive' for use in the emerging art scene. Andrew Hope's perspective which has been documented over several years as newspaper articles and editorials, maintained that established modes of art history such as 'Primitive' and 'Primitivism' would sufficiently describe the work presented in exhibitions such as The Intuitive Eye and Jamaican Art 1922-1982. Boxer however had already outlined in his essay for The Intuitive Eye the reasons for his preference of 'Intuitive' as a more suitable reference name for the

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[v] The carvings produced for sale to tourists is often sexually provocative or are imposing ethnic versions of African religious imagery. The work seems to consciously present itself as fetishes and fantasy talismans and memorabilia for objects of awe and consumption by the Western tourist.

untrained artists of Jamaica. Usage of 'The Primitive' and 'Primitivism' were in the 1970s era of awareness of postcolonial and cultural issues and growing nationalism[vi] becoming 'problematic' in the context of Boxer's efforts to build The National Gallery of Jamaica's perspective and identity (Poupeye).

Boxer describes his concept of 'The Intuitives' as artists who maintain their purity and untainted view of the world and rely on spirituality and personal sensibilities to the world around them. These artists typically poured out their talents and visions unto very humble or naturalistic materials such as painting on cardboard and hardboard surfaces, carving and painting wood and drawing on found paper. He explained that their purity of the senses and representational manner is evident because of the traces of the aesthetics of Africa and other indigenous cultures in their work rather than reliance on learned skills or artistic education. It is for this reason that Andrew Hope's recommendation that The Intuitives would benefit from artistic training, sparked the debates. Andrew Hope's perspective represented a faith and belief in the methodology and terminology of Western Art History. Boxer's approach and argument represents the attempts by himself as the curator of Jamaica's first art history museum to present a narrative which would coincide with the nation-building atmosphere and initiatives of the time.

Other supporters of Boxer's ideas preferred to recommend that the Intuitives were not necessarily the only true artists but they could be seen as important examples of culturally authentic work. In other words in the midst of this nationalistic atmosphere, The Intuitives and their work were seen as a creative direction that should be encouraged as genuine Jamaican art. Rex Nettleford, scholar and choreographer, in his essay for the catalogue of the exhibition, that these artist 'must be closely observed as guides to that

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[vi] Nationalism in relation to ex-colonies of Britain differs slightly from the unsavory association attached to nationalism of colonizing countries. This is so because ex-colonies such as Jamaica were prior to gaining independence, seen as outposts of Great Britain and Jamaican people's were seen as royal subjects to the British Queen thus voiding themselves of any independent identity. Nationalism in Jamaica for eg. was in the shape of practically trying to establish an identity as an independent country for the first time. Nationalism in Jamaica was not driven by the aim of trying to assert power or superiority over other nations. It was driven by a quest to implement new structures which would enable an independent nation state separate from The British monarchy.

aesthetic certitude which must be rooted in our own creative potential if the world is to take us seriously as creators rather than as imitators.' (Poupeye). This is the point for which I find the concept of '*intuitive*' hanging in this thesis. Is this notion of cultural authenticity within art forms still expected of artists from outside the Western context, relevant. If it does find relevance how do these expectations influence how contemporary artists today seek to fulfill such charges even with new uses of various media. For artists who find themselves in a cultural context outside of the Western narrative distinguishing their art as not just an imitator is an important concept. Such artists cannot only choose to speak about art or art history as other Western[vii] artists often do because this is not their only point of reference for them.

Petrine Archer-Straw added to the dialogue created by Hope and Boxer by exploring the deeper reasons for the problematic use of 'Primitives' as opposed to 'Intuitives' in an essay written in 1996. While acknowledging and appreciating Boxer's push for a redefinition of Jamaica's untrained artists as unique in regards to their own cultural specificities she says that the term Intuitives/ Intuitive Art cannot be extricated from Primitivism in that the etymology of both terms are historically linked. Intuitive Art began its usage in Jamaica as a modified term for Primitivism and is therefore also linked to its meanings and implications. For Archer-Straw therefore any discussion about the usage of Intuitive Art must first address what is problematic and disturbing about the use of Primitivism and Primitive to refer to the Jamaican self-taught artists.

She agrees with Boxer's efforts to steer newly established art histories away from a reliance on Western modes of expression which did not ring true for a country like Jamaica because it was trying to establish its own ideas and cultural narratives. Such modified terminology such as Intuitives and Intuitive Art however is linked to the demeaning and hegemonic usage of Primitivism and Primitives in Western Art

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[vii] Western in relation to this thesis is being used to refer to North America and Great Britain mainly with some reference to some ideas and philosophies shared across Europe in relation to art history and theory. This is because North America exerts great economic and cultural dominance over the country in discussion, Jamaica. Great Britain is also a focus because of the colonial suppression of Jamaica and *Jamaicaness* during the colonial period.

History she argues. To refer to the work of artists, artisans and craftsmen from cultures outside the Western context as an example of 'Primitive Art' suggested the meta-narrative that Western Art was hierarchically superior. The root of the term as used in Art history being derived from linguistic roots of the primitive do therefore remain. In Western Art History the practice has however developed to signify that the word has been co-opted into a different context by placing an apostrophe around the word for eg. 'Primitivism'. In the case of Boxer, he also co-opted the word 'Intuitive' from general linguistic usage and reapplied it to the art historic context (12).

Primitive, Outsider, Naïve and other Problematic Names

In her essay, Archer-Straw established that the very roots of Intuitive Art are politically charged as it is forever linked with Primitivism and its inappropriateness in a post-colonial context. The relationship between Caribbean ex-colonies and the West is one which has grown into a state of awareness of the effects and remnants of colonialism. Any usage of terminology in post-independence Jamaica which confirms centuries old assertions of superiority of the West is regarded as distasteful, particularly amongst cultural intelligentsia involved in establishing national creative industries. For this reason we can understand Boxer's push for defining 'Intuitive Art ' as something separate and apart from Western notions of Primitive Art. Archer-Straw reminds us in her essay that this terminology is also tied into associations with the tribal, rudimentary and mystical expressions in art. She also points to how Primitivism was used to describe the work of European Modernist painters(fig. 4) who borrowed from such tribal sources and presented them simultaneously as glorifications of perceived simpler cultures as well as advances in Western artistic thought (14).

This layered interweaving of the cultural produce of one culture for the purportedly more ideologically advanced usage and re-contextualising by another demonstrates the tensions which are said to be problematic about 'Primitivism' as a concept. It becomes even more fraught with tensions if used to

describe the work of artists from a country such as Jamaica whose historical relation to the West[viii] also involves exploitation and suppression.

In establishing the problematic usage of references to Primitivism in post-colonial societies and indeed the non-Western world in general, this could explain some of the meaning behind the choice of the term Intuitive by Boxer. 'Intuitive' points away from certain condescending connotations in regards to the emerging Jamaican art that was to provide a new light in the way of establishing a concrete national identity. The term 'Intuitive' also allows description of its source and also describes the way work is produced by these self-taught artists as opposed to an evaluating or hierarchical term such as 'Primitive', 'Outsider' or 'Naïve'. If we remember Archer-Straw's assertion that art historical terms are intrinsically linked to language and linguistics it allows 'Intuitive' to stand out as the most positive or promising beacon in a group of words which are in danger of undermining the non-Western artist in the dialogue about art in the West. Inevitably it becomes a case of the most promising option amongst several politically incorrect choices. This is at least how the term 'Intuitive' presents itself in the context of Archer-Straw's arguments.

Each of these terms which are linked to Primitivism as a concept, speak to a particular niche. The 'Outsider' Artist refers to an artist within a culture which has an established art system/ industry whose work is created independently of such connections or desire to participate in such a system. Outsider Art serves it own purposes and doesn't primarily need the existence of an art system to have a function or value (Rhodes 198). This draws a parallel between the Jamaican Intuitive Artist and the the Outsider Artist. This is but one   facet of the 'Outsider' artist. Mental illness or disability and psychological disorders are also features seen amongst the artists featured in collections or exhibitions of Outsider Art. This preoccupation with compulsive creation of re-occuring images; fetish and puppet making to recall

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[viii] The West as used in this thesis refers specifically to the colonizing motherland, the UK in addition to Europe as well as North America in other instances. This is based on and in particular to its usage by Sardar and Van Loon (2001).

important life events; projection of visions, desires and dreams into their creations represent the products of this side of Outsider Art. The Japanese documentary series *Outsider Art in Japan*, particularly dwells on these altered mental capacities as a main characteristic of the definitions of Japan's notion of Outsider Art. Japanese Outsider artist, Shiho Ueda's carers are unable to understand her communication about the specific meaning of her repetitve drawings of 'kobito'. They guess that they speak both to her curiosity about love and lovers as well as her her need for companionship from people. They are unsure whether they represent 'koibito' the Japanese word for lover mispronounced or 'kobito' a phrase meaning little people. What she is not able to communicate eloquently by language she draws (2008). In other instances such as in Jamaica, many of these Intuitives/Outsider artists are often functioning local community members particularly inspired by spiritual motivations as a way of communicating to a group, documenting religious visions and decorating spiritual environments. Everald Brown's modified stringed instruments operate as documentation, decoration and functional craft-making for religious purposes (Murray 2007).

If one looks at the term 'Naïve' then there is yet another set of dimensions to this compartment within the Western notion of Primitivism. The Naive artist, participates in some knowledge and dialogue with Art History, theory and technique. What lends this naive quality is that being untrained, they often have not fully mastered certain techniques which a thorough art education would provide. There is therefore a reference to Art with a capital 'A' but often their own techniques are developed to fill in any lack of training. The noted example of this is Henri Rousseau's work which attains its own aesthetic while displaying knowledge of or reference to traditional Art Historical modes.

Apart from Rousseau, participants of Art movements such as Art Brut, Cubism and Expressionism were also deliberately seeking to make art more child-like and raw, less involved with academic or Western art principles as well as borrow from tribal cultures.The concept of 'Primitivism' had been extended to include artists from a 'higher' culture who borrowed from a 'simple' culture to create work which would be

classified as innovative and Modern in its aesthetics because of their ability to appreciate this simplicity and difference (Rhodes).

The Intuitive and Intuitive Art therefore presents Jamaica's alternative answer to Primtivism's tendency to ultimately devalue and fetishize the work of the self-taught and non-Western artist. Within the Jamaican Art Historical narrative, Intuitive artists were to become some of the more celebrated of the nation's artists. International traveling exhibitions were arranged to promote the newly-determined breed of pure Jamaican artistic voices in the 1970s and 1980s. Since then, Boxer as Chief Curator of The National Gallery of Jamaica has mounted and encouraged various exhibitions locally which cemented The Intuitive Artists as national treasures to be cherished. This is however not to say that The National Gallery of Jamaica has not also vigorously promoted contemporary artists who have been both locally and internationally trained as another facet of the country's art produce. In galleries around the country's town centres, and with collectors, Intuitive Art however enjoys great prestige as evidence of heightened cultural appreciation and taste amongst older generations of art collectors and curators.

Dealing in Jamaican Intuitive Art undoubtedly proves a great investment for such art aficionado. One of Jamaica's most established and prolific collectors, Wallace Campbell, has suggested that he only found it worthwhile to collect the Art of the Intuitives and other artists who are featured in The Permanent Collection at The National Gallery of Jamaica. '....I hesitate most times to acquire work from young artists however promising...I think the market is open for our Intuitives and some of our modernists.' in *The Jamaican*'s major Art Issue (Murray 115). In recent times due to a handful of new-generation of collectors, art galleries, exhibitions, popular and social media, contemporary art has also gained considerable local ranking. With Jamaican contemporary artists now being featured in major shows in

New York and in newspapers[ix] abroad there is now the issue of how Jamaican contemporary art functions within the major rhetoric of Contemporary Art in major art centres (Russell).

A Contemporary Concept of Intuitive Art

There is more exposure for non-Western and minority demographic artists in the Contemporary Art system however there are still traces of the assumptions and closed associations of this kind of art. The subject matter of the work selected by this art system as well as the ways of discussing such work is a reminder of issues discussed earlier in relation to the concept of Primitivism. The treatment of minority 'Others' and main stream artists shows this separation for example in the creation of a list for 'the top 10 young black artists' as separate from 'the top 10 young artists'. The Black or African-American artist in the case of the US art market exists as an outsider or subcategory and cultural 'Other' within this system. The Caribbean artist in comparison to the American minorities is even more sharply defined as an outsider because they are often geographically and culturally removed from these art centres. The work of the Caribbean artist is not treated as a part of the main rhetoric of Art as there are certain expectations held about the content and concerns of such artists. Being involved in post-colonially defined societies and being comprised in an ethnically different way, the Caribbean artist often cannot escape such associations.

To return to the exhibitions of Contemporary Caribbean art earlier in the chapter, we see that in order to promote itself Caribbean Art often submits to these easy categorizations by region, cultural context or relation to Art Historical canons in order to fit within the expectations of the North american, British or Western art system readily. This is however a circular argument as artists wishing to find some level of attention for their work may also find themselves bound to a rhetoric in their work which relates to

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[ix] Contemporary Jamaican artist, Ebony Patterson was included in a list of top 20 young Black artists compiled by The Huffington Post in early 2013

Western expectations of their cultural and national identity. There is a burden carried by the Caribbean artist which indicates that in order to enter the global stage for Contemporary Art they must engage politically as well as to focus on style or dexterity per se. There is not a feeling that one can simply create art for purely aesthetic or formal reasons and find critical acclaim in the way Western colleagues may do. Whether it is based purely on the legacy of forerunning artists, local art education, encouragement from cultural institutions or pathways charted by critical writing and discussion is not clear. All of these sources perhaps send the signal that in Caribbean Art, politicality should be intrinsic to 'serious' or 'good' art-making.   Edward Lucie-Smith describes how subject matter has become the focus of contemporary art and that concerns with race have come to be one of the defining characteristics of artists with ethnic minority backgrounds in the West:

> Race has indeed become one of the leading topics in contemporary art. This is in turn apart of a much wider development. Since the 1960's the really revolutionary change in avant-grade visual expression is that it has become subject-based, rather than finding its identity in terms of style. When the Modernist rebellion against nineteenth-century norms began, one of its chief aversions was the narrative, subject-based art which the new generation of artists associated with the great annual Salons. Their means of expressing their disenchantment with the prevailing situation was the manipulation of style ...Now many artists reject this attitude: they want to involve themselves with the great social issues of the day...One of the chief topics of debate during the past decade has been the position of racial minorities within developed Western societies, and it is not surprising that the art world has been drawn into this. Afro-Caribbean artists working in Britain are a case in point. Many, but not all of them, have chosen to concentrate on the question of racial identity.
>
> (436-7)

The artists referred to by Lucie-Smith, not only concern themselves with subject matter but stylistically are relying on utilizing their knowledge of Western classical art training and non-Western aesthetics to bring their ideas into form. Yinka Shonibare (fig.5) and Shahzia Sikhander's work reflect this mingled aesthetic. This produces a sort of new hybrid aesthetic which references local culture and artworks which are also sensitive in accordance with the Western traditions of art-making. What can be drawn to attention now is how this idea of this 'aesthetic or sensitivity to the West' can function in the work of Jamaican and other other non-Western artists.

Archer-Straw in her essay, makes a case for the role of the voice of 'The Other' in Art History's the discussion about Primitivism. The author proposes however that we extend this concept of 'The Other' to all non-Western artists, both self-taught and classically trained. The voice of 'The Other' she proposes, acts as a mediating presence within a one-sided discussion being held within Art History. For her the discussion of Primitivism extends beyond the subject of 'The Primitive' or 'Primitive Art' to 'the primitiviser' and 'the primitivised'. For her, the Western Art historians as the creator of these terms are the group responsible for resolving the debate about the work of non-Western and Outsider artists. This study has now began to broaden definitions of the Primitive to include both non-Western art and Outsider art. This includes the Caribbean artist as well. Her call to those classified as 'The Other', or those who have been 'primitivised' in the process of participation or appropriation in the Western Art system, is to contribute their own perspective to the discussion (16). A Jamaican artist like myself who has inherited the legacy of fiery debates about how Western Art History categorizes my creative produce and its place within the system, can choose to respond to Archer-Straw's call to 'The Other' to speak. It is an option which I find intriguing in relation to the kind of work which I have chosen to base my practice on.

If the concept of 'The Intuitive artist' conceived of in the 1970s as a subversive act against Western 'Primitivism' and as a method of asserting the purest forms of local art then how does it relate to art today? Contemporary art and more specifically Jamaican art, is a layered tapestry of inherited histories,

crossed cultures, post-era hybridity. The idea of hybridity within creative practice is particularly fitting for the local culture which the Intuitive Art addresses as well as in various 'Other' regions outside the West globally. Artists are borrowing techniques and aesthetics from other disciplines and exploring current issues on various levels and wanting 'to involve themselves in the great social issues of the day'. As one such artist, the work which I have been making in congruence with this thesis mixes video, drawing, photography digitally to result in digital prints or animated multimedia work. It lies somewhere between media art and traditional art. How does Boxer's concept of Intuitive Art relate to this kind of work and why should a relationship be found?

The Intuitives provided the possibility of cultural authenticity in an era when such assertions were necessary within Jamaican society. What is therefore required of the contemporary artist within the same society decades after this era has undoubtedly shifted. If we are to judge this by the success and critical acclaim of artists discussed earlier it would indicate that the Jamaican contemporary artist is required to present elements which demonstrate the ability to speak back[x] to the West in its own visual language while addressing concerns that highlight the intricacies of the Jamaican society. In choosing artists to participate in its system it would seem that the demands of the Western Art world in turn demands the Jamaican and possibly the non-Western artist to place their work within the Western art historical framework in some relatable or recognizable form but to attempt to present the content of the work with at least some mild suggestion of cultural authenticity via aesthetic or content-driven means. If these are the unwritten rules in which a contemporary Jamaican artist and indeed perhaps the non-Western artist must function then perhaps this search for cultural authenticity within their work could be found amongst the critically approved cultural authenticity presented as Intuitive Art.

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[x] Petrine Archer-Straw addresses the concept of 'writing back to the West' in describing the works of early scholars in Cultural Studies such as Edward Said who wrote texts asserting their voice against Western notions described as Primtivism, Orientalism and Colonialism

Intuitive Art answered the need for commodity of Outsider Art in the Art World of the late 70's to mid 90's however the contemporary art landscape has changed in Jamaica. Video and other non-traditional art forms emerge in greater quantities with each opening of the The National Gallery of Jamaica's Biennial. How can the cultural authenticity achieved by The Intuitives mesh with this kind of contemporary Jamaican art? This is the question which is at the root of the inquiry of this thesis.

In this study I wish to discuss:

- how the individual who finds themselves in the role of professional artist- self taught animator- cultural narrator proceeds in their creative practice.

- whether the post-colonial/ local-centric art historical concept of Intuitive Art can inform the work and concerns of these artists practicing in a different context from Western art centres.

- how Animation functions as a medium/ methodology for these artists who concern themselves with both the legacy and codes of Western Art History as well as the exploration of political ideas and historical concerns.

It should be noted that Animation and particularly Artist Animation is the focus for this thesis for the reasons that (a.) It is the medium used in the author's creative practice (b.) It represents a more contemporary dialogue within Art particularly after Video Art and Painting have emerged as artistic modalities within Contemporary Art practice.   (c.) It's accessibility and versatility as a medium for creating media work which can utilise the craft and technique of traditional artistic practice such as painting, sculpture and drawing.

CHAPTER 2

PERSPECTIVES ON ARTIST ANIMATION

This study wishes to look at Animation as a medium or tool for exploring political issues and histories within the practice of Contemporary Artists. The number of artist working with animation in this way is not exhaustive but it has become a critically important emergence within the Global Art scene. Rather than refer to the Western Art scene as has been mentioned before this particular trend within art practice has brought several artists from non-Western backgrounds to prominence within the West. Not only has their work challenged traditional modes of art practice in its combination of high and popular media and practice but it has brought different perspectives into the Western Cultural landscape. In this sense, this work often referred to as *Artist Animation* (Wells 83) by curators has some significance in finding a platform for the global local voice within the art capitals of the Western world. By doing so these narratives not only reach the audiences in the Western hemisphere but also is dispersed back around the world to resonate in global cultural circuits and landscapes. An example of this comes through one of the main artists associated with Artist Animation, William Kentridge.

Kentridge is known for his charcoal drawings which are erased and redrawn to create animation. He came to international attention in 1992 when his solo exhibition in the Goodman Gallery in New York began to be documented and written about in articles for magazines and publications. These art historical and criticism publications from the West are often still taken as important trickles of information about the Western-originating pursuit of 'Art'. In periphery and outside cultures this news of a rising art star documented in these publications also influences new ideas locally and a source of contact with the art system codices and practices as they evolve in the West. Barbados being one such culture, led to the Barbadian artist Sheena Rose's awareness of Kentridge and subsequent influence in her work (fig. 6). She found in animation or her particular style of drawing slideshows a way to create an immersive, personal

vision of local culture (Russell 66). Sun Xi, an emerging artist in China shows interest in the technique and political underpinning of Kentridge's work. He utilizes the low cost of creative labor, artistic camaraderie and studio space to make work for both, film festivals and galleries. The work seen in his gallery show at the time was more process-related and provided the basis for his film festival animations. In opportunities the author had to view Sun Xi's work at his studios in Beijing, his work showed connections to Kentridge in its Eastern bloc- imagery, metamorphosing forms and even its studio-factory atmosphere (fig.7). Kentridge has inspired many artists worldwide but other exposures to comic and animation in pop culture have also influenced other artists to create drawings or paintings in sequential motion.

The Artist Animation created often falls production-wise short of industry standards for animation and is often more akin to experimental media practice in varying degrees. Each artist in their invention of a personal animation process and style produces work somewhere on the spectrum between the highest and very rudimentary industry standard animation. This observation refers to technique as well as storytelling and motion picture conventions. It must be noted however that these contemporary artists seem to be aiming for a point on a different axis from commercial animation. Generally the audience for Kentridge's work does not expect Disney quality films that faithfully suspend belief. We can even argue that audiences for Artist Animation typically exhibited as art produce in galleries and museums should not expect anything remotely similar to the kind of animation viewed on tv and in the cinema.

Artist Animation typically emerges from a different creative system, context and functionality from popular or commercial animation. Practicing artists may have varying reasons for their departure into animation. Shahzia Sikhander, came to note for her Pakistanian miniature-style watercolour drawings and paintings of extreme dexterity and controversial political content(fig.8). In discussions[xi] talking about her

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[xi] ART:21 Shahzia Sikander: "The Last Post" | "Exclusive" | Art21, ART:21 YouTube Video,
http://www.youtube.com/watch?v=vyWn3a7flb4

recent move into digital animation, she explains it as the works natural progression into moving image due to the forms and the narratives that she was telling (2013). Her work is shown in prestigious contemporary art galleries and sells for thousands of dollars for a limited copy of this work. It is a consumable commodity and it deals with universal questions and political associations. Popular cartoon series, *Adventure Time* (2010) and animated film *Princess Mononoke* (1997), likewise are both commodities and also discuss larger human questions and politically motivated narratives. *Adventure Time* since its first airing, has become a huge success with all ages of fans worldwide due to its references to fable and mythology, Japanese kawaii culture and setting in a post-apocalyptic environment. *Brave* as well also used history and Scottish myth to inform its story and style. Indicating that popular animation is not completely devoid of political or historical concerns. These popular animations such as *Adventure Time* and *Brave* pursues these concerns in a different way from these examples of Artist Animation such as Sikhander, Sun Xi and Kentridge.

The approach, markets and functions of each kind of animation by their creators is distinguishable from the other. The focus on experimental edge and linearity of the narratives is one such distinguishing feature. The universal appeal and systemized style of the work are also distinguishing features. This is not to say that Kentridge's work is not systemized or that *Adventure Time* is not experimental. Kentridge's reliance on the monochrome of charcoal and only red or blue for symbolic purposes indicate the presence of a systemized use of colour. *Adventure Time*'s use of unconventional narrative plots indicates experimental processes. The further differences lie in the slickness of the work, the type of audience and space it is intended for and the purpose it serves in this space and for audiences. Kentridge's style differs from *Adventure Time* in the rawness and allowance of the roughness of the drawing and rendering to remain visible to its audience. *Adventure Time* presents images coloured in flat pastels and drawings done in smooth vectorized black lines. *Brave* further builds on this difference in slickness of the image's surface as it is rendered digitally in three dimensionality with the use of more realistic effects.

The difference between popular and Artist Animation may also be seen in the type of political issues explored within the content. The two examples of popular animation deal with globally concurred broader human issues and themes such as man's quest to fulfill their purposes, friendship, defense of women's rights and autonomy and the classic battle between good and evil entities. Kentridge, Sikhander and Sun's narratives however refer to local histories and culture which are also known within the global psyche and therefore also understandable in broader contexts. The examples of Artist Animation mentioned here are more specific, personal, controversial and experimental than the examples of popular animation. Kentridge's work has often from its inception inhabited the art space such as galleries and museums and occasionally the theatric space.

How these kinds of works are distributed also indicate differences. *Adventure Time* is an example of a cartoon made for broadcast on television. *Brave* on the other hand was designed with filmic appeal for the cinema. This method of distribution can not be separated from the function of the work. Adventure Time and *Brave* have mass reach because of their method of distribution. There is never a thought of the original or commercial exclusivity of the animation in regards to these works. Kentridge and Sikhander's work for example are distributed to small audiences operating in a cultural niche. With their work, there is always consideration of the original drawings and props involved in the making of the work. One may buy the original works and control its viewership and access. It is in the function and purpose of the work where the differing poles of these two kinds of animation begin to show itself.

Popular animation has mass entertainment as its main function. It is difficult to define one specific intention or function of Artist Animation as for each artist it is such a personal method of working and may varies from person to person. The content of the work documented as Artist Animation can offers clues however. Kentridge's work discusses the legacy of Apartheid via its story and imagery and at times seeks to be used as a method which allows personal absolution from the guilt and pain involved in citizens of such a history (Krauss). Sun's work also involves Chinese communist history and questioning

of contemporary culture. It is difficult to entertain the public while being a sharp cultural critic and narrator of problematic aspects of a culture. This is where Artist Animation begins to separate itself from much of the popular animation publicly distributed. For Kentridge, Sikhander and Sun, animation is being used as a vehicle for its content or as a process of thinking about these issues. This study asks us to think more about what Artist Animation is and why it is relevant to this study.

Artist Animation: The divisive medium

Animation theorist, Paul Wells (2008), refers to *Artist Animation* as a divisive medium. Based on the articles and essays of curator Bettie Sue-Hertz (2007), theorist Suzanne Buchan (2007) and Wells himself, Artist Animation refers to the use of animation by contemporary artist in their art practice. The resulting work is often intended mainly for consumption within the art system and for exhibition in art spaces. In order to introduce Artist Animation as new emerging sub-category within the field of Animation, he explains what it is in his 2008 publication, *Re-imagining Animation: The Changing Face of the Moving Image.* In this publication, Wells revises and updates his writing from years earlier. He also reviews the state of animation and the variations and changes that have taken place in animation practice, pedagogy and ideology. He introduces Artist Animation:

> The term 'artist animation' has gained currency in recent years. On the other hand, it is a term that seeks to differentiate between fine artists working in animation, and traditional animators; on the other hand it is a potentially divisive and elitist term, coined in arts cultures, which effectively denies the recognition of an artist working in traditional, especially cartoonal forms.
>
> (84)

Wells's point of view is understandable as he has made it clear in his previous publications[xii] that his aim is to democratize and demonstrate that animation deserves to be studied and appreciated as a separate and distinct field in media. His wariness of art cultures does point to the routine use of elitism and exclusion as one of the defining qualities of 'Art'. In Chapter 1 of this study, Petrine Archer-Straw's essay discussed the self-involved elitism which is a main-stay of the art world and how it qualifies good from bad art and high art from low art. In terms of documentation, Art History as a discipline was for decades only seriously interested in documenting Western developments . Before the Modern Art Era[xiii], Histories of Art which fell outside the main discourse of Western mainstream society were often treated as ethnographic, archaeological and anthropological interests or otherwise avoided (12). When it became evident for example, between the late nineteenth century to the early twentieth century that African Art had informed the work of some of the trendy artists of Europe and that Japanese aesthetic was doing the same they were treated as exotic and edgy sources for the art being made in Europe. There was exclusion even within Western Art History's own sphere. In the 1970s when due to the feminist art movement, the exclusion of female artists within mainstream art histories began to be questioned.

The main point being that even in the ingrained structures of the Art world, there still persists the pursuit of elitism and exclusion of groups, aesthetics and ideas. Curation and Art Criticism function by selecting and evaluating the few amongst the many for advancing particular political motivations, ideologies and tastes. There is power within this pursuit as a curator or critic can affect how histories and documentation of art happens. Clement Greenberg, critic and curator of Modern Art, with his exhibition *Post-Painterly Abstraction* in 1964, initially influenced the understanding of the art of the era to the exclusion of several other coexisting activities. It is histories written after the moment in time that helped broaden the scope of

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[xii] In some of Wells earlier writing mentioned in this thesis, in order to establish Animation as a medium of equal potential as film, he often uses arguments taken from Film Studies to do so. For example, in *Animation: Genre and Authorship* (2002), according to the title, he uses film genre studies to demonstrate how diverse Animation is in its reach.

[xiii] Modern Art Era is used in this case to refer to the period between the Impressionist Art Movement (circa 1870s) and the diminishing of Post-Painterly Abstraction (circa 1970s)

artistic activity in the period. Fueled by postmodernity and historical retrospect, Art History, Curation and Criticism have become more inclusive and extensive in its scope but selection/elimination and promotion/ suppression are intrinsic consequences of these activities.

Of some interest in our discussion of Artist Animation is in particular, the subject of curation. In the case of the exhibition curated by Greenberg, the position and title of the show put into art terminology 'Post-painterly Abstraction' as a way of categorizing a certain type of painting being done by several artists in the 1960-70s. Later on the work of art criticism becomes relevant. *Impressionism* as an art movement gained its name from derogatory terminology applied by influential art critic of the period. Wells, in protesting the discriminative use of the term Artist Animation by curators has managed to, knowingly or unkowingly, bring the term to further notice.

The term however doesn't show itself to be so out of line with the classifying and indexing practices in curation and criticism. Contemporary Artists have, particularly since the occurrence of Postmodernist art movements, experimented with interdisciplinary methods and materials. When artists began to make books, the term 'Artist Book' was coined. When artists began to utilise video, the term 'Artist Video', came in to usage. It therefore follows a certain path of logic within the art system that animation made by artists participating in this art world would be called 'Artist Animation'. Even while hinting of this divisiveness which Wells describes, the placement of the modifying word 'Artist' before the medium,, seems to describe the creative context more than anything else.

Wells however highlights only one of the reference names for this phenomena. In 2008, curator at the San Diego Museum of Art, opened the *Animated Painting* exhibition at the San Diego Museum of Art. The essays in the exhibition catalogue are interesting in relation to the issue of providing a name for the exhibited work and the kind of art practice involved. From the perspective of Animation Studies, Buchan contributed an essay on the subject. Hertz, the curator, also contributed an essay from her perspective and

pioneering new media theorist Lev Manovich further provided his perspective in third essay. Buchan and Hertz both discussed the work in the exhibition while Manovich provided a kind of media survey and context for what the show positioned as a new genre of both Art and Animation. Rather than treating the work as a completely new medium, Buchan treated the work as a new approach to animation. She traced the exhibited work back to the independent and experimental animation which happened at the NFB and in Europe. For this reason she named the new approach *Auteur-Animation[xiv]* (28). Hertz in turn referred to the work as *contemporary art animation* (19). Manovich's essay avoided discussion of the work involved as anything other than as a new medium. Perhaps the only point that Wells, Buchan and Hertz could agree on is that the work involved in the show could be categorized as animation.

It is notable that by referring to the work as *contemporary art animation*, Hertz was able to constantly remind of us that this work was rooted in the Fine Art context. It can be concluded that from her perspective, she was exhibiting contemporary artists who were using a multi-disciplinary medium to serve their purposes.

> The artists in *Animated Painting*, while taking advantage of animation concepts and technologies, are persistent in their use of pictorial codes associated with historically grounded painting and drawing traditions...the artists infuse time-based experience with accepted methods of artistic description and expression
>
> (19)

Conversely the concept *Auteur-Animation* for Buchan indicates that the artist/auteur is not as concerned with industry or commercial goals and they have a stronger attachment and emotional investment in their

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[xiv] By using the term Auteur-Animation, Buchan was able to suggest that the work was a part of the branch of animation referred to as Art Animation or Experimental Animation, where the vision of the creator is central to the work. Art and Experimental animation, the work is considered film or animation and is normally officially screened in cinema spaces rather than in art spaces such as galleries and museums.

work. This also indicates that the artist/auteur is able to exert more control over the final result. She does make a particularly relevant point about curation and this issue of divisiveness discussed by Wells. She speaks of the increasing interest in curating the innovative animation being made today and the resulting number of animation exhibitions being held internationally. The problem with this however is that 'their work is often regarded as and presented in the first instance as art, not as animation film.' (29). This aligns with the views of fellow Animation Studies theorist Wells when he found that the placement of animation in the Contemporary Art category would inhibit the development of the value of animation. She further explains her position by arguing that:

> Promoting a higher regard for animation as an artistic practice can reveal and break with symptoms of certain sectors of the art worlds' interest and engagement in "high" art as a distinction from "low" animation.
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> (32)

The question about this point is whether it is the elitism of the art world that is at the core of this conflict in perspectives or if there is something more intrinsically different about the kind of work seen in the *Animated Painting* Exhibition. In reviewing some of the main work and thinking about my own artistic practice, there is indication that what is at the root of this problem is that this Artist Animation is not necessarily a part of animation tradition. By saying this I mean that it often looks like and uses the techniques of animation but it shows little commitment to participating in the developed systems, industries and histories of animation because it is already involved in paying homage to Art History and its systems. This is not to say that artists making animation, do not investigate certain aspects of the animation field and its technique but it becomes an issue of identity and perspective. The contemporary artist has chosen to work in the context of the contemporary art system and therefore this viewpoint and context informs their work. If it can be accepted that artists who make animation are also using systemized pictorial codes and working methods of fine art practice, Hertz's argument holds strength (18).

The work that was in the exhibition now comes into question. Some of the major artists included in the show were William Kentridge, Kota Ezawa, Sadie Benning, Takeshi Murata Jeremy Blake and Qiu Anxiong. Kentridge was positioned as the main artist in the show that influenced many of the other younger artists. He is indeed mentioned significantly in Hertz's and Buchan's essay. Kentridge's charcoal drawings and erasure drawing films mentioned earlier, create animations. Qiu, is an artist making animations of Chinese landscapes and scenery using ink. He specifically cites Kentridge as a mentor. Ezawa came to notoriety with his digital animation using flat renderings of events from mass media such as the OJ Simpson trial (fig.9). Sadie Benning was alongside Kentridge, one of the more celebrated artists in the show. She makes videos and animations with drawings mostly critiquing the social construction in society and mass media. Jeremy Blake, makes animations which can be described as having both a painterly and a digital look simultaneously. By contrast in the exhibition, his work shows the abstract side of animation and plays with color and form. Lastly Takeshi Murata's work morphs and transfers between recognized video footage and becomes liquid painterly graphics. His work plays on the border between early broadcast formats and signals and contemporary motion graphic technology.

In this selection of artists from the exhibition can be found a range in work from digital dexterity to hand-made naive craft; the painterly and the linear. They are all dealing with varying content matter, from personal memory, addressing history, engagement with specific visual cultures, formal concerns and political commentary. For this thesis I am particularly interested in how this new approach which is not yet fixable and definable, is evident in the work being done by artists. I will be looking at the process involved in these animations as this is the part which has been the more discussed aspect of their work by theorists. In order to explore my own ideas about the relationship of artist animation to art further, I will also review the manner and method of exhibition which will aid in understanding how animation functions differently in the art space. In order to focus on these points the work of two artists who echo these interests and deal with culture specific content have been chosen for review. By doing this, I will

also be able to explore the potential for political and cultural discourse via Artist Animation. This kind of potentiality echoes my own concerns and reasons for using animation and therefore this discussion can inform my work and vice versa, my own work can inform this thesis.

Considering What Animation Is

To begin thinking further about Animation, its current usages and potential then we firstly have to understand and supply a definition for what Animation is. Before embarking on this task however, it is expected that any fixed definition of animation is dated and would become void as times and technology change. In Phillip Kelly Denslow's essay in, 'What is Animation and who needs to know?' (1) he demonstrates the difficulties of defining animation due to its changing nature, techniques and functions.

Initially he begins by reworking the Webster dictionaries definition to allow for new developments such as CGI. The Webster's dictionary provided him two answers. The first definition summarizes the process of creating moving image by photographing still objects and the second definition is a slightly altered version of the first definition. The second definition establishes that another way to define animation is as a cartoon made by using the technique of using a progression of drawings with minute changes in order to create a motion picture.

The definition seems justified in that for a long time and even currently in many circles this is how Animation is understood; as cartoons. Even though there have been many advances in the diversity found in animation practice in general, in the minds of many, 'Animation' still often equates only to 2D hand-drawn gags and light narrative. With the emergence of Animation Studies, theorists such as Wells have argued however for cartoons to be considered as valid high art forms. They also discuss the more artistic experimental aspects of animation. Denslow's focus however, unlike Wells, is not on genre and value, but on what constitutes animation.

He proposes that the development of new technologies meant that this definition of frame by frame photography or drawing to simulate motion must be widened to include consideration of motion capture, virtual reality, vector and 3D methods as animation. His reason is that these techniques cannot strictly be considered film from a purists' perspective. The history of Animation is one which has constantly been in flux and with new systems of production and function so has the understanding of what it can be. Long time animator for Disney and MGM, Preston Blair, theorized that "Animation is both Art and Craft" ("Animation" 4). For him, it is when all the different types of creative persons involved in making a animation converge and contribute to the production for e.g. when the writer adds their story,when the illustrator adds their image and when the musician adds their sound. So in this instance it is proposed that animation should be considered a process of collaborations and events rather than just a final product. Blair views animation in the attention and care given to the making of the product. This also indicates that the element of skill and technique are core to animation for Blair.

In earlier writing by Wells in 1998, Animation was taken to mean 'to give life to'. This was the era just before the normalization of CGI in film and the blurring of lines via new technologies had not been fully understood yet and therefore he refers to traditional cel animation in making this definition. In this sense, animation is a verb rather than a process. In this school of thought animation is the act of doing or making. There is an alignment with Blair's thoughts but 'process' must be distinguished from the 'doing' of something. Animation as a process implies cognitive thought during the activity as one thinks and revises, absorbs new information, exploration of approaches until an end result is achieved. The process implies that there is not a clear path to the end result and therefore this process must be respected and may result in the primary role of the collaborative effort which Blair described. Conversely, defining animation by doing suggests a clear step by step progress and completion of tasks until the final product is achieved. In my own experience with animation and by viewing various videos of animators speak about the making of a production they speak about this trial and error which is integral to the success of their work. A

demonstrative case can be found with 3D animated feature film, *Shrek* (2001) where the animators spoke about trying to improve the realism of the textures of the characters for the sequel. They tried various methods of imaging and coding algorithms to achieve life-like hair on one particular character *Donkey* until they could achieve an improvement over the earlier version.

The animated title sequence for feature film, *Juno* (2007), attracted large amounts of press attention because of the complicated and experimental process which became clear by watching the finished piece (fig.10). Much of the articles written about the animation, spoke about the intricacy and craft involved in the making of the work. The process was celebrated and praised. DesignWeekly.com described the animation as a series of surfaces and textures in notebooks, collages, quirky drawings, numerous photocopying, music sessions, meeting with the director and actors and painstaking hours of patience. watchthetitles.com in its fascination with the creative process in its 9 paragraph article on the *Juno* title animation, devotes only one line to the events in the finished sequence (2008). I mention the examples of *Shrek* and *Juno* to communicate how we are often presented with the process of animation as potential viewers rather than just the final production despite the technique used in the animation.

From the opinions voiced, we can define animation define as:

- mainly a process which involves various tasks, activities and skills

- a craft and set of techniques and

- an act of doing which produces a result that conveys the experience of living, breathing and/or moving art on screen[xv].

[xv] In the segment of the thesis the word screen is used to refer to any surface unto which the moving image is projected or generated. This combines television, cinema, presentation and other surfaces for projection together.

Definitions privilege the technique and skill of animation as one of its main defining characteristics. Is the core of animation this craft and skill? and is it however just a series of techniques that are not quite film and not quite art in its traditional sense[xvi] as Denslow and Wells occasionally hint at?

Suzanne Buchan, editor of the animation journal, suggests that animation is actually the intersection and merging of the languages of art and film. This she refers to as *The Animation Fulcrum.* This 'fulcrum of animation filmmaking' (Buchan) infers that animation is also a convergence of varied art forms as Blair suggests. Animation can therefore be thought of as not just a multi-disciplinary art form but also as a kind of New Media. To create an animation is to create a hybrid which is simultaneously both Art and Film. In keeping however with the path of most hybrids, it is classified as something separate from either of the two originating categories. For Wells, animation is by its very nature perennially a modern art form as it constantly renews, updates and invents new processes. One can agree with this as we have seen there is never a fixed consensus of what animation technique and process is as no sooner than one has been decided on one, the medium renews itself. There only seems to be a trace through its own history of what processes have existed and which new ones are developing. Definitions compiled at different points in history, locations and persona will differ. New definitions of the medium can only seek to become wider and more inclusive in its scope as new and varied methods come into usage. So if animation is a technique which cannot be fixed or defined then what is it?

In compiling my own definition my aim is to be inclusive about this definition as it needs to accommodate the developments within the field to be discussed later. The aim for this definition is to make allowance for closer inspection of this specific branch linked to Animation referred to as Artist Animation. I propose that we think of Animation not just as a set of techniques or just as a process but more as an approach. If contemporary artists are also seeing Animation only as an approach and not a

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[xvi] Traditional 'art' is used to refer to painting, drawing, sculpture and other classical fine arts that predate the modern era in Art history.

defining or boundaries then it allows us to enter their processes and frees us to explore the type of content in their work. Animation can be thought of as an approach to utilizing creativity to realise a moving image which could only ever have exist before in the makers' thoughts. This definition is fairly close to the widely used definition that 'Art is thought made visible' thus indicating my position to studying a new branch of animation. My position in relation to the creative approach of those making Artist Animation, this particular genre or way of working has more in common or relation with Art history and practice than Film History and filmmaking per se. This distinction is made because film crucially relies on the real world. Of course this last point is arguable based on the kind of animation one is making. In this thesis however the branch of animation of focus is the Artist Animation.

Though attempting to treat it broadly and inclusively, Wells and Buchan's viewpoints reveal that, the definition of Animation leads to it being discussed and defined mainly as a collection of techniques for converting non-real ideas into recognition or realization as moving image. This is of course a focus for Animation theorists in order to achieve other goals which will help advance the area of studies. My own thoughts about the subject is particularly as it relates to the Artist Animation, is that Animation is a kind of thought process and a way of perceiving and thinking. Animation in Contemporary Art could possibly bare more potential for discussion if we think of it as an approach to image-making rather than purely technique. The work of Kentridge, shows how his animation evolves from a process and a personal language of image-making via experimentation and performance.

Drawings for Projection and Animated Installations

South African William Kentridge along with Japan's Tabaimo are two interesting artists who use animation in very different ways, drawing from different visual cultures and cultural perspectives. They have been selected for discussion in this thesis because of the unique ways they have found to adapt animation to the concerns in their work and its clear difference from commercial animation. A Major

pieces from each of these two artists will be discussed in order to discover how self-developed animation as technique and approach combine with political concerns. There is acknowledgement that the term *Artist Animation* can be somewhat problematic in its aim to hierarchize the animation of fine artists but it is appropriate in this context. The work of each of these artists in response to their specific approaches has been labelled with different terms as well. Kentridge has named one of his major works 40 *Drawings for Projection* thus breaking ties with the works classification as animation by audiences. An essay by critic Rosalind Krauss (96), which re-used the 'drawings for projection' phrase in its title has introduced different thought about what Kentridge makes. His intention for his work is to be understood mainly as drawing rather than animation has been noted by way of how he has named and promoted it.

Conversely Tabaimo's work has been described as *Animated Installation* (Monnet). The term implies that the work is primarily installation which is achieved perhaps mainly via animations. From her work there is an expectation that the work is spatial in nature and that animation aids in the shaping and adjusting the space. In her work, she has built new spaces as well as supports and surfaces to accommodate projections of animations. Tabaimo also has exhibited mainly in galleries and museums and enjoys celebration in her identity as a contemporary artist. I mention the exhibition of the work within the art system by both these artists as this helps to illustrate my point about the way that animation made by artists functions as Art. Further exploration of the 'pictorial codes' and processes which Hertz mentions earlier will expand on these sometimes subversive[xvii] uses of animation by artists.

[xvii] Buchan's essay *The Animation Fulcrum* talks about how artists often 'usurp the expressive possibilities of animation'

CHAPTER 3

WILLIAM KENTRIDGE AND THE NARRATIVE OF FELIX AND SOHO

Introduction to Kentridge and his work

William Kentridge, a South African-born artist of Lithuanian heritage, captured the attention of the contemporary art world with his erasure animations. His erasure method of making animations has allowed him to play irreverently with the concept of preservation of the original. This act revisits Robert Rauschenberg's famous erasing of Willem de Kooning's drawing in 1953. For Kentridge however he is deliberately defacing and disrespecting his own drawings. Kentridge's erasure drawings are then reconstructed and once again destroyed in the process of creating his animations. With each recording of the redrawn image, it was erased for the next frame thus leaving behind a trace of the process involved in making his animations. Initially, a charcoal drawing is made with nothing else in mind but the act of drawing. As he makes these beginning drawings over time they indicate to him the story of the animation that will occur. In order to achieve the animation he goes back into the drawings and changes them incrementally. Each change is recorded on camera, frame by frame until he achieves the drawings and the moving image that he wants (fig.11). In exhibitions, these drawing hold equal importance with the animations and they are often shown together in a complementary way. He also speaks about the drawings that happen in between the main drawings in order to make the animation more fluid. These are his secondary drawings which seem to hold less prominence for him as they function only in service of the animation process[xviii]. For Kentridge, the drawing happens first. It is a way to work through ideas and after they reach to a certain stage, the animation process begins.

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[xviii] For more details see Appendix 1

This constant erasure becomes both his drawing process and his animation process. This indicates that for him, the two processes are not separate and that the art-making is also the animation-making. The erasure in his work and his description of the process of making the animation are an act integral to the process. This is often very different from modern popular animation which often conceals the drawing of the animation behind finished rendering thus hiding the artists' hand. Kentridge often refers to his very simple method of creating a moving image out of his gestural drawings as 'stone-age filmmaking' but it has been recognized for its innovation by curators and members of varying arts communities globally. In one instance, Kentridge was awarded the Kyoto Prize[xix] for outstanding innovation and contribution to the field of Arts & Culture in November 2010. This was a historic achievement because of the reasons for which the award was given. Kentridge was given the award for his innovative contribution to arts and cultural understanding. When he was introduced at the Kyoto Prize public lecture, he was praised for creating a new art form. The award citation was titled 'An Artist Who Has Created an Original Art by Fusing Traditional Drawings with Animation and Other Media'.

At his current mid-career stage he has already exhibited in major solo shows and retrospectives by museums and top galleries internationally. His rise to critical acclaim has also gradually risen beginning with the first charcoal drawings he did in the 1980s in South Africa and sharply increased just after the millenium with his narrative animations. Kentridge states that he first thought about introducing a film camera to his process when he realized that due to the success of his charcoal drawings, he could end up mechanically making them for his entire career. Animation became a way of reintroducing play and experimentation in his work. With the first animations he made, he recognized the potential to join his interests in theatre, drawing and film. Since then, his works have increased in narrative ambition and demonstrated a clear connection to early and pre-cinema. Some of his works such as *The Horse is Not*

[xix] The Kyoto Prize is an annual award to one distinguished contributors in each of three main categories: Advance Technology, Basic Sciences and Arts & Philosophy. The award is administered by The Inamori Foundation and it began in 1985.

*Mine (*2008) have deliberately played with the aesthetics and iconography of Russian cinema in combination with related art movements such as Constructivism[xx]. All this was achieved while remaining firmly committed to fine art practice. He explains that though he exhibits in various spheres such as in film festivals and theatres, the work he makes is grounded in the contemporary art world. This issue of whether an artist takes on or embraces the label   animator when they venture into animation is an interesting point to consider when thinking about how Artist Animation functions.

For this reason we can return to the question of whether this newly defined genre of Artist Animation is more closely connected with Contemporary Art Practice than Animation. For Kentridge he confirms that his work is more Art than it is purely Animation (see Appendix 1). This is an issue which is hard to navigate as in the case of Kentridge, he causes us to question whether we can even refer to his work as animation in its usual sense. This is in part due to the artists occasional interruption of the viewers ability to understand his work purely as animation. At times he refers to them as 'drawings in motion' and has titled this major series of charcoal erasure drawings, *9 Drawings for Projection*. Within the work he also prioritizes the element of drawing. His drawings however do use a process of frame by frame change which results in the illusion of motion and therefore on a general level are undeniably animation. He and critics alike occasionally suggest however that his work has more in common with early and pre-cinema, European traditions of theatricality and filmmaking and concerns with the performative in Contemporary Art. Perhaps the way he titles his work is in fact a way of allowing viewers to come to his work without the biased association of popular animation in order to appreciate his specific use of animation.

Up until now we have not yet discussed the content of his work which is undeniably part of the reason his animations have attracted so much attention. While there is much writing about Kentridge's technique,

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[xx] This art movement had its beginnings in Russia just after the beginning of the First World War. The ideas behind the movement was a belief that art should and could serve social purposes and roles.

awards bodies such as the Kyoto Prize have also recognized the great humanistic impact of the stories and content of the animations.

> Mr. Kentridge has injected the traditional technique of drawing into diverse media, including animation, video projection and stage set design. Thus, he has created a new contemporary vehicle of artistic expression within which various media fuse together in multiple ways. His works deal with the history and social circumstances of a specific geographic area, but have acquired universality in the fact that, through his deep insight and profound reflection on the nature of human existence, they afford opportunities to consider the fundamental issues that could face any individual in the world.

> (Inamori Foundation)

On the one hand, Kentridge's technique and process are noticeable for his melding and experimentation with traditional media, new media and multidisciplinary media. On the other hand, the content of the work tells a story that gave a particular perspective on a moment in time in a particular location which peaked international interest and concern. The work therefore appeals to both the art connoisseur and the wider public. By making animation, he ensures that there is a fascination and appeal to his work that can be appreciated on varying levels.

Hertz in her essay mentions how Kentridge was one of the artists in the *Animated Painting* exhibition whose work engaged with watershed historical events (18). In Kentridge's case Apartheid is the inescapable historical moment with which his narratives always intertwine. To be more specific, his most known body of work, the charcoal erasure animations, deal with the modernization and perspectives in Post-Apartheid South Africa. His engagement with Johannesburg as a location and its past in relation to his own family's ancestry are also part of his subject matter. Kentridge has referred to the issue of Apartheid metaphorically as 'The Rock'. Critic, Rosalind Krauss in her essay *"The Rock": William*

Kentridge's Drawings for Projection (2005) explains the idea of *The Rock* in relation to one of Kentridge's earlier works *Monument* (1990). *Monument* was inspired by Samuel Beckett's play *The Catastrophe* (1982). Based on this link Krauss goes on to talk about the catastrophe of the rock which *Monument* must navigate but not deal with directly. She asks whether this catastrophe is reinterpreted by Kentridge to be South Africa's catastrophe: Apartheid. Kentridge's own position about dealing with Apartheid is that it is a historical period of such weight that South African artists are always affected by this context. He advises however against dealing with it directly as it can lead to a trite treatment of the subject and also affect the integrity of the artwork.

'To escape this rock is the job of the artist. These two constitute the tyranny of our history. And escape is necessary, for as I stated, the rock is possessive, and inimical to good work. I am not saying that apartheid, and indeed redemption are not worthy of representation, description, or exploration. I am saying that the weight an scale with which this rock presents itself is inimical to the task'

(Krauss 97)

Kentridge's concerns with how to treat history and culture as content for his narratives is implicit in this statement. He is seemingly aware of his voice as a citizen of a culture that experienced a problematic history. For him, his indirectness in dealing with *The Rock* which Apartheid is, is achieved by referencing another work of art with similar telling themes. Kentridge has continually found other ways of indirectly speaking on a political matter in his non-linear narratives.

The Narrative of Felix and Soho

The *9 Drawings for Projection* which Krauss addresses, introduced the story of his main characters Felix and Soho. Kentridge from his earliest efforts to combine his interests in theatre with his artistic practice began the production of the series, *9 Drawings for Projection* in 1989 with the first film *Johannesburg,*

2nd greatest city after Paris. The series of works continued up until the making of *Tide Table* in 2003. After this he was able to move into other areas of his practice such as collaboration on theatre and operatic productions. In this period another animation technique of tearing and reconstructing paper emerged. He also began making sculptural objects which continued this interest in pre-cinematic apparatus. When he began his tour of lectures and exhibitions in Japan in 2008, he did reveal that the main narrative within the *9 Drawings for Projection* had come alive again and that he was in the process of making the 10th work in the series. At his 2010 Kyoto Prize workshop, he screened a rough-cut of this work. It is yet to be seen if this series of erasure drawing animations will continue. They use a style and story that have successfully communicated Kentridge's thoughts and ideas as well as appealed to various international audiences.

The progress of Kentridge's films and his search for media to communicate his ideas indicates a great concern with the images and material that are used. There is consciousness of the making of his work and how he tells his narratives in various media. This joined with the exploration of processes of making these various animations as a way of grappling with difficult subject matter. Kentridge, an untrained animator, used this medium to communicate a personal perspective within a specific but widely known local culture. This evokes one of the premises of Intuitive Art, where an artist uses a medium in which he is self-taught or untrained. The artists in Jamaica were societal outsiders who became cultural insiders via the cultural value placed on the authenticity and purity of their 'raw' visions. Kentridge has also been greatly revered for his courage in addressing his background in relation to the role of the oppressor and his media innovation. These are qualities possibly seen in his work due to the raw directness and inventiveness possible from teaching one's self how to use and think in a medium.

In *Johannesburg, 2nd greatest city after Paris* he began to test and develop his drawing-animation technique. Though it was visibly more technically and conceptually rough[xxi] than his later animated films it carried the narrative outline which continues even in the latest films in the series, 13 years later. The film, introduces the characters of Soho Eckstein, a financial and industrial tycoon, and Felix Teitlebaum, a man of romantic and artistic sensitivity. Mark Rosenthal in his essay *William Kentridge: A Portrait of the Artist* for Kentridge's retrospective held at San Francisco Museum of Modern Art (SFMOMA), mostly explores the extended story of Soho and Felix.

Rosenthal speaks about the relationship between the artist and his characters thus giving insight into the narrative: 'If Soho and Felix are effectively two halves of the same character, intimately intertwined with each other and with their creator and his family, then the drama is very complex indeed' (41). In later films both characters in their appearance began to merge and more obviously resemble Kentridge. With the first film, the characters are polar opposites and archetypes. Over time as the greedy business man and the thoughtful man's lives intersect involving a shared love of the same woman, the characters begin to look like each other. By the time of *Felix in Exile* (1994) the characters have become more developed in their representation. They also begin to reflect less exaggeratedly their characteristics and show sensitivity towards each other. It is often hard to tell which character is which as they begin to age and Kentridge makes less of a distinction between them. With the making of *Tide Table,* 4 years later, the artist seems to have come to an understanding that the main characters have become indistinguishable and that they represent the complexities of his own identity and family background in the relation to Apartheid. He recognizes that the greedy, unfeeling industrial tycoon Soho could easily be someone like his grandfather who was also a businessman in his public life. At home however he knew his grandfather in a more familial and sensitive way thus acknowledging that the situation of Apartheid did not involve flat archetypes but real, complex individuals. By the time *Tide Table* is made, the merged Felix/Soho

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[xxi] Asserting that the film was rougher is not a value judgement of the work. It is more a comment on how his personal animation technique and the nuance of the story has grown and matured by his last work, Tide Table.

character has become an older man reflecting on politics and personal history. This character also represents the artist reflecting on his life and work through these characters. He explains that earlier he used caricature and metamorphosis in early representations of Soho & Felix as they represented types. He discovered later on that these two characters were actually two sides of himself. Consequently Soho disappeared and Felix remained or perhaps the two merged by the time he had made later films in the series like 'Tide Table'[xxii]. The drawing of the character also became more nuanced and sensitive (fig.12).

There are other characters in this series which act as a foil to the privileged sometimes angst-ridden worlds of Felix and Soho. These are the native African characters which are sometimes faceless groups or bodies, observers or presences (fig.13). In *Felix in Exile* the character of *Nandi*, an African woman whose role it is to survey events and characters in the narrative, is more concretely developed. Her role is mostly to watch and regard the solitary Felix via a mirror as well as the groups of Africans in *sufferation[xxiii]*. She fulfills the role of a deity and conscience in the work. It is one of the first times that Kentridge begins to allow an opposite South African identity into a kinship and sympathy with Felix thus de-emphasizing Felix's 'whiteness'[xxiv].

As *Tide Table*, marks the point at which he felt he had fully realized this ongoing narrative, it has been selected for further discussion. By the time *Tide Table* was made, the narrative had developed to what I think of as an advanced starting point. His comfort and growth in his own animation technique had reached a certain point of proficiency and his characters and ideas about Johannesburg and his approach

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[xxii] Appendix 1 contains the notes taken from the 2010 Kyoto Prize lecture, workshop and artists talk. Much of the information gained has been used in this chapter.

[xxiii] 'Sufferation' is a term used by singers of the 'Roots and Culture' genre of Jamaican music used predominantly during the 1970-90s which refers specifically to the state of suffering of the poor of innercities and disadvantaged powerless subjects as a consequence of political and economic forces. The term was used most popularly in the song 'Sufferation' circa 2001 by dancehall artist Bounty Killa.

[xxiv] As documented in Appendix 1, Kentridge admits that part of the narrative of Soho and Felix is the recognition of his identity as 'white' and the complicity of his ancestors in South Africa in its history of Apartheid.

to *The Rock* had been filled out. The closing of *Tide Table* is the point where the tyrannical main character disappears and future new work could progress. The new work screened at the workshop indeed did for the first time depict contemporary South African scenery and new colour schemes and symbolisms such as street markets and the colour red had replaced his longtime symbolic use of blue.

Tide Table

Nobuaki Doi, Animation Critic, described *Tide Table* as an artwork that is ultimately about the passage of time and mortality (Inamori Foundation). In the animation, the artist/ Felix reclines on the beach in a deck chair as he reads his newspaper. Other activities in the animation are never confirmed as to whether they are real or just a part of the characters memory and thought. Some of the events that happen are plainly surreal as one image morphs into another before our eyes[xxv]. In other sequences apart from the character sitting on the beach; deck chairs come alive to local music; bodies change into rocks on the seashore; healthy cattle change to bones and the newspapers content becomes a constantly moving sequence of socio-economic charts and tables.

This work highlights the unease and division amongst the classes in South Africa. This is represented within the narrative by the act of watching and gazing amongst groups. This is not a new device in the series as Kentridge's preoccupation with cameras and viewing devices with lenses is documented in earlier works such as *Felix in Exile* and *History of the Main Complaint* . In *Tide Table* the looking-device motif however are reduced to one instance where Felix and the beach scene is being surveilled by three military figures from a hotel balcony with the use of binoculars. In other instances persons directly watch and gaze at others and there is little communication amongst these groups other than this act of observation. In other scenes Felix is also watched by native Africans and Felix in turn watches or thinks. Felix is also watched by a figure representative of a black nanny that members of Felix's class would have

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[xxv] Appendix 2 contains a detailed description of the events, edits and sequences of *Tide Table*. This data is the basis for much of the discussion and analysis of the work.

had as a child. There is a sense in this characters gaze that there is a watchful, maternal attitude towards the aging Felix as she keeps her distance. This character in another scene also watches over a hospital ward filled with dying native Africans[xxvi]. As the nanny watches over Felix, he in turn watches a young boy playing in the water. He has revealed that the model for the drawing of the boy was taken from his son (fig.14). By doing this he begins to more publicly embrace that Felix is indeed his alter-ego and that the work is about looking at the next generation in his family as well as reflecting on his life.

There is a feeling of separation in communities and secrecy which also arises in the work. The black nanny silently observes two different worlds: the privileged world of Felix at the resort on the beach; and the sick and dying in the hospital. She sees both events and says nothing or is perhaps powerless to change anything. She participates in both worlds and so she is able to highlight different perspectives. Felix also gazes/ thinks or is present but oblivious to the death and religious rituals occurring around him. A man from the hospital carries another sick friend in his arms to the beach perhaps for purification but both just dissolve into rocks. It is also implied that Felix watches the baptism performed by the religious meeting at the beach. In the beach huts near to Felix, Kentridge allows us to see inside that the religious group is still engaged in more secretive activity. This uncertainty about the hidden and the public aspects of the lives of the other class seems to be accepted casually by Felix and the young boy as they enjoy the beach. He in turn is regarded with suspicion by the African military men. With this work he reveals an image of South Africa where acceptance of duality in daily life is the usual path (fig.15).

Kentridge also celebrates and makes *Tide Table* very specific to his locale. One way he does so is in the use of music. His work in many instances, often includes with music which defines an aspect of his story. His engagement with European theatric, operatic and classical music forms is noticeable by looking at the range of collaborations he has undertaken in these genres. In later work in the series, however he uses

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[xxvi] Jane Taylor, South African art critic and friend of the artist, explains the context of the 'sick' in Tide Table. The work was made during the point in time when the AIDS crisis was at its height and Kentridge hoped to chronicle this in his work.

South African-based choral singers, opera singers and composers as a way of achieving a sound which sets a supposedly more authentic atmosphere of Johannesburg. The chorale singing begins and closes the work and comes in at two points in the sequence where groups of native Africans appear. The music therefore sets the mood of the animation and also acts as a cue for making associations with sets of persons and their activities. The music also changes tempo and tone at varying times in the narrative. At the hospital with the sick the music noticeably becomes mournful while at the beginning of the sequence, the music is lively and engaging. This is separate from the jaunty piano music which plays whenever we see the hotel and Felix. It re-enforces the contrast between the implied traditional earthiness and emotion of the native Africans and the elegant carefree atmosphere of the hotel and beach for Felix.

Other sounds used in *Tide Table* are in essence sound effects but they are used symbolically and as signifiers of events. When the waves roll in at the beach we hear this sound; and when the cattle appear on the beach the cow bells ring. There are however other sounds which are not relevant to anything naturalistic in the story. When the bodies at the beach turn to stone and the cattle turn to bones there is a low growling sound which makes the gaiety of the beach become more sinister. Sound in the work breathes life into the work and contextualizes the images. It lends a persona to the piece which gives it a weight and tone which describes aspects of this situation which he is trying to describe. Earlier Preston Blair spoke about animation being the combination of various bits of creative effort from members of a team to make one animated work. It is interesting to note that in Kentridge's case he commissions sound which he has imagined in relation to his work. He is deeply involved in the sound produced for his work and likely conceives his animation with the sound in mind also. His response to sound as an ingrained element of his work is exhibited in his frequent use of his Artist Animation in theatrical and operatic productions.

The way motion occurs in *Tide Table* is done mainly by using metamorphosis and transition. Kentridge speaks about making great use of limited animation in order to stay close to the early filmmaking

processes that originally inspired his work. Limited animation was normally employed by animation studios as an economic and less labor-intensive way of achieving motion by re-using as many drawings as possible and including less animated detail. This has also happened more recently by digitally compositing a small number of drawings and manipulating them digitally to achieve motion. Kentridge's erasure method is likened to limited animation because he draws over and over again only the moving elements on one main drawing. By doing this, he is able to only redraw only what is necessary as a part of his animation process. the drawing that is left behind however acts as a record of this animation process and serves its purpose as an art object also.

Forms are constantly in flux in the work. You can never be sure if what you are looking at is the original state of a character of object or a transient phase in the development of it. This metamorphosis within a scene is drawn manually as he creates transitions for eg. of a body into a rock-like object. A living cow is also seen within the space of a few seconds transforming into a carcass and then a skeleton. External spaces also transition into internal spaces as seen in the scene which focuses on the beach huts. Apart from this metamorphosis within the scenes he also hand-draws the transitions and dissolves from sequence to sequence. Instead of choosing to use video edits, he achieves many of these edits manually by animation.

There is a preference in the work for a fluid kind of editing style which makes use of these animated transitions and metamorphosis to advance the narrative. To enter a particular aspect of the narrative he employs zooms and pans. These zooms and pans combined with the morphing shapes give a very hand-made gestural feel to the work. We at times feel like the artist is showing us a large chart or mind map. As his drawing style is very close to the social expressionist drawings of Käthe Kollwitz (fig.16), the gestural charcoal, erasure and layering of lines produces a raw, live image which shows traces of the process. We can see that the exercise of drawing and making of the animation are a substantial part of the 'Art' in

Kentridge's work. By doing this repetitive erasure exercise, he is also able to achieve the illusion of motion which is expected of animation.

Apart from being classifiable as animation, Tide Table also exists as various kinds of art produce within the art space. Kentridge does also show his work at film festivals and in public commercial spaces occasionally but he is careful to maintain the works roots within the art space. In the opportunity I had to see the major traveling exhibition of Kentridge's work at Hiroshima Museum of Contemporary Art in 2010, I was struck by the main projection space. The curators had chosen to show 4 of the videos from the *9 Drawings for Projection* series. The space acted as a transition between a gallery of his drawings and another space which had a few of his kinetic shadow sculptures . It was an interesting installation which I imagine the artist collaborated on as it echoed the form of his cylindrical reverse viewing machines. The room was circular in shape and darkened like a cinema. The walls were also painted in a dark colour to heighten the darkness of the space. In the middle of the room was a bench placed in front of each projection. Each video looped and so when the viewers were finished watching one video, they moved along to the next bench until they had automatically left the space (fig.17).

The space was an effective act of curation as the effect was like being inside one of Kentridge's optical devices. It resembled a cinema space which had been altered to accommodate free movement between screenings. It was a space that reminded about Kentridge's interests in optical machines and mechanisms. Even so, one could not ignore the fact they were in an art museum due to how both before and after entering the video installation room, the space was set up as a gallery. Viewers were able to transition into the video installation space however because in the mounted previously in the galleries were the charcoal drawings used to make the animation. After leaving the video installation room the galleries had Kentridge's optical illusion devices which played on shadow and darkness. The element of darkness reminded of the previous video installation room as though we had been inside one of these devices. In this instance the gallery was remade into a hybrid cinema and art space which corresponded with the

concepts of the work. The curator's essay describes the themes and connections between political content and optical devices in the artists' work.

From the late 1990's, Kentridge's works have dealt with the exploration of the 'science of seeing', or the mechanics of the modern way of seeing, as a central theme. Another theme that is consistently found in his works is the intellectual challenge of tracking down the historical responsibility behind the problematic situation in contemporary South Africa-that is to say, European colonialism and, in turn, its origins. The challenge of elucidating the modern way of seeing runs parallel to this, and the two themes interrelate very closely as they are developed in his works. In order to elucidate the mechanics of the modern way of seeing, Kentridge turns his attention to eighteenth- and nineteenth-century optical devices and creates many works inspired by shadow graphs, stereoscopes, camera obscures, zoetropes, and anamorphosis, suggesting an exploration of the origins of the motion picture.

What is especially interesting here is his endeavor to convey a narrative of the origins of the motion picture based on two different technical and conceptual sources. The technical history of the motion picture is generally understood as the simple and straightforward evolution from the camera obscura to photography, and from the consecutive projection of still images to the applied use of the effect of after images, resulting in 'moving images'. Kentridge on the other hand, seems to be seeking out an alternate history of filmmaking that begins with shadowgraphs and the magic lantern, which projects pictures that are hand-drawn on sheets of glass, and positing that this history is closely related to prestidigitation , or magic tricks, and vaudeville performances.

(Shinji Kohmoto, Trans. Ellie Nagata 150)

Kentridge's interests in the history, process and methodology of media are being connected to his narrative of personal and cultural history. In creating hybrids, inventions and renewed uses of film media, the curator suggests that he also seeks to create a new addition to the narrative of South Africa and its art. His work appears to be inventing a cinema in which these proto-cameras and

devices could capture another kind of narrative of Apartheid. The resulting animations which Kentridge describes as rudimentary films, tell previously untold stories of plausible events that he verifies as authentic documents of his lived experience. This involvement with the mechanics of 'seeing' also connects with critical thought[xxvii] on how we are think about ourselves in the eyes of other ethinic, racial and class groups. This is particularly relevant for post-empire and post-colonial societies. Kentridge's consistent use of the camera as a tool for watching, observing and thinking relates to this awareness of his 'whiteness' and privilege within South African society.

Does Kentridge even make animation?

The catalogue for the exhibition explains Kentridge's approach to the work he makes. His process involves a visual language which combines his interest in tracing both cinematic theory and the history and location of the artist. Form and content combine to emphasize perspective, locale and history in his work. It is not hard to see why Kentridge submits to the appeal of animation as the chosen medium for conveying this narrative because it is a medium which he can construct every part of and create an engaging motion picture. He can engage in the process and performance of drawing as well as experiment with the 'science of seeing'. The time-consuming and labour intensive process of creating Animation seems to provide Kentridge with a way of working through the story and how he will use drawing to tell it. At the same same time the process allows him to manually and physically explore his particular perspectives on making moving image. His process is one which combines his knowledge of some of the aspects and techniques of various media and genres together to make a moving image work. This intuitive approach is not one which can be said to be that of an entirely untrained artist as Kentridge is undeniably a very well-informed artist. He however has made and arrived at his own processes of making animation. There is however a contrast with how his animation technique contrasts with industry level animation

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[xxvii] The specific critical thought referenced is the notion of Double Consciousness. It is used to relate how 'the other' sees and becomes aware of themselves in relation to another group. It is particularly used in Gender & Race Studies. The term originated from the African-American writer, W.E. B. Du Bois.

technique. Based on his Kyoto Prize artist talk, he is not specially influenced by looking closely at any one type of animation process. His animations comes into being by starting out with drawing and then is further fueled by the desire to make a moving image narrative. The fact that his work is not photographically-based on a real world however leaves it looking more like animation than live-action film.

Another aspect of Kentridge's work which also seemed to resonate with contemporary artists was that it showed that artists could make moving image work which was not Video Art or Media Art. It demonstrated that artists could make moving image which also used the styles, methods and techniques of their traditional[xxviii] art techniques. By doing this it showed the possibility to also shape stories and show underexposed content more easily globally. The Soho and Felix narrative which used Johannesburg, South African history and political changes as well as personal stories as its content provided a model for other artists to address localities and cultures not normally represented within the Western international arts spaces. His work presented a model for representing the previously 'uncool' themes of cultural politicality and narrativity in a contemporary way. Artist Animation is moving image which appears to be similar to the popular contemporary media of Video Art. This similarity could be one of the factors that has made this new way of presenting narrative art appear more edgy and contemporary within the art world.

Kentridge in his writing admits that the way he works is counter to the way one usually makes animation in the industry and commercially.

> The films of Soho Eckstein and Felix Teitlebaum were all made with the principle of NO SCRIPT, NO STORYBOARD. The making of each film was the discovery of what each film was. A first image, phrase, or

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[xxviii] The use of traditional references work done by fine artists before beginning to work with animation. Often it is reference to drawing, painting, sculpture and other non-moving image or digital works.

idea would justify itself in the unfolding of images, phrases, and ideas spawned by the work as it progressed. The imperfect erasures of the successive stages of each drawing become a record of the progress of an idea and a record of the passage of time. The smudges of erasure thicken time in the film, but they also serve as a record of the days and months spent making the film-a record of thinking in slow motion.

(Rosenthal 67)

There is noticeably an attempt to avoid the use of the term 'animation' by the artist as well as the critics and art historians that have worked closely with him in relation to these exhibitions. In writing about his work it is called 'video' or 'film' or even 'stone-age filmmaking' and in speaking about the work it has been called mainly drawings: 'drawings in motion' and 'drawings for projection'. The question therefore is whether if we are to agree with Kentridge and confirm that he is not necessarily making animation but rather drawing which has been changed by its mediation with a camera and his process. Even though Kentridge aligns himself more with film history and filmmaking rather than anything else, Buchan reminds us that the intersection of art and film is the foundation of animation. Kentridge is therefore somewhat of an unwilling 'animator' as his work is the result of processes and concerns rather than a decided attempt to arrive at an end product. He focus is on the making of film via a process of drawing but the resulting work is objectively classifiable as animation.

Krauss highlights that the artist uses only 20-40 drawings to make his work as opposed to the thousands required by animators. Whether this point is raised to add value or separate the creative produce of Kentridge from industry animation remains vague. She also talks about how the work is made by this lengthy and often counter-productive method of walking back and forth between the camera. Kentridge also stresses that it is in this erasing and finding marks that the work is discovered. Kentridge and Krauss both see to confirm that the main part of the work is in the making. The drawings can be seen as the

remains of a performative process. Here the relationship between Process Art[xxix] of the 1960s can be seen. The performative aspect of Process Art movement further help to demonstrate this link with Kentridge's work (fig.18) particularly with Bruce Nauman's work.

To return to our earlier definition of animation as both process and creative approach then Kentridge's work also finds a connection here. Perhaps however, it is the way Kentridge sentimentalizes and priortizes his process that aligns it more with the art movement. The willingness to reveal the errors and mistakes and dirtiness of making the work and his display of the drawings alongside his animation as documents of the making do find similarity in the art historical systems and practices that Bettie-Sue Hertz spoke about. If so then we may take the view that Kentridge is using a system of thinking visually by drawing and video documentation of these activities of which which the result happens to be animation.

This however is not the whole story as it would be a mistake to think that Kentridge approaches his animation as secondary to his apparently prioritized interest of drawing and then 'stalking the camera' by walking back and forth to record the changes.. While there is evidently great importance and pleasure received from this process, he admits to also making these secondary drawings which must be made in order to make the animation visually flow better. The choices he makes in the changes in the drawing and areas which he redraws are undeniably in the service of making an animation. For Kentridge there is however seeming discomfort with submitting to a conventional animation process but he nevertheless admires the agency with which it is achieved. At his Kyoto Prize artist talk, he greatly admired the skill with which local artist Suzuki Yasuhiro made the flip book animations he presented (fig.19). While this doesn't indicate that he wishes to make animation like this, it does show that Kentridge is interested in animation techniques (see Appendix 1).

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xxix Process Art was a movement at its height in the 1960s, where the end result was not as important as the making of the work. The resulting work was often a bi-product of the systems, methods, thoughts and experiences involved in the act of forming art. This process could engage by documentation of performance sculptural objects and drawing. Connected names are Eva Hesse, Bruce Nauman, Richard Serra and Keith Sonnier.

For the appearances of Art and the art worlds systems of practice it is perhaps more suitable for him to esteem drawing or film in his description of his work. Conversely, this focus on cinematic technique and the practice of drawing might indicate some of the actual differences between Kentridge's work and popular animation. This usage of terms like 'drawing' and 'filmmaking' may also be an effort to disassociate from the perceived commercial connotations if he actually used the term 'animation'. In not readily declaring that he makes animation, Kentridge may also be freeing him to embrace his intuitive approach to the medium rather than evoke the high technicality associated with popular animation. Regardless of these differences it cannot be ignored that knowingly or not, the artist is engaged in the making of animation as a conveyance for his ideas. Kentridge is indeed thinking through history and location and politics via the medium of animation. To quote a section of the title of his recent exhibition in Japan, his work can be seen as '...Thinking About History While Walking, and Thus the Drawings Began to Move'. He makes clear in this title that his work is foremost a performative process of which the consequence is that the drawings are given motion and thus the animations are created.

CHAPTER 4

PERSPECTIVE AND PROCESS IN TABAIMO'S WORK

Tracing the development of Tabaimo's work

Much of the available literature about Tabaimo begins telling her story with her graduation work, *Japanese Kitchen* in 1998 (Akihiko 85). This graduation work brought her to immediate critical attention. It was also featured in her debut solo show at Gallery Koyanagi in Kyoto. It set the tone for the rest of the work that was to follow. Since then Tabaimo has steadily developed the way her work is realized and her approach to its content. She has continued to make what has been called *Animated Installations*[xxx]. Like Kentridge, the more time she has spent considering, producing and exhibiting her work, the more developed her usage of animation has become.

The early work used spaces within the gallery that represented literal and symbolic spaces in the outside world such as in *Japanese Kitchen*, *Japanese Pedestrian Crossing* (1999) and *Japanese Bathouse-Gents* (2000). In *Japanese Pedestrian Crossing* (fig. 20) for example, the gallery had a striped pathway leading from the video projection out into the space. These early installations also had other simulations like a constructed traffic light and in the case of *Japanese Kitchen*, a fake house was constructed around the video projections. Later installations such as *danDAN* (2009) and *BLOW* (2009) were less concerned with simulation and sought to explore the sculptural possibilities of video within the gallery space (fig. 21). For these later works, platforms and angled surfaces were constructed unto which the animations were projected. The resulting effect was a gallery space which was reshaped by the animations. In both the older and newer work she was creating *Animated Installations* but the literalness of her approach has

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[xxx] it is not known when the term was first used or by whom but Livia Monnet in her essay about Tabaimo's work in *Cinema Anime* (2006) pp. 189, used the term as a way of describing the artists work.

changed into a more abstract spatial and representational aesthetic. Earlier work relied on replicating a facade of the real world while her later work plays with the senses by shaping a space projected animations and architectural structures.

Tabaimo notably brought the idea of installation shaped by projected animation into popularity within the art world. Being a trained designer however blurs the lines about classifying her as a self-taught animator. In this sense Tabaimo can not be classified as Intuitive either because of the exposure to animation in her education or by her immersion in Japan's pop-culture of animation. Due to her inventiveness and self-regulated development of new ways of presenting animation as space, sensation and experience there are various aspects which evokes the intuitive in her work. This developed style begins with drawing and the aim to communicate with local and global audiences as well as to present a space upon which a narrative can be projected. Granted, over the years as her work matured, the way she constructs the concept of narrative in her work has changed from semi-linear to non-linear. The way she goes about combining and shaping both space and moving image is a personal one generated from various sources which we will discuss later. Whether Tabaimo is adopting the role of cultural and societal filter, grand storyteller or aesthetic remixer, the work relies must rely on artistic 'intuition' in its more global usage. This is surmised because there is no established pathway or system for making her animation as it is directly different to how popular animation seeks to function. The work therefore takes shape when Tabaimo develops these mash-ups [xxxi] of culturally-specific images to a soundtrack. In comparison to Kentridge however, she seems more intent on the final product than the performative aspects of the process.

Curator, Morishita Akihiko speaks about recognizing Tabaimo as an interesting young artist from the time of her first solo show[xxxii]. He describes his first impression of the artist who came to see him with a

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[xxxi] Contemporary simile for remix, revision, collage

[xxxii] Morishita's essay *The Pain of Ordinariness: The Art of Tabaimo* was published in *The Sharpest Point: Animation at the End of Cinema*, 2005.

bulging portfolio of drawings which he read as a sign of her artistic integrity. Like Kentridge, drawing emerges as a central activity within Tabaimo's artistic practice. In a documentary series for The Public Broadcasting Station's (PBS) *ART:21* programme (2009), the artist explains that 'Drawing is very important. Without drawing my ideas can't percolate'. For her 2010 exhibition in Japan, *Danmen*[xxxiii], a major segment of the show featured a large series of drawings done for Shuichi Yoshida's novel, *Akunin (2007)*. At this point it indicates that her practice as a draughtswoman is equally important in her work. In this case the drawings were mounted in a gallery inbetween her animated installations but often in catalogued and curated documentation of her work the installations become the main focus. Undoubtedly in most animation, drawing is inevitably a central activity therefore it is not surprising to hear Tabaimo's statement. What is interesting to compare is how she treats drawings and how Kentridge treats his drawings.

Her drawings are usually done on very thin Japanese rice paper. In the *Danmen* exhibition they were illuminated by lightbox panels which resemble an animation table thus evoking the process of making her work. This was not the only aspect that recalls animation however as the work was displayed in a long continuous sequence around the room. This ongoing succession of drawings appeared more like a scroll or stream of consciousness of various drawings rather than an exact frame by frame display of drawings (fig. 22). This display evoked the process of making her animation and also highlighted the activity of drawing. Kentridge and Tabaimo's similarities and differences concerning their approach to animation shine light on the impact of their context and their individual perspectives on art-making.

Kentridge is interested in pre-cinema, avoids making frequent reference to animation and makes fairly large, physical, expressive, gestural drawings which are are primary to the animation he makes. Tabaimo on the other hand, makes very fragile, tidy, relatively small drawings which are digitally cut up and layered to achieve the installations. This could be an indicator of differences in perspective on Art as well

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[xxxiii] The exhibition ran from July 10 - September 12 in 2010 at The National Museum of Art, Osaka, Japan

as cultural and generational difference. The context of South Africa in which Kentridge grew up and practices, animation had not taken hold as familiar local creative medium around the time of his first animations[xxxiv]. If we consider that in the generation of Kentridge's youth, 1950-70s, there was greater esteem and exposure to European cinema and music[xxxv] as higher modes of Art. In Tabaimo's context, animation as a creative medium has become so developed and systemized commercially that it contributes greatly to the country's earnings from exports. In Japan, methods and aesthetics of drawing and animation are well systemized and the animation industry is expansive. This is to say that for Tabaimo in particular there would have been a constant exposure to the industry, process and aesthetics of anime and other types of animation, even in an indirect way. Particularly as in her generation, 1970-90s, Anime and Manga[xxxvi] became extremely popular forms of entertainment. This relation between her work and Anime and Manga are cited as influences on her work.

Morishita makes links between Tabaimo's drawings and popular Manga in the 1980s such as *AKIRA*[xxxvii]. How accurate this comparison is on a general level is arguable but the cityscapes of *teleco-soup* (2011), a recent work by the artist, have some similarity to some of the drawings in *AKIRA* (88). The comparison can be seen in the highly detailed drawings of featureless apartment blocks and high-rises(fig. 23). This similarity could simply be due to the fact that these artists were using similar media to draw the same types of landscape and architecture in Japan. Though this connection between Tabaimo's art and Japanese popular art forms is often discussed, the artist also seems wary of embracing this connection. In an

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[xxxiv] Animations schools and studios began to emerge slowly after 2000 in South Africa.

[xxxv] During his 2010 Kyoto Prize lecture, Kentridge describes the process of colonialism in Africa as one which caused him as a youth to mistakenly believe in Europe as the real generator of ideas and Art.

[xxxvi] Anime is the Japanese name for a kind of popular animation which had a certain aesthetic and is made in the country e.g. *Samurai Champloo*. Manga is also the Japanese word for comics e.g. This is of course a very loose definition as there are many types and styles within each category. The terms are used internationally to refer to the Japanese style of comics and animation even if it is made outside of Japan.

[xxxvii] AKIRA is a popular Japanese serialized comic by Katsuhiro Otomo which was first published in 1982. It is a dystopian futuristic tale set in a post-apocalyptic Tokyo.

interview for Ufer! Art Documentary[xxxviii], Tabaimo talks about how she was uncomfortable with being invited to exhibit her work in the *Drawn In: Manga! Japanese Images* exhibition in Denmark(2008-9).

> I was uncomfortable with the title of the *Manga*! in [the] Louisiana show at first. I felt my work was being misrepresented by being categorized in the same way as other Japanese Manga works from a Western perspective. I wasn't sure if my work fits in so I was very careful with our correspondence after I decided to participate in the show so there wouldn't be any misunderstanding. But that concern proved unfounded. The exhibition was indeed a careful examination of the concept of Manga, within the context of Japanese history and the selection of the artists seemed to be very well informed. They explored Manga in depth and their understanding was quite enlightening for me too. It was an honor to be a part of that show.
>
> (Art in the Twenty-First Century, Season 6)

Perhaps for Kentridge and Tabaimo, both well established in their identities as contemporary artists, embracing connections to popular art forms is part of the taboos of the art establishment. In this case, we can begin to understand the codified system of art history and art practice that Bettie-Sue Hertz talks about as well as confirm Paul Wells' suspicion of elitist art cultures.

Tabaimo eventually came to accept the connections being made by curators between her work and the history of Manga and Anime as a consequence of her drawing style and processes she uses. Morishita explains that the subliminal influences of Manga and commercial animation in Japan have led to a style which may make us mistakenly think that her work is only about Japan's visual culture. Her studied use of *ukiyo-e*[xxxix] aesthetic, style of coloration and spatial composition also contributes to this notion that her work is about visual culture. For him however, Tabaimo's work is not about Japanese popular or traditional representation even though she uses them as a tool to segue into more controversial subject

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[xxxviii] imomushi, 2010, Ufer! Art Documentary, DVD

[xxxix] Ukiyo-e or floating world pictures.

matter.   Her work is about obscure and hard to face unrealities beneath comfortable, banality. Quite literally as well in her work, there is a sense of outside surfaces and inner depths. The varying kinds of beauty of ukiyo-e, manga and anime combine in her work to create these images of routine, daily activity which form the surface of the issue she explores. By doing this, Tabaimo is able to critique and explore Japanese society. How much depth or political content is addressed by her work varies depending on who looks at the work. With a work such as *BLOW*, the work may be absorbed on a surface level as a beautiful moving fusion of various Japanese visual styles but for her other levels of inner meaning exist which are harder to access. In explaining my point, we can compare her work to Kentridge's drawings which more readily reveal their political and social purpose via characters which change and live within an ongoing narrative.

In contrast to Kentridge's thick gestural lines *BLOW* presents a cool seductive surface. The images float and transform in the space and the crisp details of the surreal objects follow more abstract set of rules than Kentridge's world. In this installation there is a sensory connection viewers can make with the images as they are painstakingly made to communicate beauty and mystery. Those 'abhorrent and dark events' below the surface which Morishita speaks of, reveal themselves only if audiences further interrogate the work. *BLOW* as well as her more recent work are different in nature from the earlier work mentioned in their slickness and avoidance of messages encoded in stories.

Yuka Uematsu, essayist for the *Danmen* exhibition catalogue, explains why Tabaimo's work changed in nature after a year spent abroad. From 2003-4, she did an internship in a design studio in the UK. Though she had already gained some success in Japan, she went to pursue her initial career goal of becoming a graphic designer. This year spent away from Japan proved to be the critical moment when she redirected her work and decided to put design career pathway behind her. At this point, Uematsu recounts how Tabaimo realized that her approach to the content of her work was overly insular and that her critical gaze was too fixed on the society outside. Her participation for one year in the more individualistic culture of

the UK made her begin to appreciate that speaking about her own role as an individual within Japanese society was more universally relatable. It was after this period that her work began to use and refer to the individual body within a space. Installations like *Ginyo-ru* (2005) and *BLOW* use the artists body and individual bodies as subject matter. By the more recent work such as *teleco-soup* the body in fragments within the city becomes a central motif (fig.24).

Tabaimo's rock/ catastrophe

When Kentridge spoke of Apartheid as an unavoidable rock, Rosalind Krauss identified this notion of a historical event as a catastrophe. The term 'catastrophe', derived from Samuel Beckett's play of the same name, has a dual meaning. The catastrophe in a theatrical production is the moment of resolution or climax of the plot. In its more common usage it is a disastrous event. Kentridge was interested in both uses of the word in relation to his post-Apartheid narrative. For Kentridge, Apartheid is the major historical event which he must warily negotiate around but not avoid. This navigation of the historical Rock is also the subject matter for much of his imagery and narrative. In Kentridge's work the issue of Apartheid serves these multiple purposes and roles. Joint curator of *Danmen,* Eriko Kimura, talks about the events in Tabaimo's local and global context which we can think of as her rock and catastrophe. Morishita also provides insight into how nationalism and patriotism are regarded with caution and suspicion in modern Japanese society as consequences of events surrounding World War II. This acts in a similar way to Kentridge's idea of the immovable historical 'rock'. The event Kimura describes however is more recent and would have directly influenced Tabaimo's generation.

The bursting of Japan's economic bubble[xl] in the 1990s and its impact on Tabaimo's generation can be seen as Tabaimo's catastrophe. Kimura describes the disillusionment of youth of that generation who grew up during the 1980s with promises of bright futures. On reaching adulthood in the 1990s however these young people were met with previously unknown difficult economic circumstances. She also talks about the 'reality gap' they experienced much more than any other generation. The impact of the crumbling of these promises and dreams of impossibly wondrous futures resulted in a generation of disaffected youth. This kind of event would have filtered into the various parts of the lives of these young people and how they perceived themselves within the society. In the *ART:21* programme, the artist expresses her thoughts about this notion and its link with her work when she says, 'My generation seems to stand on unstable ground and this is reflected in my work in various different ways'. Author of *Hip-Hop Japan: Rap and the Paths of Cultural Globalization*, Ian Condry, describes this phenomena more explicitly:

Japan's Generation X is known by a different name, but as a marker of youth's uncertainty towards their future, arising in part from changes in the global economy and a withered social safety net, the resonance is clear. In Japan, the generation born between 1970-86 has been called the "lost generation" (ushinawareta sedai). The loss here refers to the "lost decade" starting in the mid-nineties, when Japan went into a recession following the boom years of the "bubble economy," and still, two decades later has yet to return to strong growth."

(Ian Condry 2006)

Though she doesn't mention economic issues, Morishita describes Tabaimo's great disappointment when she realised she was ordinary. As a child she had always considered herself special and talented but on growing older she realised that there was nothing remarkable about her. She found out that she was the

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[xl] Since 1968 to 2010, Japan was considered the world's 2nd largest economy. In the later half of the 1980s however, high stock and real estate prices followed by low interest rates in banks caused the dramatic collapse of the Tokyo Stock Exchange in the period between 1990-1992. In the years that followed in the country began to slowly recover from the crash and this is called the Lost Decade. Post-Bubble Economy Japan is a term referring to the resulting changes and atmosphere in socio-economic spheres in the country.

ordinariest of ordinary persons. For this reason Morishita in his essay asks Tabaimo to keep working so that all people can feel this pain of ordinariness. He sees her work as a catalyst for social change in Japan (93). Her installations provide the sensory stimulation for the audience to reflect on their inner selves within the larger society.

Thomas Lamarre, in his 2009 publication, *The Anime Machine: A Media Theory of Animation* however sees Tabaimo's work as not allowing audiences to engage with it in the same way that they do with Hayao Miyazaki's lush films . The presence of engaging central characters and protagonists in Miyazaki's work, is absent in Tabaimo's work.   Her work's absurd sequences, flatness and juxtapositions presents a challenge for the audience to view the work as an emotionally compelling narrative in the way they do with Miyazaki's films (107). Connecting with her work may present a challenge if viewers are expecting to approach her work like commercial animation meant for entertainment. This is hardly imaginable however as the context within the art space would indicate that a viewer is required to be sensitive to the variety of work capable of existing in this kind of space. Livia Monnet in her essay in *Cinema Anime* (2006) also describes Tabaimo's aesthetic of flatness and combination of styles from various historical periods in the work. The result for Monnet, is an assemblage of banal images that show potential to work critically but fall short of this possibility.   In order to understand these critiques and historical traces within Tabaimo's work and its function as Artist Animation we turn to look more closely at her famed work, *Japanese Kitchen*.

Japanese Kitchen

An invisible hand opens two of the three traditional Japanese slide doors, a cockroach flaps its wings and a weather woman reports that it will be raining down the bodies of suicidal teenagers. A portly middle-aged woman enters the kitchen and she begins going about the activity of preparing a meal. During this process, the varying surreal and strange happenings interrupt her. So vague and close up are many of the

'shots' that we can imagine her as the one performing these acts. In other instances, she listlessly watches a student jumping to his death outside her apartment window while she keeps cooking (fig. 25). At other times, she is seen slicing the tiny legs of a young woman on her chopping board. In the end the husband returns to the home but not as a friendly presence. The beheaded husband eventually shoots the housewife who has beheaded him. Outside dead bodies lie strewn about the city. Such is the story of *Japanese Kitchen*.

Of course there is more to the work than these collection of seemingly random, strange and banal domestic activities. They are important to consider in regards to *Japanese Kitchen* however as they are the surface which we must penetrate. In Tabaimo's early work, an ordinary situation was presented where uncanny and out of the ordinary events happen. It is mostly eft to the viewer to collect these symbols, sequences and images together in order to find a narrative or a morale. Even though she presents what Monnet calls 'the ugly underside' of society in the work, it is done unobtrusively by combining it within the larger story of daily normal domestic activity. This   leaves viewers with questions about what we should think about these images as no attempts are made to tell a clear story. At first we respond emotionally to the projected animations that occur before our eyes. These are images designed to shock, or appeal to our sense of the grotesque or produce distaste. This may be the case particularly for viewer unfamiliar with Japanese visual culture. Tabaimo's style of drawing in this work achieves a tightness of line which avoids naturalistic rendering of figures and settings.

In *Japanese Kitchen* and her other early installations her method of drawing actually serves to achieve the opposite of depth: flatness. The flatness and disorientation or oddness of her world is increased by her efforts to use ukiyo-e compositional space and colouring. When she creates a close up view of a specific object in the kitchen, it floats in space because it has no indications of relational space such as scaled objects or background/ foreground layering. Though the leg and hands in the diagram are sharply outlined, the environment becomes a field of gradated colour (fig. 26). There is not a sense of Western

perspective in these close-ups but once we return to a full view of the kitchen in another scene, we can see the perspective lines return. Japanese Kitchen also demonstrates Tabaimo's consideration of perspective in relation to the viewer due to how the work is projected in the constructed room.

This constructed space consists of a room which on the outside looks like the entrance to a traditional home made of wood and slide doors. The image of the Japanese flag's rising sun is visible on each of the sliding doors (fig. 27). The middle door slides open so that you may enter the interior of the space. The outside continues the illusion of traditional Japan with hand-written wood block labels which are commonly used as traditional signage in Japan. On them is written the Japanese characters which read *Nihon no Daidokoro* or 'Japanese Kitchen'. Emphasis is placed on the hinomaru (Japanese flag design) by directing the gallery lighting to fall directly on the red circles of the hinomaru images. Inside the room there is a *genkan* or Japanese entrance way for placing shoes before entering the interior. The interior is laid out with the Japanese style of flooring, tatami mats. The interior slide doors or *fusuma* are covered in rice paper similar to what one would expect to find in traditional Japanese housing. Once again, the interior slide doors also carry the *hinomaru* image. This description of the space helps establish the care that the artist has taken to communicate a popular idea of 'Japaneseness' to the space. It feels like the artist wanted to say to even international audiences, 'here is a small piece of the real Japan or at least your idea of it'. For overseas audiences it can be seen as a Japanese artist allowing us to see something private about her identity and culture (fig. 28). For her fellow countrymen and women Tabaimo is likely to be saying, 'Here is my interpretation of our shared society and culture'. This presentation of ideas of what Japan looks like and is like often also plays on stereotypes and assumptions.

In terms of video display and placement in the space, the room was dimly lit thus only the projections for light. Based on where she has positioned the projection and its angles, the expected position of the viewer is for them to sit on the tatami mats facing the wall opposite to the entrance. This is another difference from Kentridge's 9 work. Kentridge seems to accept the art space as it is and doesn't seek to overtake or

transform the space as much as Tabaimo. By using her imagery or physical installations in the way that Tabaimo does it remakes the art space via multiplicities of projections or built spaces. In *Japanese Kitchen*, from the viewers point of view, the left and right side of the room each had a horizontal rectangular projection on the middle section of the wall. The wall opposite to the entrance was filled to the corners with a projection of the main animation sequence. In this installation (fig. 29), Tabaimo has placed three projections which I will refer to as Major Screen C directly in front of the viewer, Minor screen A on the left wall of the room and Minor Screen B on the right wall relative to the viewer. Apart from the fact that the Minor Screen projections A & B are smaller in scale than the Major Screen C projection, the animations on the minor screens are more static. The large Major Screen C Projection tells the main story while the side projections give accompanying information to the main event as well as acting as a false window to the external world (see Appendix 3).

This simulation of an inside and outside space by using projection is an interesting approach to installation. There are similarity with *Japanese Commuter Train* (2001) here. She shows us the inside of a space while simultaneously allowing us to see how the outside world of the animation relates to the inside. The side walls are used to enclose viewers inside the space of a train by projecting the sides of the train. This creates an odd viewing box which is inserted into an imaginary world. The characters inside are mostly oblivious to what is happening outside even though the activities happening inside have a correlation with the activities outside. In *Japanese Kitchen*, we are literally inside a Japanese space. Even if the work is shown outside of Japan, by entering that space, we are invited to enter into an idea of Japan. While in this simulation of a piece of Japan, we can see what it is like in this archetypal kitchen and inside the society. The artist through her animation acts as a medium by which we can see inside a personal vision of Japan. This is like therefore tapping into Tabaimo's perception of her society and country in a sensory way. We are also confronted with various problems outlined in the narrative even as we experience being inside the physical space of the installation. It could be argued that the work acts as a kind of device or space which transports us into Japan processed through Tabaimo's imagination. The

imagery however does not allow us to believe that this is a real world but just a concept of an individual's experience. By these animations and the installation, Tabaimo has also documented a specific moment of her experience of Japan's culture at a certain point in history.

The work has a particular quality akin to cinema by the way it asks audiences to sit still and watch and experience another world. Like Kentridge's video installation at HMOCA, Tabaimo has created a modified cinema space for viewers. In Tabaimo's case however she has used cultural associations with space and objects to place her version of a cinema space within a certain context.

Other links to cinema in the work can be found by looking at how she edits the work. There are particular segments of the sequences in *Japanese Kitchen* that are relatable to those found in some critically acclaimed and popular films[xli]. In the animation on Major Screen C there is a particular scene where the headless husband figure returns to the home and confronts the housewife with a gun. The manner in which he turns in profile and then shoots directly in the direction of the viewer is similar to the popular James Bond title sequence (fig. 30). The effect is startling as when the gun fires the screen flashes white and as the next scene fades in, we see the housewife who has been shot and is most likely dead. This is undoubtedly the tragic climax of the work.

Her use of montage, play with time, continuity and point of view editing find similarity with some of Alfred Hitchcock's works eg. *The Birds*(1963) and *Rear Window*(1954). At the point just before the climactic shooting at the end of the sequence on Major Screen C approaches, a flock of black birds or crows that were roosted on the power lines outside the apartment fly off suddenly in a flock. Though this is a natural occurrence in the real world, the image recalls the foreboding of the crows in *The Birds*. The birds are possibly used as a symbolic warning of the shooting that will come next in this story.

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[xli] For a detailed description of the animated sequences of *Japanese Kitchen*, please see Appendix 3. The arguments and interpretations in this chapter have been based on this information.

The way Tabaimo edits her animated scenes together relies on the montage and point of view editing in order to build a narrative and increase tension. She animates one action for eg. a hand slicing an onion, then cuts to another point of view of the same action. This cutting action moves from one view to the other rhythmically in tempo with the sound of the knife coming down on the cutting board. These shifting angles of the same action of cutting is shown from the housewife's eye view and then from below. The viewer begins to wonder who is watching the scene and who else is present in this kitchen. The watchful eye that looks through a tear made in the slide door paper confirms that there is an unknown and possibly menacing presence in this story apart from the housewife. These individual animated images are pieced together allows us to draw conclusions about the scene that has happened in the kitchen and the shooting at the end(fig. 31). The housewife at varying points interacts with a salary man appearing in various forms. Sometimes he is small, sometimes he is symbolically beheaded and then they therefore become characters in conflict with each other. The final shooting sequence is therefore a result of tensions that have been building between these two characters and they are symptomatic or causative of events outside their apartment. The use of this montage of images in Japanese Kitchen serve the purpose of causing emotional responses in the viewer rather than to build an easy to understand narrative. The sensory concerns of her later work are evident even earlier in works like *Japanese Kitchen* which used methods likely to create emotional tension in audiences.

In relation to sound I would like to address the reasons for the dissected approach being taken to discuss the elements of the work. With live-action, sound is generally not a separate or secondary element to the main image. In the case of animation however there is some difference in how we may analyse sound. With live action footage, the sound is normally natively embedded in the video image and is derived from different kinds of recordings of real events in the real world. Via later editing the sound in this footage can be changed for creative purposes. With this kind of limited 2D animation however, the creator has no embedded starting point for sound. With animation, there is no priority over whether the sound or image comes first as everything is constructed and combined equally. There is complete freedom in how the

animator approaches sound or image in their process as it is not normally related to the images used to make the animations. *Japanese Kitchen* like most other animation, is essentially a collection or collage of parts. In relation to this thesis, if we are trying to analyze animation there is therefore more that can be gained by discussing how the parts form the whole. It is in this assemblage of parts and use of animated sequences which reflect cinematic approaches that Tabaimo uses to create a sensory experience.

Tabaimo's use of sound is fairly minimal but with this approach she is able to build suspense without taking away from the images in the animation. While the montages of the animation in *Japanese Kitchen* are being projected, the discordant sound of a violin continues playing. At times the volume gets louder and at other times it is quietened so that other sound effects can become the dominant sound. These sound effects are more naturalistic sounds used to give some reference to reality in the animation. An example can be found in a scene where the brain which is boiling in a pot simultaneously as the the weather report is played. In order to bring attention to the relation of the newswoman's prediction that suicides will happen, Tabaimo increased the volume of the sound of boiling water. At this point the main soundtrack of the violin is decreased. These sound effects serve two purposes. They allow us to recognize the event that Tabaimo is creating in her animation and they also dictate how we feel. When the sound of boiling water rises louder than the music we can surmise that there is something crucial about this image of the boiling brain. We also recognise that there will be a causal effect within the story because of the change in sound levels. At this point we realise that something is about to happen in the sequence which relates to the image of the boiling brain. The imminent thing which happens is that a teenager jumps off a building thus committing suicide. The news readers prediction turns out to be true. At this point there is one of the several sound/ climax signifiers used in the animation. There is no excess in the soundtrack for Japanese Kitchen and all the sound serves a mechanical purpose to the narrative.

In other instances, the surreal and disconcerting quality of the sequence and the arbitrariness with which it is carried out can be linked to the images and narrative style of surrealistic films such as Louis Malle's

film *Black Moon* (1975) and Louis Buñuel's *The Discreet Charm of the Bourgeoisie* (1974). In these films, the method of editing compresses time and disorients the viewers perception of reality. Characters following one story line simultaneously engage in another unrelated activity without showing any expression or acknowledgement of this disconnectedness. For example in a scene in *The Phantom of Liberty*, guests who have been invited to dinner sit on toilets at the dinner table and read magazines. One of the guest then excuses himself from the dinner table and goes to the bathroom to eat dinner. This sequence is bizarre because the opposite of what we expect to happen occurs. It also creates a disorienting world because the characters show no surprise at this abnormal activity. They behave as though the events that happen are normal. The apathy of Tabaimo's housewife character behaves in a similar way as she takes a tiny salary man form the refrigerator and slices him up in her kitchen. She shows no concern at seeing a body falling through the air outside. When she chooses a small old man inside a pickle jar as one of her cooking ingredients her expression shows no change or emotion (fig. 32). This connection is mentioned because the way Tabaimo constructs her animation is very similar to types of filmmaking which use the device she uses in her work. Film history could quite possibly be an influence in her work. As opposed to Kentridge she has not discussed this aspect very much just as she has not discussed influences on her drawing style. The work however makes all these references and connection to visual culture outside of the work and could indicate how she prepares and makes her animations.

The apathy and banality of characters mixed with close up vignettes of objects in *Japanese Kitchen* kitchen are enhanced by the stillness of the animation. The sound acts as a sensory aspects of *Japanese Kitchen* is emphasized by the artist's very still method of animation. In the limited animation[xlii] that she uses, only the segment of the image that is the focus is animated. When the housewife turns off the water faucet, only the top of the faucet and her hand moves in this scene. Similarly in the boiling brain vignette,

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[xlii] Limited Animation is used very often for television and web formats of animation as a way of reducing the cost and time of full animation which requires many hours and thousands of drawings. Feature film studio animation tends to present examples of full 2D animation. In limited animation, only necessary elements of a drawing are animated and drawings are often reused. For eg. comparison of Lion King to He-Man and the Masters of the Universe.

the only moving elements are the red flames (fig. 33). This motion combined with the sound effect of boiling water, focuses our attention on the image of the brain. In these scenes, Tabaimo demonstrates her link to commercial Japanese limited animation methods.

Another of her works, *Japanese Pedestrian Crossing* relates to *Japanese Kitchen* in this way. The narrative is made up of a series of symbolic and surreal events. In one section of the animation where a teenage girl stoops in the middle of the crossing as if to use the bathroom. What happens is unexpected as what appears to be blood pours out from her. The red colour widens to becomes the hinomaru flag. After this the girl leaves the crossing. This play with the Japanese flag and bodily fluid is a strategy which she also uses in *Japanese Kitchen*. In the scene where the housewife beheads the tiny salary man taken from the refrigerator, he bleeds in the shape of the rising sun flag design also (fig. 34). Morishita also sees in her work an influence of the horror and *ero-grotesque* genres of Japanese visual culture (fig. 35). The casual use of bodily functions as symbolisms; hybrid bodies; hair which is long and threatening; and acts of violence are examples of this influence in even her recent work.

These comparisons and readings into Tabaimo's work are being made to understand her approach to animation and how it differs from Kentridge's approach. It is also an attempt to show that in this difference there is a personal visual language and process in her work. This comparison also highlights Kentridge's own specific approach to animation. Tabaimo's animation uses some strategies that find similarity in cinema as Kentridge does. In her work she montages bits of limited animation in *Japanese Kitchen*. Kentridge on the other hand relies on metamorphosis and transition thus emphasizing the animation motion in his work rather than the editing of it. The difference in drawing style also adds to each artists relationship with animation. Kentridge's thick, blurry and active lines create a dense surface of gesture and traces of movement. Tabaimo's line encloses a field of colour and they act as a representational device as opposed to Kentridge's use of drawing as an expressive device. Both artists however use their own forms of limited animation.

Concerning Historical Collage, Relative Movement and Process

Monnet, describes Tabaimo's drawings as being done in a 'deliberately awkward style'. while Morishita sees her style as a reference to a Japanese art and design trend called *heta-uma* (87). With *heta-uma,* he explains, at first glance the artwork seems poorly-made but on closer inspection you find out that the work is actually well-crafted. He suggest that the trend particularly popular before the 1990's, would have influenced the artists work particularly due to her education in design. This suggests that Tabaimo is highly considerate and conscious of the work she creates and is fully in control of her style as well. Both Morishita and Monnet concur that the aesthetic of Tabaimo's animations is a naive style which for the author hints at an evaluations of her work as featuring poor craftsmanship or conversely, deliberate intention. Does this supposed fake-naivety mean that Tabaimo's work does not qualify as Intuitive Animation? If we conclude that even though Tabaimo received an art education, her work uses a personal approach which is generated by her. This would mean that she must rely on intuitive approaches in order to inform her technique rather than using a general systematic approach. Due to this Tabaimo's work can be linked to Intuitive Art by virtue of her actual technical naivety but can cultural authenticity be found in her work? Morishita speaks of Tabaimo's ability to tap into the soul of what it is to be a part of the Japanese culture in her generation. Due to her collaging of styles her work cannot be said to be purely authentic in its aesthetics. Morishita, nevertheless finds another kind of authenticity in her ability to project Japanese societal experiences in her work.

Tabaimo's work raises questions which are quite different from Kentridge's more easily understandable relation to politics and his craft. Kentridge admits that his artistic education was weak and therefore he pulls on other sources. In this case, Tabaimo graduated from a prestigious art college in Japan and studied under a respected media artist and designer. We cannot be sure therefore easily classify her work as untrained or self-taught. This thesis however does not seek to use the concepts of Intuitive Art to define Artist Animation it only seeks to explore connections. Tabaimo's approach can be described as intuitive in the sense that she develops her own process, visual language and format but this is no different from other

contemporary artists. Her shaping of the art space by animation however is the point that is of mention in much of the writing about her work. The second point of focus for curators and theorists who study her work is its focus and soft criticism of contemporary Japanese society The points that therefore define Tabaimo's work are: (a) her use of media and (b) her use of media to convey a social and political narrative. These points help us to understand more about what this concept of Intuitive Animation is.

Tabaimo's explanation of the importance of drawing in her work in the *ART:21* documentary is expected because animation is ordinarily an activity in which drawing is central either in the beginning stages e.g. storyboarding or in later stages e.g. in 2D animation[xliii] . Drawing however is a way of thinking through the narrative as is seen in her *Akunin* series which led to an animated sequence. Kentridge also confirms the centrality of drawing in his work. Tabaimo however, begins her process in a different way as she uses a different method of animation from Kentridge. Hers is a process with various steps and tasks involved in order to arrive at the finished animation ready for installation.

Tabaimo in describing her work for the *Danmen* catalogue says 'All my works are collage'. This was her opening statement and conveys how she views her work and what governs her process. In the combination of styles and aesthetics: in her layering and digital compositing process of the drawings on computer; and in the disparate content which she places in the same space, her work is collage. I have referred to her work earlier as 'an assemblage' of ingredients which have their own non-explicit logic. In her earlier works, *Japanese Kitchen* to *public conVENI*ence (2006), it was the sequence that became the collage. By putting various characters doing various actions together she creates this collage to form a loose narrative. In later works e.g. *teleco-soup* and *Ginyo-ru*, it is the images which are pieced together. Bits and pieces of motif and symbolic imagery for the artist are composited together via computer software to create these images which become increasingly more surreal and threatening. A mass of hair

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[xliii] If we use a broader meaning of drawing such as making a mark or representing an idea visually via media then it includes many types of animation. Even creating imagery on the computer can be seen as an act of drawing.

sweeps over the city in *teleco-soup* The viewer is enclosed in a room of images of this hair moving amongst the city and this can be an experience which appeals to the fear we all innately feel as humans when faced with the uncanny and darkness. For this reason, the later works appeal much more explicitly to the sensory than the earlier works that were tied to narrative formats.

Monnet sees in Tabaimo's drawings a relation to Deleuze's idea of the *diagrammatic*[xliv]. She explains this idea as 'philosophical signs or compressed expressions of an intuition or insight that has yet to be articulated in an explicit form'. It is Tabaimo's attempts to document an inexpressible idea about reality in her work with which I can more relate this notion of diagramming. Her work represents an idea of a reality much more than it represents any actual reality. This concept of diagramming could also relate to various cartoons such as the earlier mentioned *Adventure Time* (fig. 36). Is the difference however that cartoons represent and agreed unreality and that Tabaimo's work represents her ideas about reality? If this is so, then perhaps these are the aspects that allow Artist Animation and Intuitive Animation stand apart from popular animation.

While Tabaimo's work is sensory and it has been compared earlier to cinema in some of its strategies, it denies the amount of pleasure and engagement found in Hollywood cinema and popular animated feature films cartoons. The characters move in a very stilted way, the lines are sharp and piercing, the music is melancholy and the color is subdued. At every chance she is careful to say that she is not making animation for direct pleasure but that she is making animation which communicates something discreet to her audience. Thomas Lamarre describes the motion in her work as, *relative difference*[xlv], a counterpoint to the kind of full engaging motion in other kinds of popular animation intended for audiences.

[xliv] The diagrammatic is an idea discussed by critical theorists Deleuze and Guattari. They explains the abstract nature of diagrams and its relation to reality.
"The diagrammatic or abstract machine does not function to represent even something real, but rather constructs a real that is yet to come, a new type of reality." – Gilles Deleuze and Felix Guattari

[xlv] Chapter 9 of Lamarre's *The Anime Machine: A Media Theory of Animation*, discusses Tabaimo's work in the context of Miyazaki's work.

— 84 —

He explains that this relative difference is created because it is a world unlike reality and because nothing happens, anything can happen. We find evidence of this in the surreal and sometimes bizarre events that happen in her work. The lack of actual reference point in the lack of panoramic motion and the absence of a hero for eg. creates this relative difference. In popular feature film animation e.g. Miyazaki's films, there is a kind of *relative movement* which allows audiences to immerse themselves in the animated world. *Relative movement* is modelled on reality and allows us to relate to the protagonist around whom the movement is being created.

Tabaimo through her work doesn't present the desire to create animation in this way. If Morishita's description of her work as heta-uma style is correct then she is intentionally creating awkward spaces that deliberately create tensions in audiences. Her Artist Animation, fulfill a different creative and social role to Miyazaki's work with which her work is compared. Miyazaki seeks to place viewers in a new reality via highly skilled technique and other cinematic trickery. She has spoken about deliberately not creating characters and instead using flat characterless archetypes. With main characters who are emotionless archetypes, viewers cannot engage as readily with the story. In *Japanese Kitchen* and subsequent work, we cannot connect with the figures in the animation. There is a distance from the story that we maintain as we are kept alert to observe the events in the sequence. Tabaimo describes her work for *ART:21*: 'Some may find it painful or funny. When I'm making my work I take 50% of the responsibility. The other half is on the viewer. Then the work is complete.' Perhaps this is what Morishita means when he says that Tabaimo allows Japanese people to watch themselves and their society in her work and feel the pain.

Her work indicates that animation in various contexts can have different requirements and functions which are separate from the quality of the 'art' in the work. Tabaimo's work does have aesthetic and cultural importance and relevance for some entities such as Morishita. Despite this however, Lamarre discusses the work as different and apart from Miyazaki's models of engaging animation. Lamarre also

joins Monnet in discussing the flatness and inability to transport viewers into a world. The extreme collage, flatness and hybridity of the work would be factor in the difficulty of the work to be simultaneously good Art' and good 'Animation'. The issue of whether her art is good or well-crafted animation or art becomes relevant when we consider that the discussion of Artist Animation and Intuitive Art both involve tensions in categorization as Art or Animation; high or low art; skilled or unskilled. It may in fact also fall somewhere between the two equating to nothing more than interesting video diagrams and spatial explorations based on the audience's perspective. Despite these conflicts in assessing her work and its firm placement within Art and Animation, it is not the aim of this thesis to evaluate the strength of the artist's work as Art. It is more relevant to this study to discuss the way she makes her work and its potential as a political tool and cultural document. The craftsmanship of the work however is ultimately not the most interesting aspect. It is the content of the work and her use of a popular media to tell unpopular and sticky narratives.   Whether her work functions better as 'Art' or 'Animation' is arguable based on backgrounds, interests and perspectives of audiences. The appeal of Tabaimo's work on some level both within Japan and outside is demonstrated by her exhibition and award record. Her use of animation within an art space to communicate narratives of political and perhaps a controversial nature are the qualities that begin to draw this link between herself, Kentridge and other artists involved in the making of this kind of Artist Animation.

CONCLUSION

It has emerged from the discussion that, this new category of Artist Animation does not always fit with traditional expectations of animation. The major examples found in the work of Kentridge and Tabaimo do not mainly seek to entertain, or to make itself an easily consumable product in the way that popular animation does. Kentridge's work was once described by animation critic Philippe Moins, as 'Quite the opposite of cartoons' (3; 98). If it is not like cartoons or other forms of animation then how does it qualify as animation? From our discussion, that this difference lies in the content matter, the approach to the media and lastly in how it is delivered to viewers. Kentridge's work tackles real political and personal issues, a type of subject matter which is rare for cartoons and popular animation. Tabaimo's work produces a level of discomfort and fascination in the viewer by focusing on the less rosy parts of her society. These artists' work does not make major attempts to be consumed in the regular way that we generally consume animation in daily life. These also seek to use animation as a vehicle for conveying personal viewpoints. This characteristic is not the sole claim of Artist Animation as creators of other alternate genres of animation often seek to be political in their content.

Experimental Animation and/or Art Animation are other categories under the umbrella of Animation that produces work that is also critical and shows evidence of the auteur. The point of this thesis has not been to create a hierarchy of the different types of animation however, it is only to reveal that there are differences in functions and goals of this genre. Artist Animation required further discussion because of assumptions that it should be evaluated in the same way as industry and commercial animation. Theorists such as Paul Wells have criticized the tendency for it to be divided from the rest of animation in arts cultures. While there is undeniably this element of the elitism involved, curators and critics in these fields have also identified that these differences are significant. Hertz, Lamarre and Krauss all highlight some of these differences in their writings discussed earlier in this thesis. Experimental and Art Animation is

aware of itself mainly as animation. It is made with the context of cinema or broadcast in mind. It seeks to be understood as an alternative or opposite to cartoons and popular animation. Its context and frame of reference however is still the sphere of Animation and even Avant-Garde Cinema. However artists operating within the context of the contemporary art world, who make animation, have a different frame of reference. Edwin Carels in an essay in *the animate! book: rethinking animation (2006)*, asks why we speak of art and animation separately; and how can we determine which animated films are art and which are not. Is it as simple as saying that if an 'artist' makes it, it is Art and if an animator makes it, it is Animation?

This is part of the issue that curators employ in creating these distinctions. This is the divisive aspect of Artist Animation that Wells describes. There are other issues involved however. The difference between Art and Animation are not just matters of elitist choice and tastes. Bettie-Sue Hertz and even Wells describe art cultures and its codices as something which is tangible. Within the field of Art & Art History there have grown over the centuries, ways and systems of making, conceptualizing, exhibiting and critiquing which are different from the systems developed in other art forms. The distinct forces of the art market should also be considered as significant factor in contributing to these differences for eg. The film industry does not work in the same way as the art market and therefore the systems of creation and distribution also work differently. These all contribute to the differences in the fields of Art, Animation and Film from each other for example. Participants in each of these fields do so with the knowledge that they are engaging with the idiosyncrasies and history of these fields and varying media. This more theoretical level of Animation should not be confused with the methods and techniques themselves which is freely appropriated and borrowed amongst disciplines. It is out of these multiple acts of appropriation within Art that we have seen separate genres or pathways emerging such as Video Art, Media Art and Sound Art. Artist Animation is arguably one such example of an emergent media or genre. Certain contemporary artist's, in wanting to make art in a different way have appropriated and co-opted the

methods of animation for use. The work being made indicates that these artists are exposed and interested in a culture of media and digital creation and also wish to create new kinds of narrative art.

We have been talking about 'method' and approach as one of the main aspects of is animation which these contemporary artists appropriate. Animation methods and techniques are not all that comprise definitions of the field of Animation. There is a culture, system and history of Animation with which they also engage. When the contemporary artist borrows the methods and techniques of animation, they often have to adapt it to their own context of Art culture and codices in order to align themselves with 'Art'. Artists engaging with animation may be doing so consciously or automatically absorbing this culture of media production into their work. In a sense we can think of this as another intuitive aspect of Artist Animation.

This act of appropriating animation frees the artist of conventions and the strict observance of certain practices and methods within the field of Animation. Artists like Kentridge are therefore aware that their work does not obey traditional established modes of making animation and that in another context it may be seen as weak animation. The process of making animation however is appealing to artists who are interested in narrative, drawing, episodic and sequential imagery and sensory engagement with viewers. Besides this, the medium uniquely allows the artist freedom to control in every way possible the kinds of subject matter one can deal with while making moving image. Video and Media art for example are not as easily approachable media for the artist who does not have as much access to technology and funding as other artists from highly established and organised art scenes. Animation can be as low-tech and elemental in its making as drawing in pencil on paper. A computer or a camera are all the extra technology that is needed. This is what Kentridge himself speaks about as one of the appeals of making his work. This use of minimal technology frees him to concentrate on the process of art-making (Buchan 31). Tabaimo also describes her enjoyment of the planning and realisation of the work within a space . The artists emphasis on process could emerge as one of the qualities specific to this kind of Artist Animation.

To illustrate more clearly my point, I will introduce the work of Francys Alÿs briefly. Alÿs, an artist from Europe who has lived in Mexico City for the last twenty years produces animation as a result of his performances and process-oriented drawings. Walking around Mexico City and making small casual happenings is one of the main parts of his practice. To assist in forming his idea and to think through his thoughts, he also draws and paints. The paintings are also an act of performance and they can sometimes be made in a series of 100. For his series The Last Clown (2000) these paintings show small changes or perspectives of the act of walking. When put together the paintings and drawings automatically form an animation. The animation and paintings often closely reflect the performances as well (fig. 37). In Alÿs's work, the methods and techniques of animation becomes a part of the artists process of documenting and thinking about his performances. The animation are a consequence of another main part of his practice. Animation in Alÿs's case, is driven by process as opposed to the animator who often sets out to plan and make a certain type of animation before the process has begun. What is important for Alÿs is this sequential documentation of an action. His aim is not just to make an animation when he begins work but to engage in the performative aspects. In this way he is more like Kentridge than Tabaimo but this commitment to developing an individual perspective via media or moving image can be seen in all their bodies of work.

The earlier definition of animation as approach and process helps us understand the appeal of working in this way for these artists. In their work, the process associated with animation provides a way of thinking through their ideas. There is even a confidence and interest in allowing this process to be visible in the completed work when it is displayed. This involvement with process helps us understand the idea of Artist Animation.Within the individual processes of each artist, there is a level of discovery, invention and exploration which also becomes a part of the work. Each of these artists has created their own definitions by their systems of making, even if this means trying not to have a system. This approach helps shape my meaning of *Intuitive Animation*. This approach to making animation is often informed by other previous or simultaneous avenues of their art practices e.g. Alÿs. This allows the animation to explore paths which

might have been closed off if the artist were only to follow established systems of making and exhibiting animation. Artists such as Tabaimo and Kentridge do borrow from these established animation systems e.g. in the limited animation technique but this is translated into a work which pushes boundaries and expectations of animation in the other ways discussed.

By this merging and mixing of animation and art mediums, aesthetics, systems and codices with each other and other references the artist forms a hybrid media[xlvi]. Through this hybridity, an art form/ genre is found that can support and convey content which is specific to localities[xlvii]. This also produces an autonomous and engaging art form that has the ability connect with viewers in new ways; and to tell new stories, experiences and perspectives globally.

Another aspect of this discussion raised earlier is whether the work referred to as Artist Animation is actually correctly classifiable as Animation. The art system is often very clear whether something is or isn't Art, based on these codices and practices. In the case of Animation Studies, any moving image which is not a purely photographically captured motion picture is often   classified in varying degrees as animation. Is it possible for creative produce to both function as Art as well as Animation; and does one side lay more claim than the other? Could curators be indicating that the label Artist Animation indicates that the work of Kentridge and Tabaimo for example are products of an art system and therefore not fully 'Animation' in a broader sense? Kentridge's continued description of his 'drawings which begin to move' and Tabaimo's statement that 'everything is centred around the activity of drawing' also hint at this.

[xlvi] Russell, Oneika. "Animated Painting: What is it that animation and new media can offer that Painting can't?". MA diss., Goldsmiths College, University of London, 2004.

[xlvii] Localities was highlighted as a major theme and direction for media possibilities at "The Locality and Universality of Media Geijitsu: Beyond "Cool Japan", International Convention on Manga, Animation, Game and Media Art (ICOMAG) in 2011.

If we think of this artform as intuitive expressions of animation, at best we will also find that it also doubles as innovative 'Art'. Not unlike the concept of Intuitive art in Jamaica, the aesthetic and cultural value of the work is not gained by the quality of the technique but the ability and freshness which is breathed into a formalised medium by the amateur, untrained, naive or self-taught creator. Like The Intuitives, can Kentridge and Tabaimo's work authentic examples of cultural produce? In this case just as should be asked of Outsider Art, The Intuitives and of these contemporary artists, the question should be for whom is their work authentic? Undoubtedly authenticity is found in their work. Significantly, The Kyoto Prize found Kentridge's work to be culturally and aesthetically valuable and Morishita also found Tabaimo's work to be valuable in this way. Boxer in Jamaica and overseas collectors have found this cultural and aesthetic value as well to translate to market value when critical approval is added to the equation. This equation in many arts cultures equates to cultural authenticity for viewers, peers or the art establishment. This at least indicates the potential of Kentridge and Tabaimo's work as a culturally authentic document. This does not mean that their work is unquestionable and that there are not flaws to be found in their perspectives, technique etc. Monnet and Lammar found Tabaimo's work to be approximations of both strange animation and questionable art. This sentiment however could be a result of expectations of what animation is and what art should be. If Tabaimo's work is readable only as a collage of styles and histories which feigns naivety and uses poor examples of established animation technique then this may be due to projections of what media should look and achieve. Comparisons of Artist Animation to popular animation as an exercise to evaluate the work by theorists would result in comparing apples to oranges.

Tabaimo and Kentridge's work may not be able to fit easily into the pure, raw and even spiritual mould for The Intuitives but there may be a different level of authenticity projected unto their work by their choice to use historical and political content and imagery associated with local cultures familiar to the global or at least Western psyche. This recognition and approval of the political content and commentary

may be the kind of surface authenticity that allows them to at least be seen as culturally authentic and relevant within art spaces or at least art markets.

My own artistic practice has never been discussed by curators as 'Animation' perhaps because of the perceived largeness or weightiness of the content and weakness of the technique. The weighty content with which it relates to some of the colonial past of Jamaica as well as explorations of the shifting meanings of identity. Perhaps within art cultures it indicates that supposed grandness of content gives the artist a free pass at craftsmanship and skill. Conversely, skill may be much more of flexible and movable concept in contemporary art that it never became an issue in my instance. Curators rarely ever aligned my work with animation because they saw its content to be emerging from my previous practice of Painting or perhaps the label animation still holds for them the associations with popular art forms and light entertainment. My own work has been seen much more as link to the more popular and known practice of Video Art. Undoubtedly it is bad animation from the perspective of the industry. It may not even be considered animation but rather more akin to slideshow or extremely limited animation. Likewise the work of The Intuitives in comparison to academic painting would be valued as poor if this were the only quality of value within the work. Does it mean that technique makes Animation and content is what makes Art?

The work of Kentridge, Tabaimo, Alÿs and Sikhander for example sits in this middle ground where it cannot yet be agreed the exact role it plays within Animation Studies. Wells even gives the topic only a paragraph in his publication and mainly only discussed the motives of the art worlds terminology. It remains to be seen with more thought, discussion and passage of time whether the Art world's embracing of it as different and innovative is founded. Regardless of this these artists have developed techniques and styles which disassociates their work from popular notions of Animation while at the same time conveying personal, political and historically weighty content and narratives. Monnet described Tabaimo's work as diagrammatic rather than a motion picture relying on any attempt to suspend disbelief.

This genre being proposed as Intuitive Animation is perhaps in many cases a mere echo of animation which is more akin to visual presentation and motion graphics due to its lack of interest in immersing audiences completely in another world. In listening to these artists and their unconcern for the established systems of animation but rather their engagement in the political, cultural and non-linear narrativity of their work, Intuitive Animation seems to lie somewhere in the murky space between traditional and new media art practice. It also represents this idea of artists making animation which deals with these metaphorical and problematic historical rocks and catastrophes. This tension between the intentionally or unintentionally awkward style creates an interesting tension between the naive technique and the weighty content of these moving image narratives.

Another point emerging from this discussion is the indication that Artist animation doesn't function in the same way as other kinds of animation; even experimental/ art animation which is seen as the more auteuristic and independent branch of animation[xlviii]. Artist Animation does not have to have a predetermined method or place of exhibition as other kinds of animation do. With animation for the entertainment and commercial industry and often with art animation there is an exhibition format for the work before it is even made eg. cinema, broadcast or web standards must be considered. With artist animation it is hardly constricted by systems of production and exhibition as the work doesn't not limit itself to the art space. One work may be exhibited on the outside of a building and another work may be projected unto the surface of a painting. The genre also relies on the process and evidences of its making as well as the moving image that is produced. It doesn't not rely on traditional and popular forms of narrative making as it is concerned with personal forms of shaping narrative. Of course this can never be an absolute description as the nature of animation and art is that they are constantly in flux and encourage

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[xlviii] Publications such as *Experimental Animation* by Russett and Starr, Paul Wells' *Understanding Animation and The Animation Reader* edited by Maureen Furniss have helped establish this viewpoint. While they make it clear that popular forms of animation show evidence of the auteur, the independent animator has often been praised for their vision and being the future of animation. Susan Buchan's essay *The Animation Fulcrum*, also clearly state the primal role of auteur animation as the true cutting edge of animation.

ongoing exploration and new forms of expression. It must be emphasized however that intuition in animation is not the sole right of the artist but this thesis focuses on the increasing number of examples of artists using this approach. Artist Animation for this study does not always equate to Intuitive Animation. We can see connections between David Boxer and Rex Nettleford's idea of Intuitive Art and Artist Animation when we find levels of:

- concerns with historic and/or political; possible cultural authenticity

- visible concern with process and the traces of making in the work as it is presented for audiences

- connection between pre-existing artistic practices via technique and aesthetics

- and unconcern with tightly following systemized or industrial modes of animation production at the sacrifice of inventiveness and personal visual language

The work may be said to specifically be connecting the ideas of Intuitive Art and practice of Artist Animation and thus can be referred to as Intuitive Animation.

In the Caribbean, other artists are also absorbing ideas about the artists ability to communicate via moving image combined with drawing and painting. In Barbados, a young artist, Sheena Rose, makes animation that though uses of slideshow aesthetic to achieve motion. The work is made by using ordinary black and white photocopies and a simple transfer method. She draws on top and over time the collection of drawings make animations that tell stories about her hometown, Bridgetown and other places. It has enabled her to capture a personal experience of what living in the town at this particular moment is like (see fig.6). On the strength of the work, she has been invited to exhibit and work in Cape Town, Kentucky, Cuba and Trinidad and Tobago, Washington D.C. and New York. She creates an animation, drawings and paintings about the places she visits and how perceptions meet with realities. Interestingly, she speaks[xlix] about the Kentridge's work had on her. After seeing his work, she began to integrate the drawings she was making before with a process that she figured out on her own. She admits to knowing

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[xlix] Sheena Rose was interviewed by the author of this thesis as research fro an article *Going to Town and Other Places,* published in the November 2010 Issue 1 of ARC Magazine.

little about animation but found motivation for the work in discovering a way of making it. In a 2011 interview I did with her as research for an article she talks about her interest in animation and Kentridge:

> 'I like to imagine I am documenting my life in my art work. I wanted to show the normal daily life of a Barbadian going through Bridgetown...I was never really interested in animation at first – I thought animations were like Bugs Bunny, Tom & Jerry or Disney. When I was at Barbados Community College, studying on Contemporary South African Art, I had to research on William Kentridge. My attention was not caught by the technique of animation, but rather by the idea that an animation can be an art piece in galleries too.'[1]
>
> (Sheena Rose)

Another Caribbean artist from Trinidad, Wendell McShine, makes assemblages, sculptures, murals and animations. He works across various media but the imagery remains the same. His goal for his work is to convey a Caribbean aesthetic. He now lives in Mexico but this aesthetic extends to the murals he makes there also. The animation he makes is essentially documentation of his painting and sculptural process or play with his sculptures (fig.38). He sees it as a dynamic way to show the inner life of the work. He sees a connection to the political and community based work of the Mexican Muralists[li] in one of his animations where he photographs each phase of a mural he paints. In his artist statement he says 'I am a visual artist that has an immense passion for animation. My fine art making process incorporates animations and moving images as the catalyst for critical departure within the many worlds that [I] create.' (Russell).

Outside the Caribbean context, Avish Khebrehzadeh, an Iranian-born artist who lives in Rome and New York, also makes animations. Her work was perhaps the first notice the author took that artists were

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[l] Uprising Blog, *Exclusive Interview : Sheena Rose – in the framework of the exhibition Who More Sci-Fi than Us*, July 2012

[li] Wendell McShine was also interviewed for an article, *Contemporary Creative Culture,* for the November 2011 Issue 4 of ARC Magazine

making and exhibiting animation. It was in 2002 that a small review was printed in *Art in America* magazine on a solo show she had in New York. The review spoke about her drawings done in olive oil and pencil on grease paper and an animation about a boy and a fish. This had great impact as reassuring sign during my initial art education that I wasn't the only making kind of work which may or may not have been 'Art'. The review confirmed that there were other artists also borrowing from memories of childhood cartoons in order to speak about politics, history, memory, culture etc. In later work, she has continued to make very subtle, poetic animations (fig.39) about memories of growing up in Iran amongst other things. She also projects the animations unto paper and paintings to create a layered, nuanced image. *Emotional Drawing*, an exhibition at The National Museum of Modern Art, Kyoto(MOMAK) in 2009 also featured her work.

These artists haven't yet achieved the notoriety of Kentridge or Tabaimo but are important in the scope of this thesis. They indicate that in various places globally, artists are finding animation a useful medium or tool or approach to say something about their localities. The narratives they make, documents and explore personal memory and narratives, societal and cultural issues and negotiates various histories. The work often goes in another direction from the technologically sophisticated animation of the commercial and entertainment industry but it is the content and inventiveness of their approach which allows the work to connect with viewers and exist as Art. Aside from this, the works also act as documents of memory and culture and has value in this sense as well outside of the Art context with its market and often insular dialogues. Intuitive Animation for the author goes beyond the controversy of Artist Animation as a label. The term hones in on a specific kind of work being done by some of the artists who use animation in their work. The resulting work, in seeking to address content and define its own technical methods of being made seeks to push the boundaries of both Art and Animation in order to achieve at a very human way of thinking about culture, history, politics, memory and lived experience.

ILLUSTRATIONS

Fig. 1 Eddie Chamber's *Flag*

Fig. 2 Heather Sutherland Wade, *In My Gaze,* circa *2012*

Fig. 3 Street craft artists in Jamaica, Attributed to Don Hickey

Fig. 4 Pablo Picasso's, *Les Demoiselles d'Avignon,* 1907

— 100 —

Fig. 5 Yinka Shonibare installation, *How to Blow Up Two Heads at Once*, 2006

Fig. 6 Sheena Rose, 12 stills from the *Town to Town Series*, 2011
<https://vimeo.com/31991904>

Fig. 7   Sun Xi's use of assistants in a 24 hour residency to create props and film scenes for film; woodcut used in animation process
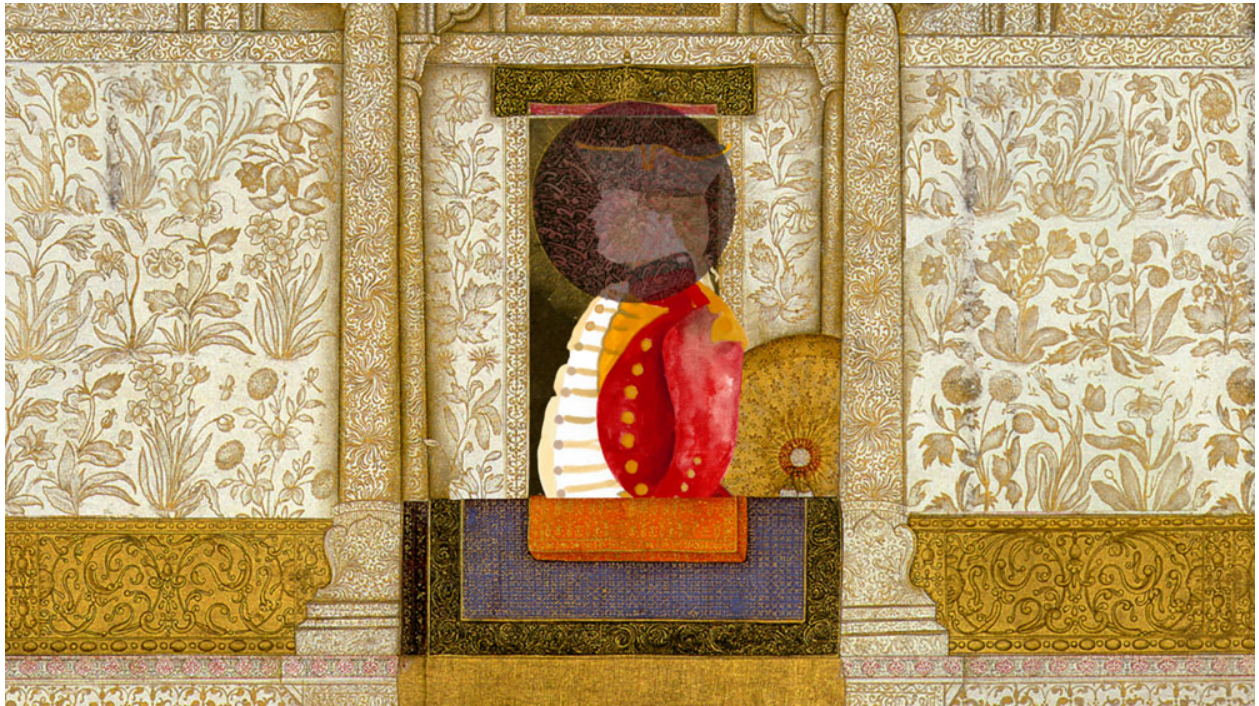
Fig. 8 Shahzia Sikhander, *The Last Post* still, 2010

Fig. 9 Kota Ezawa, *The Simpson Verdict*, 2002

Fig. 10 Shadowplay's title sequence for *Juno*, 2007

Fig. 11 William Kentridge, still from The Monument, 1990
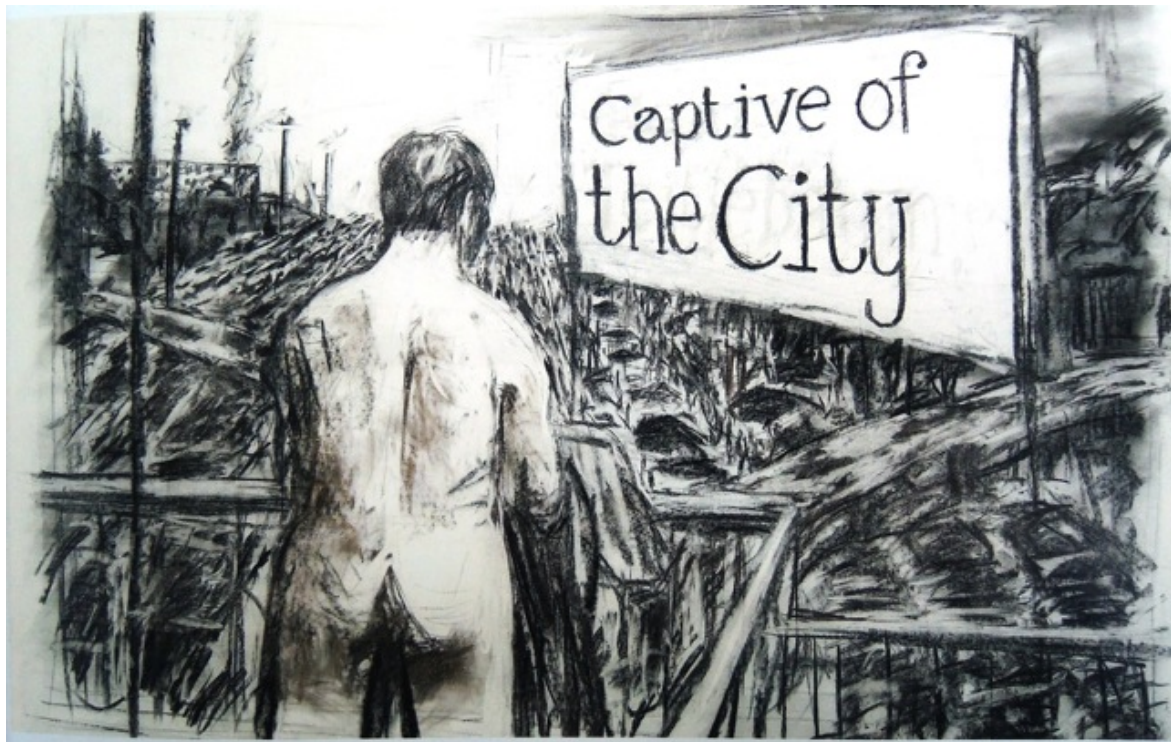
Fig. 12 Felix and Soho comparisons: The character Felix in *Johannesburg, 2nd Greatest City After Paris*, 1989; Early, more cartoonal drawings of Soho Eckstein, 1989

Fig. 13 *Tide Table:* African characters

Fig. 14 *9 Drawings for Projection* stills*, circa. 1998-2004: Watching and Gazing theme

Fig.15 *Tide Table:* beach scenes
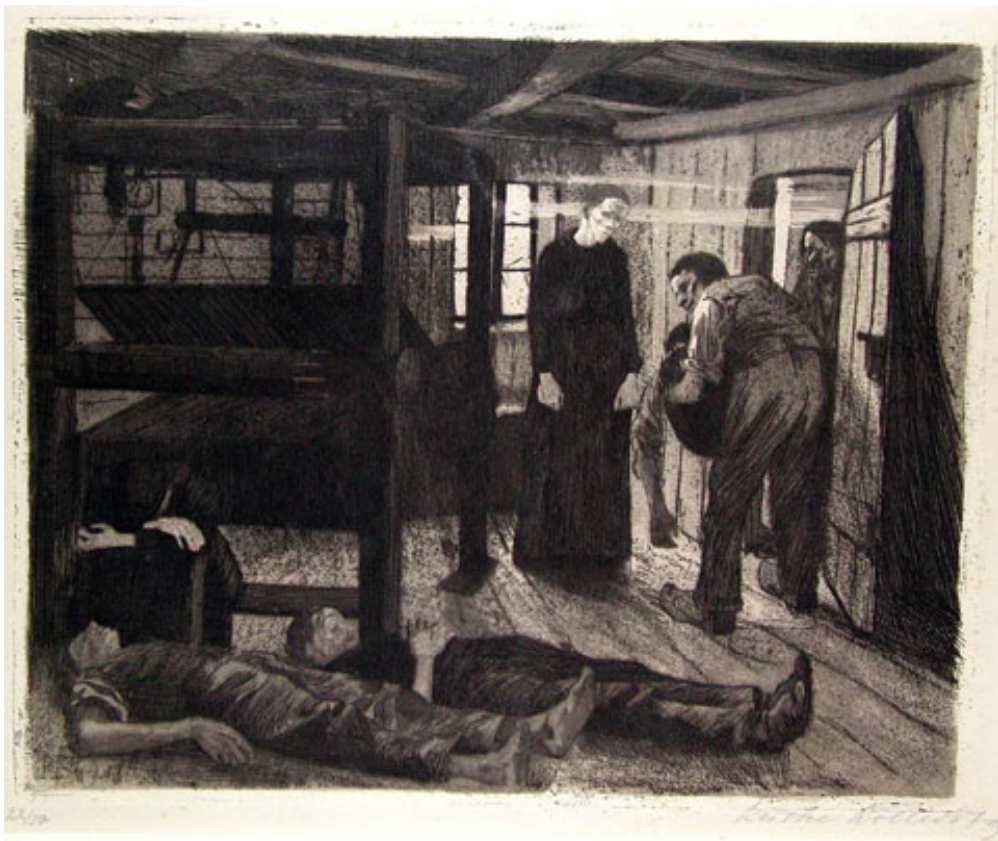
Fig. 16 Käthe Kollwitz, *Unemployment,* 1925 and *The Ende*, 1897
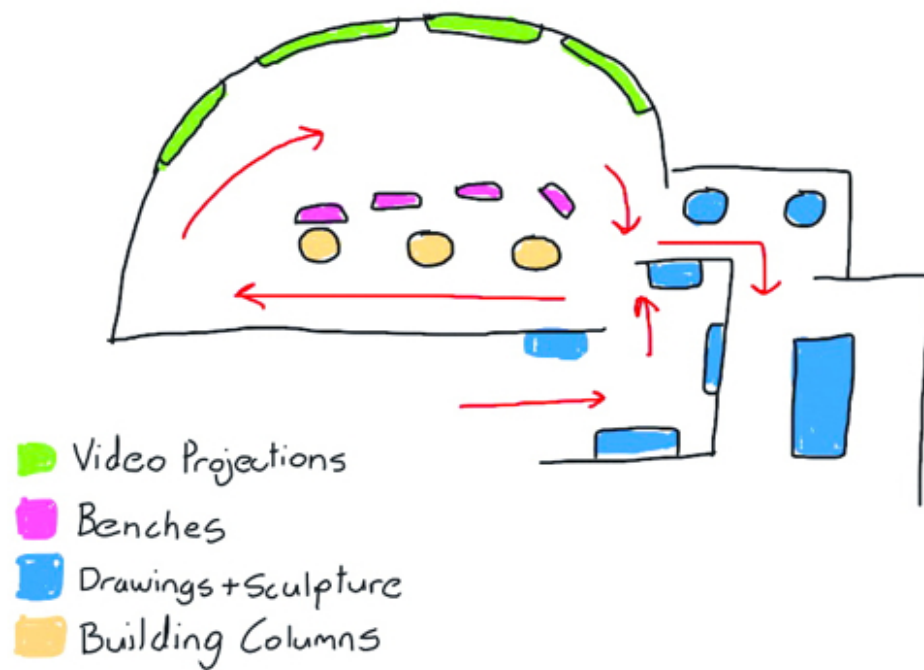
Fig. 17 Photo and diagram of main William Kentridge video Installation at HMOCA, Hiroshima 2010
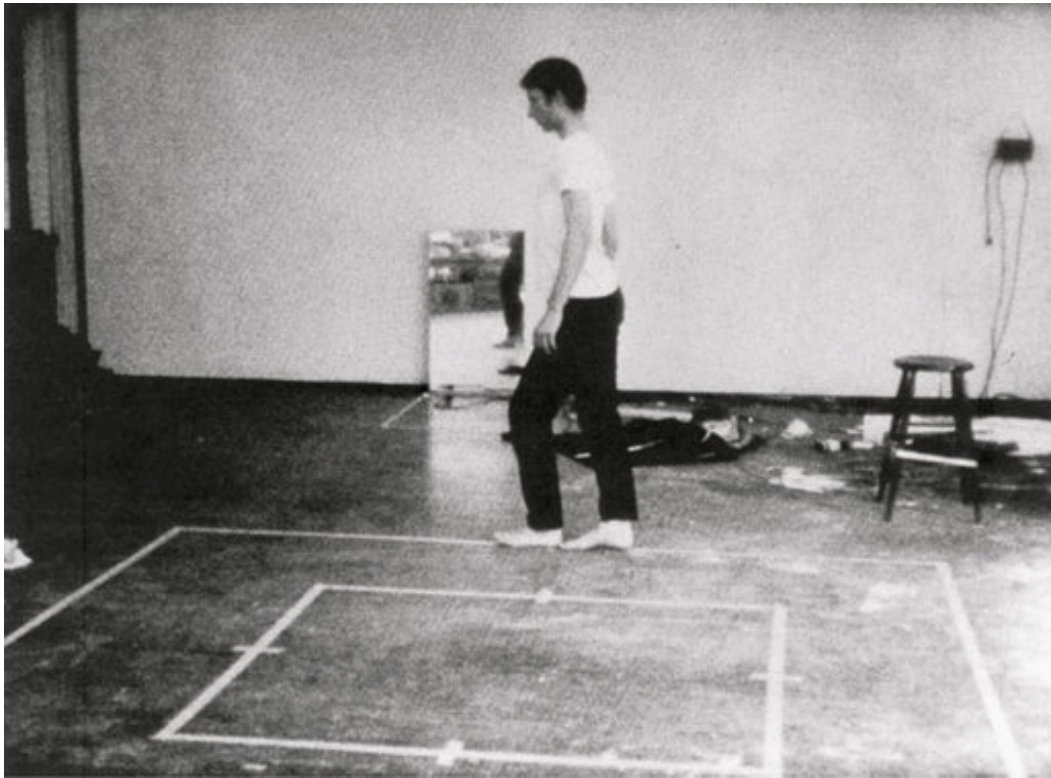
Fig. 18 Bruce Nauman, *Walking in an Exaggerated Manner Around the Perimeter of a Square*,
1967-8 and William Kentridge's *The Horse is Not Mine* performance
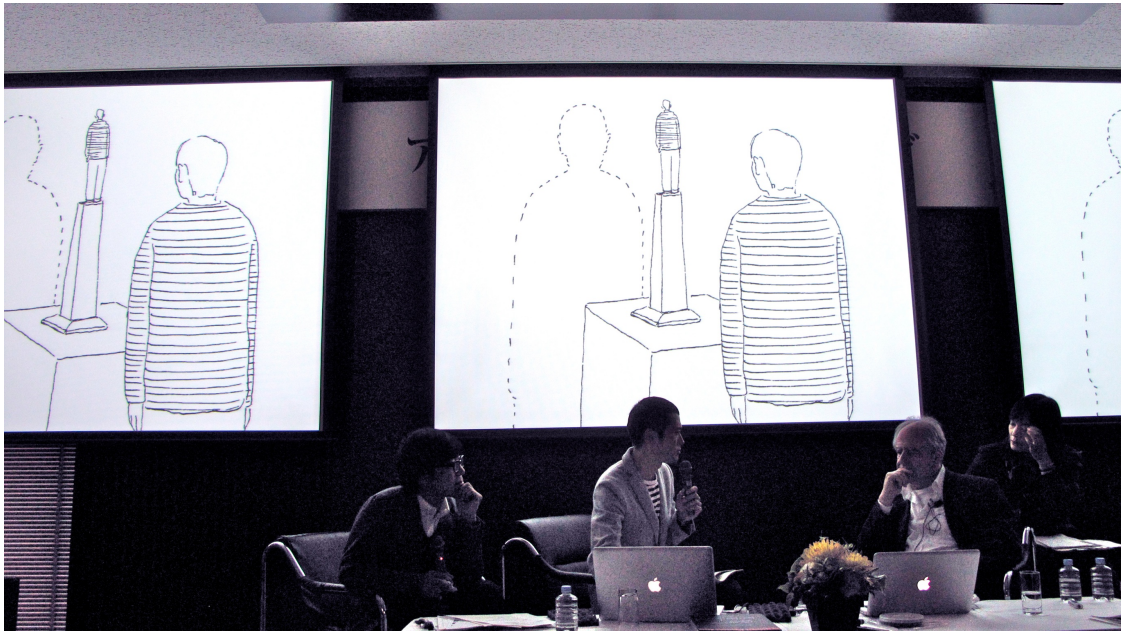
Fig. 19   Kyoto Prize 2010 Artists Talk; from left to right: Nobuaki Doi, Suzuki Yasuhiro and William Kentridge
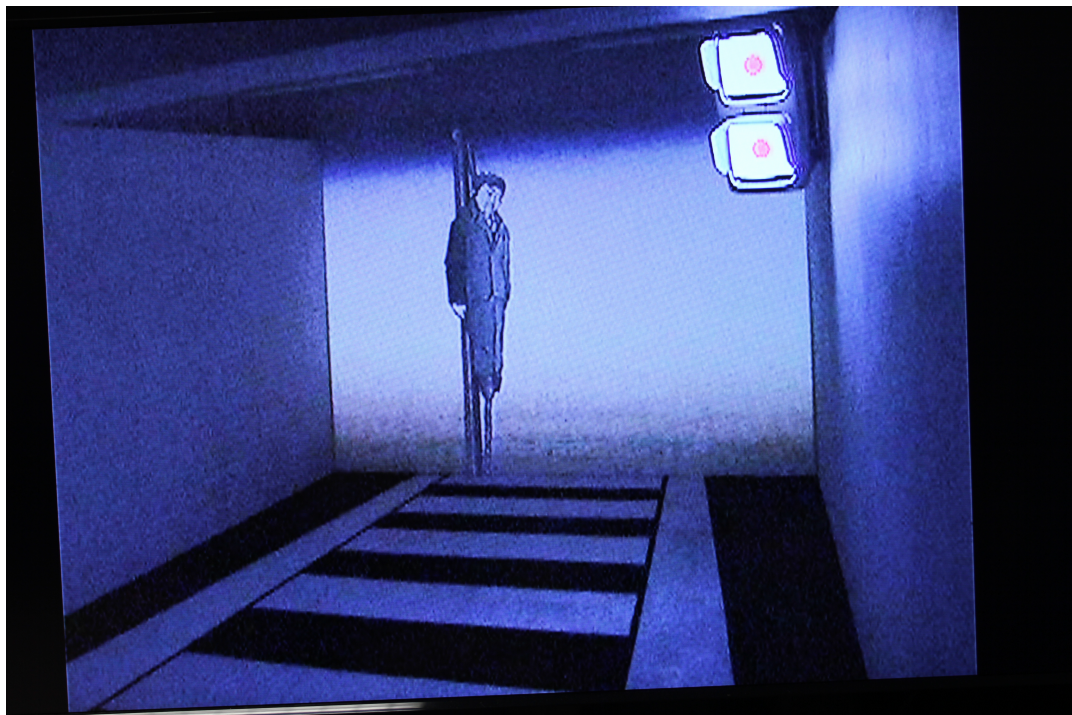
Fig. 20. Tabaimo, *Japanese Pedestrian Crossing*, 1999
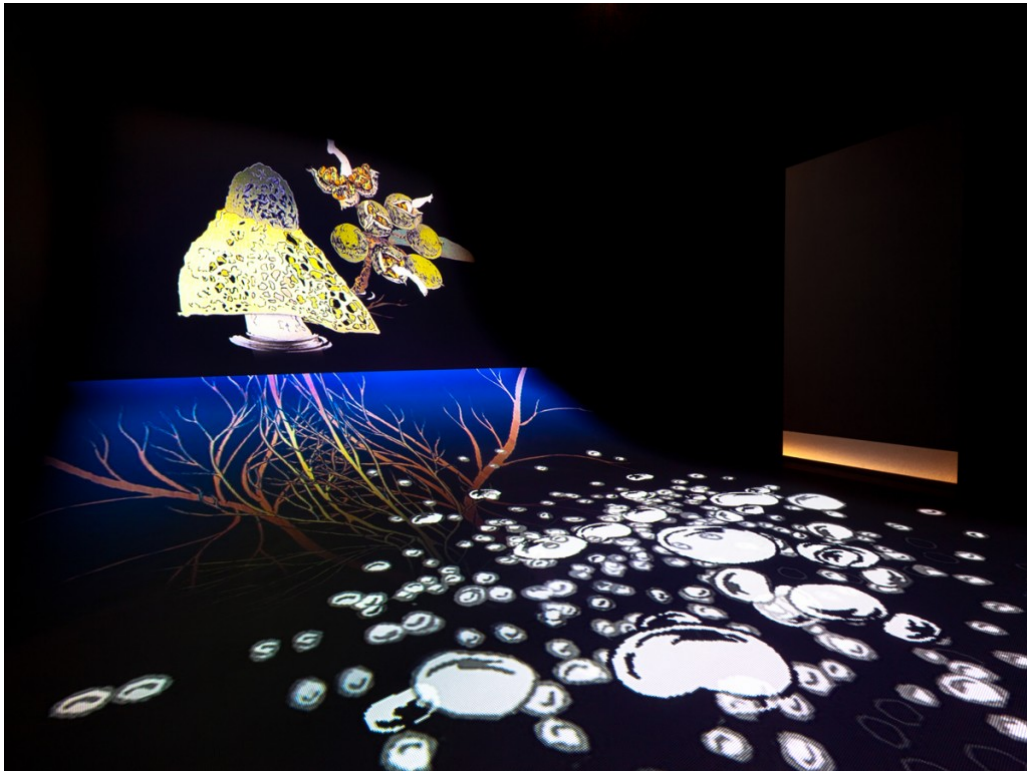
Fig. 21 Tabaimo, *BLOW* installation, 2009
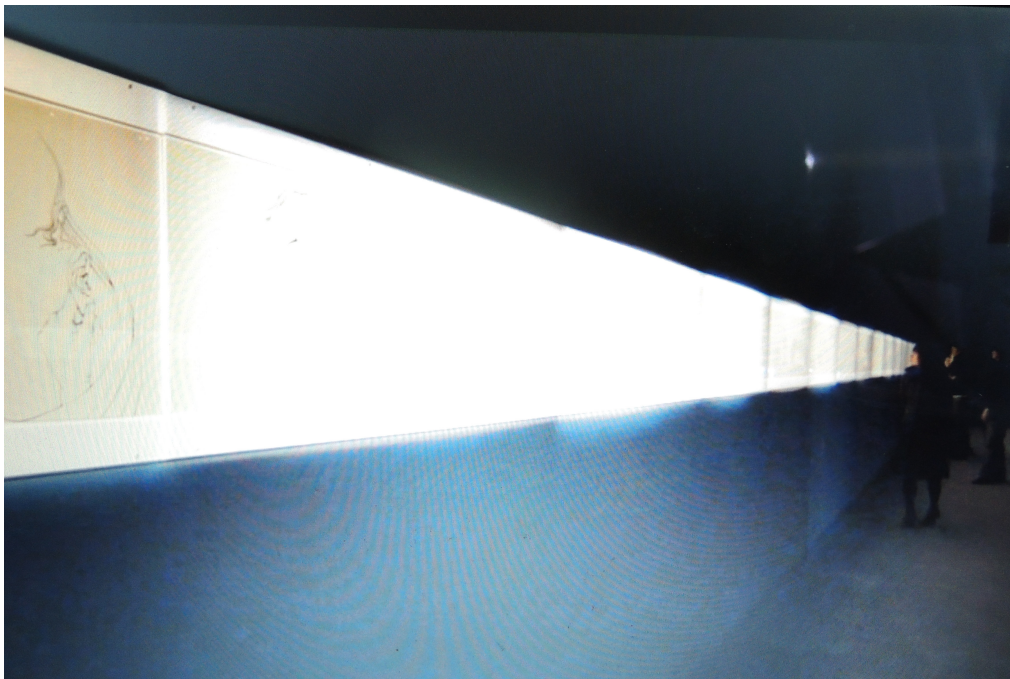
Fig. 22 *Danmen* installation view of *Akunin*
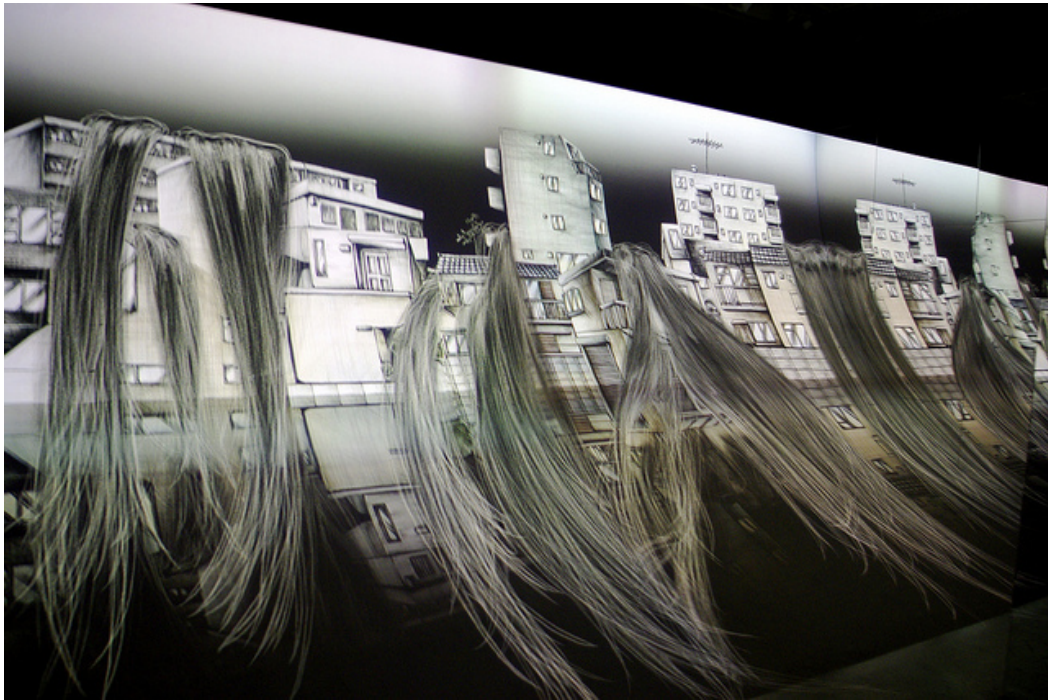
Fig. 23 Tabaimo's cityscapes in *BLOW,* 2009 and a frame from *AKIRA* comic

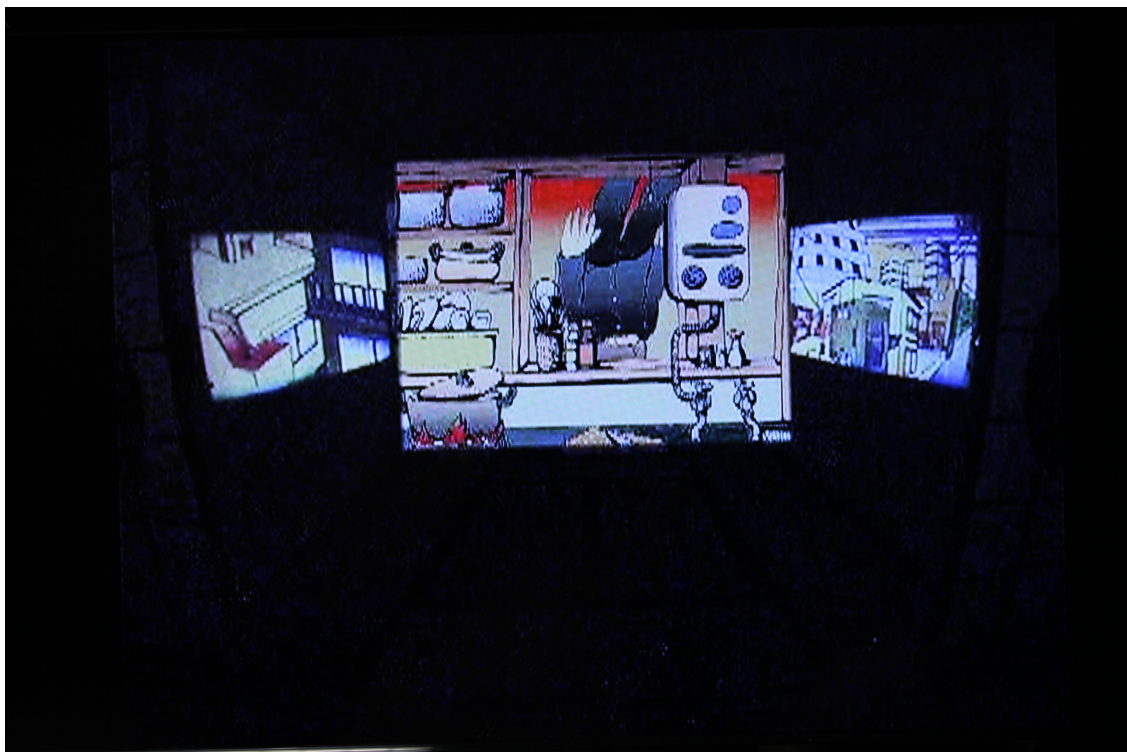Fig. 24 Spatial projection in *teleco-soup,* 2011, Courtesy Michele Molinari, Flickr

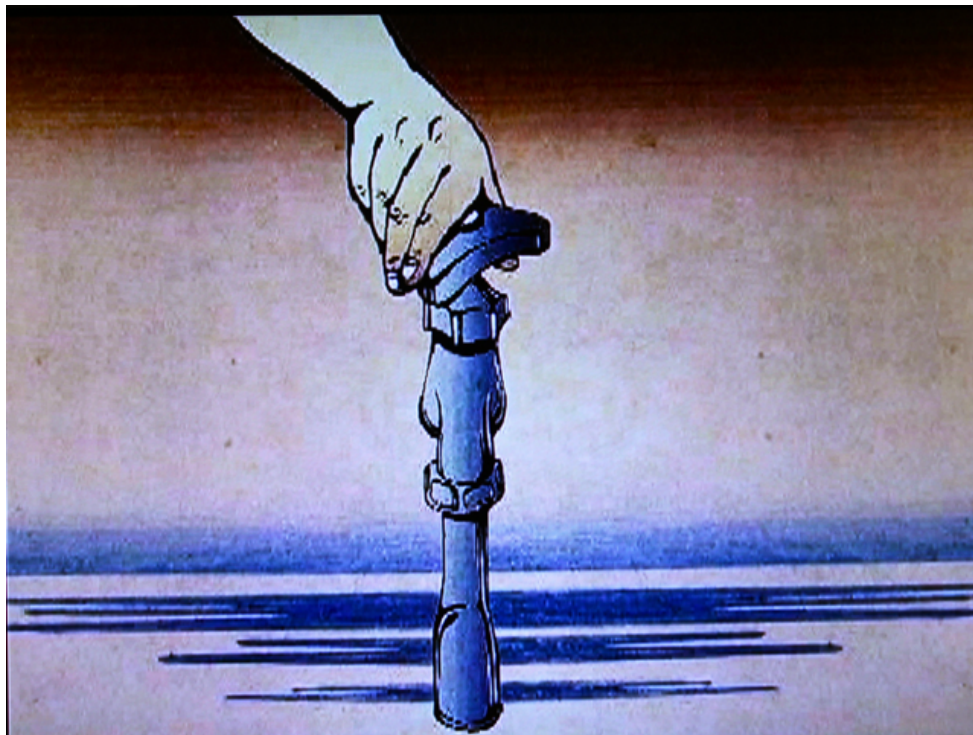Fig. 25 Tabaimo, *Japanese Kitchen*, 1999. Housewife watching suicide

Fig. 26 *Japanese Kitchen*: Ukiyo-e space: Hokusai *Goten Yama Hill Shinagawa on the Tokaido* print, circa. 1830's ; and still from *Japanese Kitchen* showing a faucet in vague, floating space
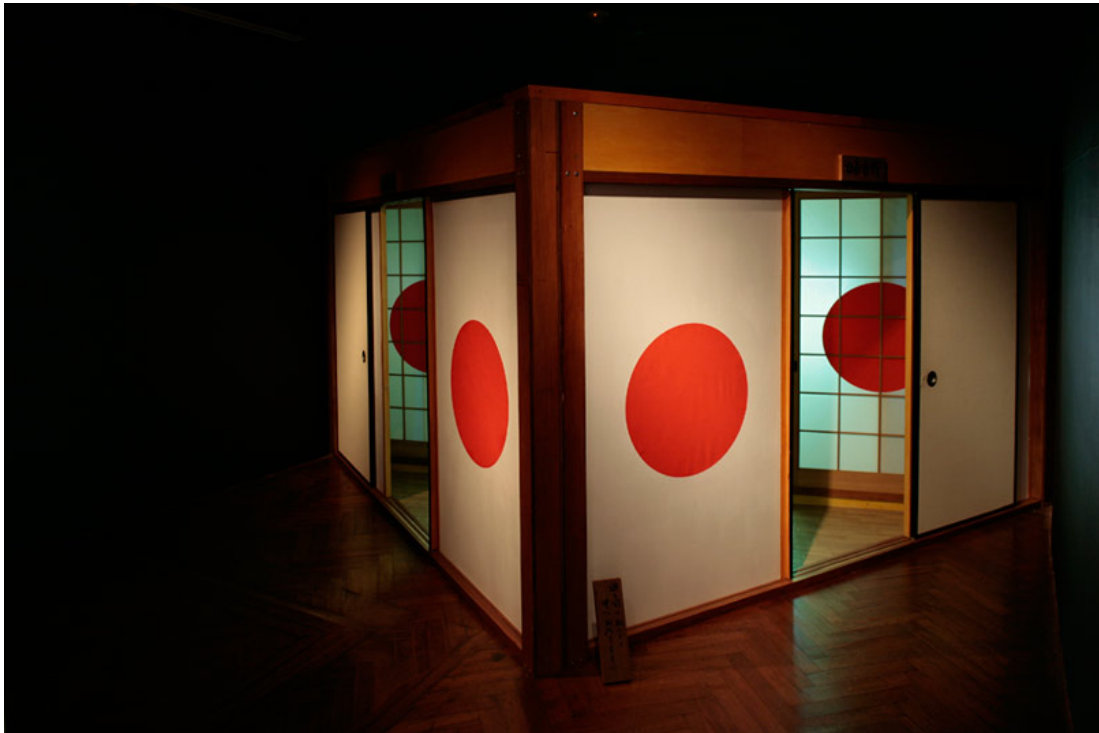
Fig. 27 Tabaimo, Outside view of *Japanese kitchen*, photo Hirotaka Yonekura, Courtesy of Gallery Koyanagi

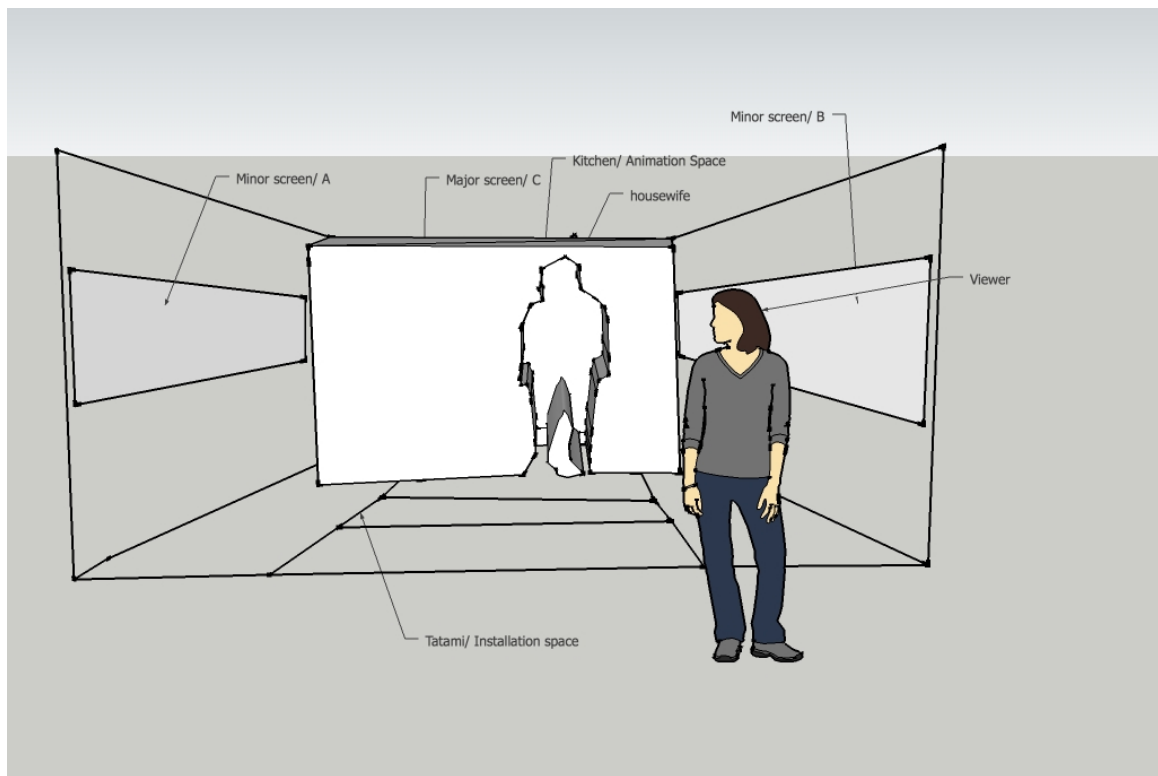Fig. 28 Inside *Japanese Kitchen,* ART:21 Season 6 DVD

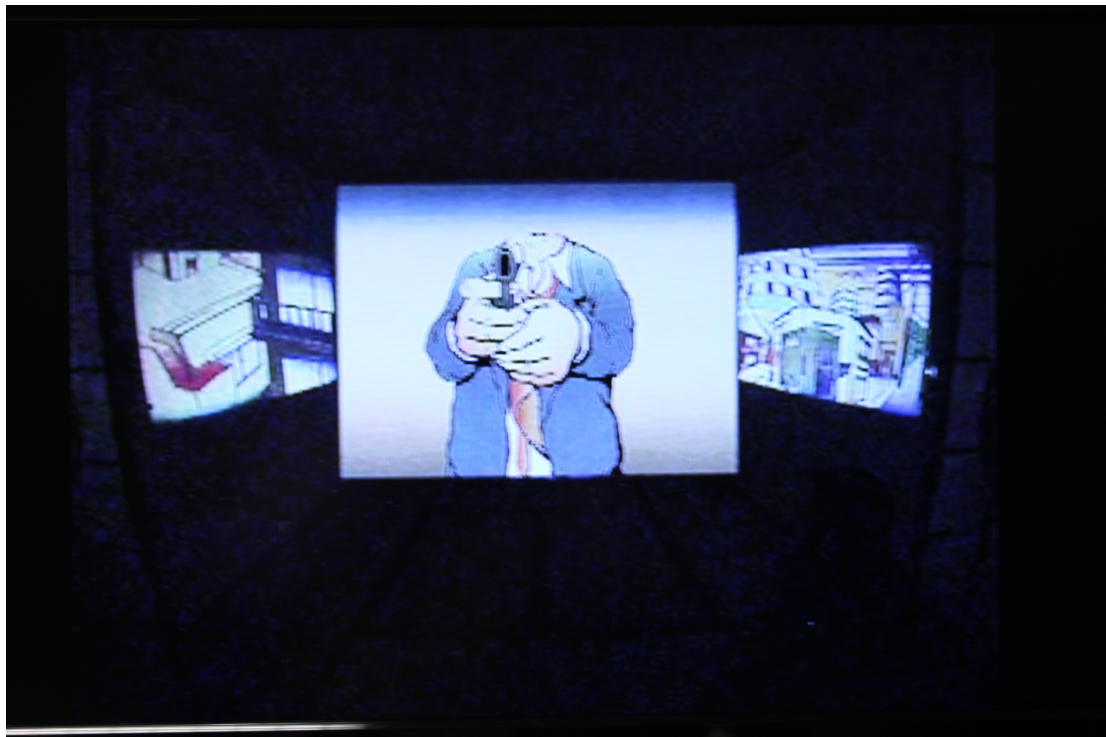Fig. 29 *Japanese Kitchen*: installation space diagram

Fig. 30 *Japanese Kitchen*: shooting scene comparison: *Japanese Kitchen* and title screen from *Dr. No*, 1962
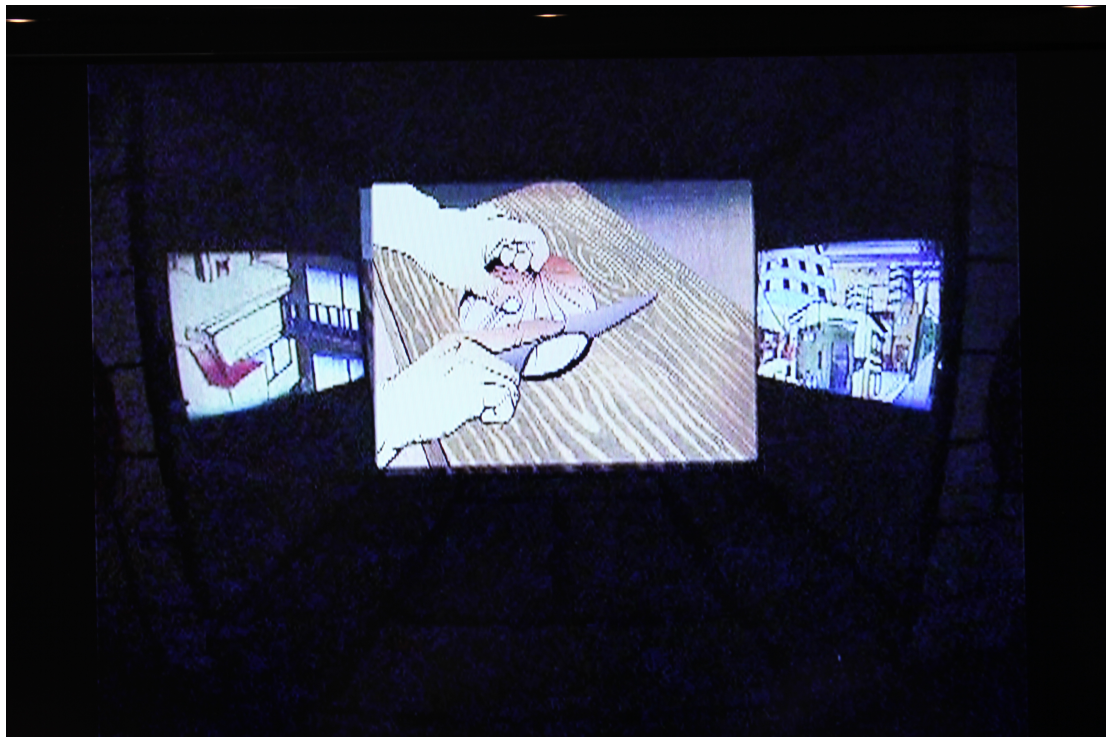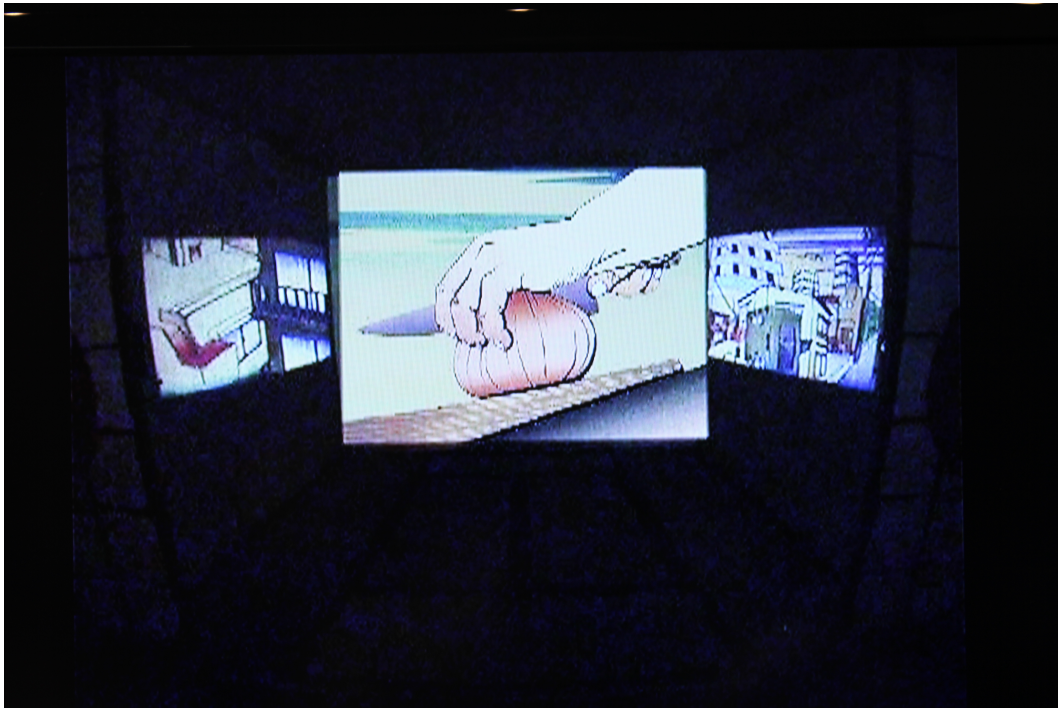
Fig. 31 *Japanese Kitchen*: slicing montage

Fig. 32 Surreal and the absurd in *Japanese Kitchen;* chanting elder scene and tiny salary man refrigerator scene stills
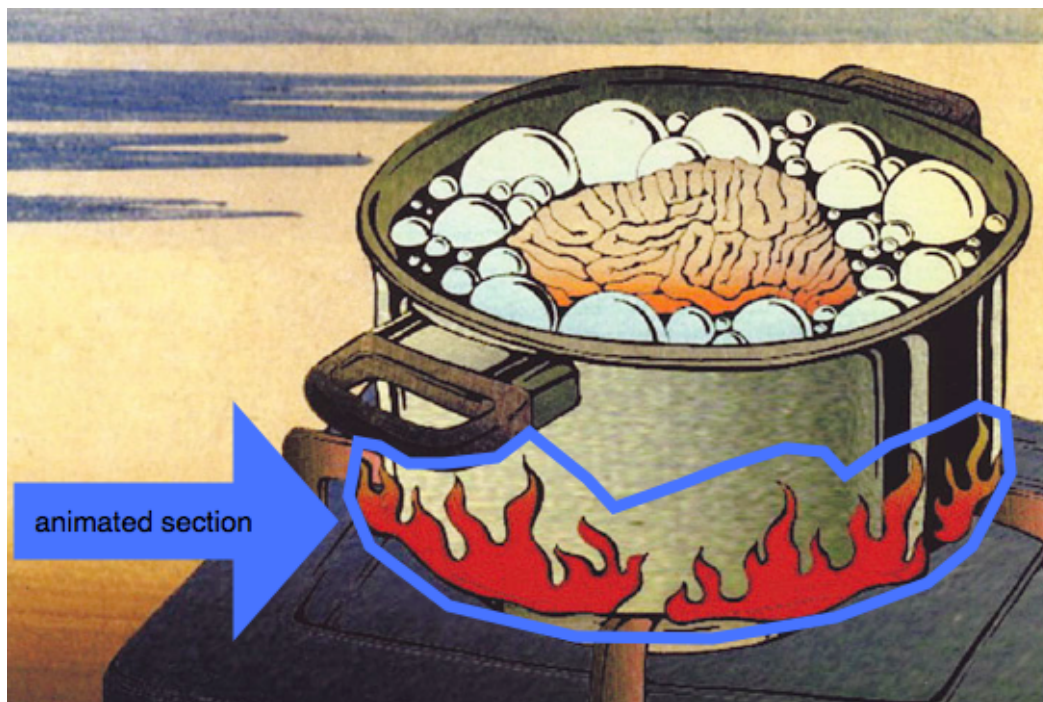
Fig. 33 *Japanese Kitchen*: limited animation diagram. The blue line outlines the flame which was the only section animated. The rest of the image remained still
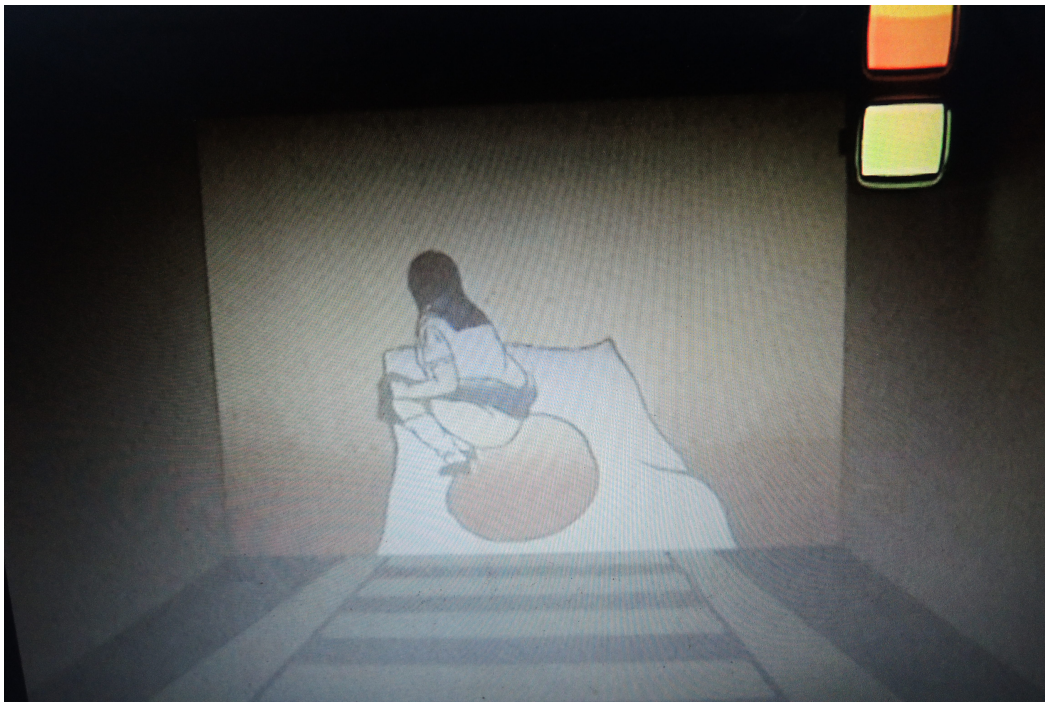
Fig. 34   *Japanese Kitchen* hinomaru meatamorphosis: Schoolgirl in *Japanese Pedestrian Crossing and* blood becomes the Hinomaru in *Japanese Kitchen*
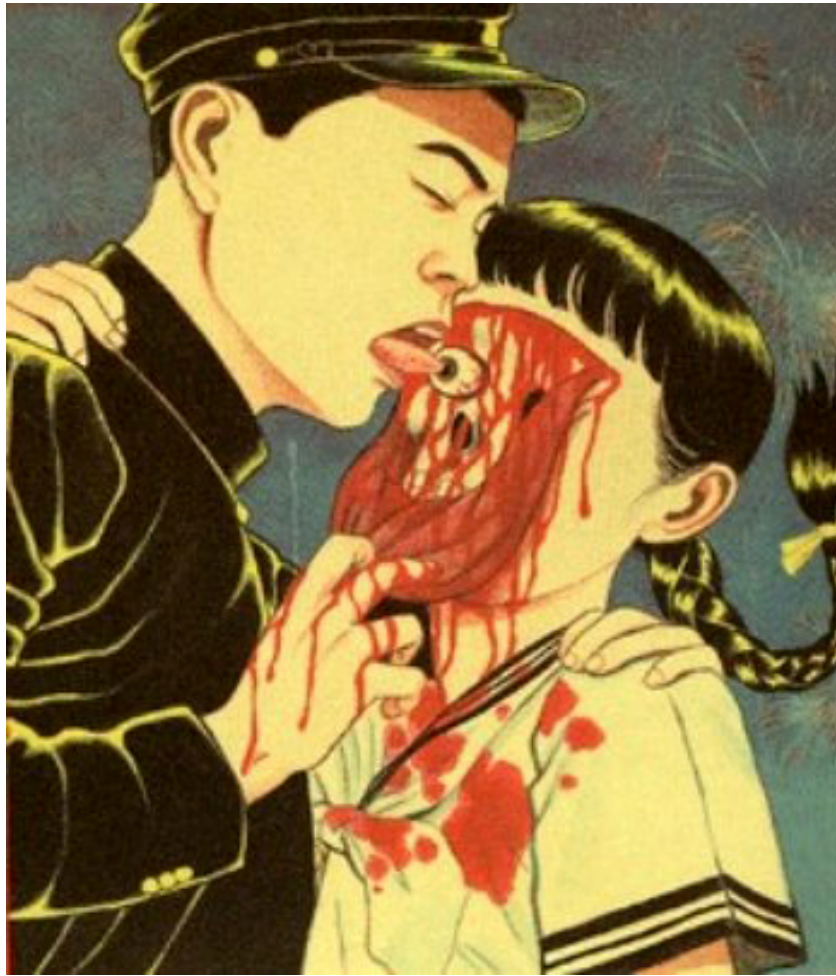
Fig. 35 Suehiro Maruo, Ero-grotesque Manga

Fig. 36 Comic art 2012 influenced by the *Adventure Time* animated series, by Victor Maderna and JJ Harrison, making various references to popular and mythological visual culture in film and animation

Fig. 37 Print reproduction of Francis Alÿs's *The Last Clown, 2000*

<*http://www.youtube.com/watch?v=mQZnussmPoU*>

Fig. 38 Wendell McShine, still from *The Offering*, 2010

Fig. 39 Avish Khebrehzadeh, still from *backyard*, 2005, shown at The Kyoto Museum of Modern Art (MOMAK) in 2008

APPENDIX 1
2010 Kyoto Prize Notes: William Kentridge

COMMEMORATIVE LECTURES
see http://www.inamori-f.or.jp/e_kpweek_ustream_c.html
http://www.youtube.com/watch?v=0mWB4UA2ShU

- Spoke about looking at the painting in his grandparents home and seeing it as the weight of 'Europe on Africa'. His landscape of Johannesburg (reality) and the unreality of what he thought landscape was (in his privileged European suburbs)
- Conflict and contrast between imagined and real.
- He used the geographical history of his childhood with sync-holes, earthquakes, craters etc. which he felt was mysterious and foreboding. He uses these now as metaphors for political undercurrents and upheaval.
- Very aware of himself as 'white' and offers his sympathetic and implicated self.
- Talks about water in his drawings. It was based on a particular colour of a pastel then used in the dry, arid landscape drawings. Water can be used to bless a landscape. It is also a promise of terror as water was also mythical in Johannesburg e.g. children drowning in pools etc.
- He is very self-depreciating about his drawings but this time he was more permissive about his drawings as just being explorations.
- His work responds to the history and landscape and social culture and history of Johannesburg. His position as descended Lithuanian Jew seems to make him appreciate the harshness of South African life.
- Literal erasure of the landscape in Johannesburg became the erasure of his drawings.
- The erasure in his work was a result of an accident in the making of his films. He originally regretted the erasures as evidence and then he came to understand that erasure was part of making the passing of time evident in his work. The process became the concept.

Being an artist
- Something that needs to be understood, examined...a gap inside, a need to leave something behind...not to be self-sufficient. To act as both the city and the landscape (his metaphor for making the mark and then beholding it)
- Talked about half understandings and the muddying and impurity being the ideal scope for the best understanding. Johannesburg felt that because they are on 'the edge of the provinces', that things can't be understood as well as those from the metropolis e.g. great lofty ideas because they are filtered down, his view is that it can be understood in new ways. This seems similar to the position of The Caribbean.
- Mentions the non-expert often being more driven to understand, a need to search.

WORKSHOP
Drawing: As a Maker
• Drawing is a way of representing his existence on paper.
• Some of the drawings are not beginning as drawings but as narrative or other needs for a piece of film. He calls it applied drawings e.g. his ledger sheet drawings

• Concerns: The activity of seeing; How active we are in making sense of drawing or the world; The activity of taking something from ones inside and letting it out on paper.
• He uses a wide variety of subjects but the process is the important thing for him.
• The grammar and energy of mark-making.
• We all can make a mark but what the artist does is to find the logic of that mark-making; what governs what the mark becomes or how it becomes ordered.

• He provides a thesis drawn from his theatrical training on the 6 degrees of tensions in the body for mark-making.
1. Exhaustion (minimum energy needed to qualify as an activity)
2. looseness of tension (relaxed)
3. Neutrality (movement from beginning to end, efficiently but economically)
4. Intention: (an impulse exists behind the movement, there is a need to draw a line)
5. Delight (finding delight in the motion or the act of drawing. He compares this to Italian school of 'Commedia dell'arte'
6. Extreme Tension (So much tension that one can hardly move)

Drawing: As a Viewer
Ar some point the paper becomes a membrane between the viewers reading and recognition and the marks the artist put on the paper.

• Other panelists compare or root what Kentridge discussed in Walter Benjamin's writing about unconsciousness. He answered this by showing his torn paper shape drawings (video clip) and his Rorschach film. Demonstration of pushing the unconscious in the direction of recognition.

'People from a different language often understands more what you are doing in your own language.'- Kentridge

• Describes, idea for 'Johannesburg, greatest city after Paris' as coming from a dream. Paris as utopia opposite to Johannesburg street life at the time. Tense street culture of Johannesburg as opposed to the relaxed happening culture of Paris.
• Because of the travel and visa bans of apartheid there was limited travel opportunity for South Africans so alot of the there parts of the world were like a myth. The world seemed smaller and places like Paris etc. were mythical. Perhaps this is the reason for the concentrated introspective focus on Johannesburg.

Drawing: As Animation

- Started doing animation as still drawing didn't seem adequate to represent the world.
- He did the animations in charcoal because his drawings were already done in charcoal. It was default.
- He went to animation as a way of making us aware of how we see. (showed 'Tide Table' as the e.g. of it)
- He doesn't start with a storyboard or narratives but with a sense of wanting to draw something e.g. with Tide Table he wanted to draw Soho in a deck chair and to draw the sea. He gathers raw footage to draw from so the beach huts, the landscapes, animals etc. were drawn from this footage. The children became Soho as younger self so the story emerges like this out of the process of drawing.
- At this point Dr. Doi, the moderator links a Japanese artists works to Kentridge's perhaps Tsuji Naoyuki. For the elements of erasure and themes of mortality.. Doi also spoke about Kentridges's contribution being that he showed that animation is suitable for personal perspectives. He says that in Kentridge's work it is not everyman's story but it is an individuals story.
- When questioned about it, Kentridge talks about using metamorphosis but very little because of the limited animation and limited motion because of the nature of the early media he uses; so metamorphosis in his work is limited. He also thinks cartoons have to do with no consequence of an event e.g. a character can be squashed flat by another character and be recover quite easily from this or be reconstituted to the former self soon after. He wants to show causative effect. He did use caricature and metamorphosis in early work like 'Soho & Felix' as the represent types. He discovered later on that these two characters were two sides of him. Soho disappeared and So remained and/ or perhaps merged in later films like 'Tide Table'.
- Dr. Doi thinks 'Tide Table' is about passage of time and mortality.
- Kentridge replied that Soho is like his present older self and the boys kicking in the stream are like his younger self splashing in waves at the beach. Through drawing he discovers side characters that become important and those that disappear. The film evolves over 8 months approximately then sequences are edited to find meaning. This can perhaps be seen as a Hitchcockian approach.
- Lines in the film represent family lines perhaps.
- Tide Table is last of Soho Eckstein series in a 10 year span.
- Now he is halfway through creating a new series. At this point there is 7 months and in a few weeks or more of drawing the shape of the story will make itself clear. He has ideas for different story lines but needs to draw more to understand what scenes are doing etc. e.g. he has ideas which drawings he wants to create more of etc so it will become clear after more studio time.
- In this new work, the music is sharper; there is conflict between a black South African and Soho; there is a lot of use of portraits of black South Africans and scenes of city centres that are more descriptive than before. In this one he uses black and red not black and blue as in other animations.

- He talks about his puppetwork 'In a way an animation is a crude kind of film and in a way a puppet is a crude kind of actor.'
- Inflenced partially by Bunraku with visible puppeteers who are also actors, like a three person character. (Handspring Puppet Group clip)
- His lines in videos also reflect the invisible lines of contemporary culture e.g. social media and the connectors we have like an old telephone switchboard. This interests him.
- For theatrical work, his animations take 1 year but the rehearsals take 8 weeks e.g. Ubu.

PANEL DISCUSSION
- Recent work has become more about what happens in the studio. The movement around the drawing, gathering energy to make the work. Drawing as activity.
- With animated films its about finding how different music makes you see differently.
- The film 'Tide Table' is set environmentally in Cape Town but the feel continues on Johannesburg's 'sense of place'. The feeling of his films continue to be of Johannesburg even though it may literally be of other places. There is a deep engagement with landscape or the sense of place. 'The landscape agrees to look like a charcoal drawing if I agree to make a drawing which looks like a landscape.

Q (Doi): What is the relationship of machine and equipment in your work?

A: 'In Ubu he began to look at types of objects and the movement. He found the most flexible was the tripod. He also in the the back of his mind, began to think of Dziga Vertov's 'Man with a Movie camera' (as I suspected in initial analysis). Also harks back to the crimes committed by policemen that was recorded by them. So in that case, the tripod and eye become the guilty party as well.

The films were allowed to be what they will be. 'Tide Table' started off being about AIDS and illness like the bodies of the cows but overtime he discovered he was telling his own story.

He plays with how much and how little of the narrative to give or to omit. The series of images has to be related and be able to become something.

ARTISTS' DIALOGUE: William Kentridge and Suzuki Yasuhiro
- Showed 'How to make a horse' video
- Stresses the importance of play and use of found materials
- Kentridge was interested in Suzuki Yasuhiro's globe circle.
- How much of a horse do we have n our head that we are willing to project unto the 4 pieces of paper.
- Showed 'Carnet du Egypt' and its way of projecting and thinking about the world, globe, contents and that representation of it.

- Kentridge sees comparisons in Suzuki's flipbook animation. The motifs are similar in metronomes. Kentridge uses re-shot metronomes on film and...
- William Kentridge on Facebook is another SA artists' project; another copy of Kentridge (local superstar)
- Using paper, simple materials, the materials become substance for plays. Even the music was created by play. Using a cell phone, tape recorder, distance, people in differnet rooms across the world making one musical arrangement.
- Using torn paper and camera technique to play with technology to play with this idea.
- Suzuki has a work where paper eyes are blown up from a machine. The floor is covered in the paper and then the audience can collect the paper and put it into the machine. Kentridge was impressed by that ability of the work to be interactive. The work is called Mabataki/ Habataki.
- Supports the working method where he is open and discovers along the way. He has distrust of his own notions of what 'good ideas' are and prefers play and accident in the studio; being open to periphery elements. He knows some artists can work straight through with much planning and precision but it is not his way. Suzuki asked how much is planned and how much is discovered. He of course admits that you can discover things and see how far it can go with some intent. Fills his table with ingredients and when he is satidfied at a point progresses towards making the work then he finds the shape of what the work is defined by.

He started doing animated films by:
1. He wanted to examine the process of making his charcoal drawings.
2. Wanted to make a (live-action?) film but couldn't wait on the money and funding to make the film, so he tried to make a film he could do on his own.
3. He had been making flip book drawings from childhood and therefore continued as an extension of that.

- When he returned to his studio, after theatre school, he tried various media like watercolour and ink but charcoal was what felt most comfortable.
- He says he is impatient when he wants to make a film as when he wants to he wants to do it that very day. He thinks sometimes an idea will take a week and it ends up taking 8 monhs. So he recognizes he does have a level of patience and waiting etc. but he doesn't like to spend forever on a film.
- In his collaborations, he finds it important to work with people who understand his process. That he starts off not being sure what he is doing but trusts that near the end something good will come of it.
- Encourages younger artists to be open to ones fears and weaknesses. The studio is a safe place to allow different things to happen some of which may be interesting to some people. Don't give in to doubt, not stopping 'it' before it happens.
- He is interested in the technical mechanisms of Suzuki's work. Interested in inventiveness in play and speaks about his reliance on engineers etc. Suzuki showed his perception work of blinking faces and is also really fascinated by the mechanics of perception.   seeing from various perspectives in Suzuki's work.

- In Suzuki's work a flat object appears 3D and recognizable from any angle. In Kentridge's work e.g. 'Return', it is a 3D object which the figurative meaning can be seen from 1 point.
- Suzuki, showed his fastener and musical mini chairs work.
- Suzuki makes animations and drawings as plans for site-specific installations/ sculpture but as drawings they are quite neat and economic with a surreal element. As plans for spatial work they work well but as drawings on their own they begin to become like spiritual or conceptual technical illustration.
- Suzuki makes animations as plans for site-specific installation/ sculpture.
- He feels more confidence in his theatre studies than his fine art studies and thus reflected in how he approaches the work, often referencing theatre more confidently.
- Drawing as a physical activity. In pursuit of drawing he is very conscious of his movement and contributes this to his theatrical training. It is in being somewhere between filmmaking, theatre, performance etc. Drawing from experience and training.
- He is not worried by the difference in genre or exhibition space. It is the 'generosity of the viewer to view it in different spaces in different ways' His work has been seen in film festivals, galleries, theatre etc. Drawing from experience and training.
- In uni., he began as fine art student but left it in order to study politics, history which he now thanks for his sense of the world as being in transition.
- His background in SA during Apartheid, he couldn't ignore the history and politics and it fed his ideas. If the interest wasn't there then he wouldn't be able to pursue the politics, the history or the
  art

KENTRIDGE'S ADVICE TO STUDENTS AND YOUNG ARTISTS
- When asked for his advice to students and young artists he felt advice is not needed or wanted when given so he declined to but would tell the advice given to him.
- The only advice you will hear is that which you already know or want. What he received was to work out and commit to what you enjoy or are good at and in the end people will respect you for that. This was given at the time when he was doubtful about his art.
- Another bit of advice was that it doesn't matter what your subjects are or is because in the end whatever it is will reveal your hopes, your fears and who you are.
- Also he feels as well as Suzuki that one has to construct a safe place for openess, play experiment etc. For him it means physical space where he can fail as well as a group or a person with who you can discuss ideas freely and not feel ashamed.
- Thinks now is a great time to be working as an artist as now many media, methods are available to you.
- Despite all this the fears and the doubts will never disappear because this is the state of anyone searching for new ideas and ways of doing things differently.

SHORT Q&A Summary

Oneika Russell:
How do you see yourself between video art, film, animation. Can you begin to think of your own genre in art. Are you defining the works a genre.?

William Kentridge:
He is not worried by the difference in genre or exhibition space. He contributes or relies on the 'generosity of the viewer to view it in different spaces in different ways.' His work has been seen in galleries, film festivals, theatre etc. The work starts as drawings however so it seems most appropriate to situate it/ base it in galleries.

APPENDIX 2

Tide Table Notes
Detailed Description
- Begins with a <u>fade in</u>
- The beginning scenes all cut to each other . <u>Cut to</u> until the newspaper scene with Felix and the news paper grows in size.
- <u>Zoom into</u> newspaper detail then <u>cut to</u> chart and wave <u>metamorphosis</u> detail.
- <u>Zoom</u> into newspaper detail then cut to chart and wave <u>metamorphosis</u> detail.
- When the charts are being shown in detail the waves start as a mimic of the shape of the table and then <u>metamorphosis/</u> drawn dissolve into the cows herding on the beach scene.
- The following scenes all use <u>cuts</u> until we get to the beach hut scenes where it <u>pans</u> across the huts then <u>zooms</u> into one hut that <u>transforms</u> its exterior into a slice or <u>window</u> into the interior.
- Then all the following scenes until the hotel is shown, are <u>cuts</u>. However in many of those scenes, the transitions/animation metamorphosis happens within the scene eg. a little boy disappears, the pales drop on the chair (Animation mixed with editing technique to produce the effect of filmic drawing.
- At the hotel scene, the <u>zoom in</u> then <u>fades</u> into a <u>close up</u> of the generals.
- The generals scene then <u>cuts</u> to the other scenes until we got to a second <u>zoom in</u> on the beach huts where the beach huts then either <u>transforms</u> or <u>fades</u> smoothly into an I terror cross-section of the left hut. This hut interior scene then uses animation to <u>animation zoom</u> into the hut.
- The interior hut scene <u>cuts</u> to another interior with bulbs illuminating an exterior beach scene. This scene then <u>slides across</u> to transition to another hut interior.
- The hut interior then <u>transforms</u> into a dancing chair and then it <u>becomes</u> a hospital ward. The animation camera then <u>zooms down and out</u> to reveal a whole hospital sick bay.
- It then <u>cuts</u> from scene to scene where it is new night and Felix is on the beach. It <u>cuts</u> to the beach huts then <u>pans across l-r</u> to show the 3rd hut from left where the little white boy is dancing on a chair.
- It then <u>pans back</u> to r-l to show the first hut on the lefts interior view.
- It cuts to scenes of Felix on beach and the hotel then to the little boy in the 3rd hut then pans across to the 4th hut from left.
- It then <u>cuts</u> to the waves rolling in then the charts which were <u>dissolved</u> in an earlier <u>transition</u> into waves. The waves/charts are moving and the 'camera' <u>moves down</u> quickly to follow the line and pause at a frame of a cow then <u>quickly moves</u> again to see another part of the chart / newspaper where they have written. Then it <u>cuts</u> to large view of the newspaper.
- It then <u>cuts</u> to the next couple scenes until it <u>cuts</u> back to the newspaper. The cow which appeared in the scenes just before now appears in the newspaper as <u>visual link</u>. The camera then moves across the newspaper and then <u>cuts</u> to the cow on the beach. The cow turns around to <u>transition</u> into a pole.
- The scenes are <u>cut</u> to until it shows the feet of the anonymous black maid. The camera then <u>moves/pans across</u> as she walks across the screen from left to right on newspapers. The <u>camera then stops</u> and the feet walk off the screen. It then cuts to the black maid watching the older Felix scene.

- Then it <u>cuts</u> to other scenes where the hospital is. Then to one scene in the hospital of a black man looking at his loved one in the bed <u>pans right to left</u> to show the maid looking on at what appears to be Felix in bed with other people around looking.
- It <u>cuts</u> to Felix in chair at beach <u>and back</u> to the scene with Felix in bed then <u>pans right to left</u> to the bed where the man and his friend were which is now empty.
- That then <u>cuts</u> to the missing black man and friend standing in the waves at the beach. It then <u>cuts</u> to other scenes of dead bodies laying and the waves cover them. It then <u>cuts</u> back to the scenes of the black man holding his friend in the waves. The friend then transitions into a covered corpse as the waves roll over them.
- This scene then <u>cuts</u> though various other scenes where Felix is standing on rocks and scenes where bodies and wheelbarrows <u>transition</u> into rocks and the little white boy.
- The last scene of cows herding at the beach then <u>transitions by dissolve</u> into poles at the beach.
- From this scene it <u>cuts</u> to various scenes which show the rocks in the beach. Felix throwing a pebble at the beach, the waves rolling in, the beach huts etc. and then <u>fade to black</u>.

Music
- Waves rolling in (Beach naturalistic setting) gulls calling.

- At Felix on the balcony African melodic song creeps in over the sea soundscape effects. Softly, lively African atmosphere.

- At the 'revival' religious meeting at the beach scene a cowbell rings.

- After that when the cow appears in the waves an ominous low growl and heightened seagulls calling creeps in.

- Then when the hut is revealed with the cow in it, there are African vocals only. Mournful singing and the low growl comes again when the cow is turned into a carcass.

- When the deck chair starts to dance the vocals start again as a more lively African dance chant.

- When the hospital scene begins the mournful music begins but slowed down.
- A shot of the great house/ hotel is accompanied by the seaside atmospheric music over which the 30s and 40s style hotel lobby piano music begins to play. This piano music is always connected to the shots of the hotel. It heightens when Felix reads the paper.

- During this scene the African revival meeting rises and competes with the piano music twice until the mournful African vocals begin only as the nurse maid comes up to grown Felix to comfort him. The music then leads the transition from that scene into the same nurse maid at the hospital watching the dying.

- When the scene changes back to the beach only the seascape sound effects can be heard as the black man standing in the surf is heard.

- The lively African music starts again as the young white boy begins throwing stones at the beach and as Felix reads his paper. Then the cows at the beach heard and the shot of the hotel where the generals were, is now empty and the curtains are drawn. Then a dead cow carcass is shown.

- As Felix looks out at the sea and throws a pebble, it is the lively African music that plays. The song fades out as young white boy gathers pebbles and the waves roll in and the beach huts are shown from a little distance.

APPENDIX 3
Detailed Description/ Analysis of the Animated Sequences of *Japanese Kitchen*

<u>Minor screen</u>
The minor projection begins with an animation of rice-papered grid over which a line drawing of a cockroach is super imposed to fill the whole space vertically. The wings flutter and rapidly indicating some replica of a type of motion of the insect for 8-9 seconds then disappears. The documentary reveals that each side of the room has the similar rectangle.

<u>Minor Screens (A) & (B) & Major Screen (C) Sequence</u>

<u>Title screen 1</u>
All the above and then after the cockroach fades out both Minor screen A&B and Major Screen C show the screen door grid. Then the major screen (C) opens on the close up of the handle of a fridge door. After this cut to a moth/ butterfly fluttering by an AC or light. Then sound begins for a weather report during which it cuts to a close up of a microwave. As the report continues it cuts back to the moth and lamp. As the reporter continues the wide shot of the kitchen is cut to and then where the reporter talks about 'scattered high school children' and the outside scene switches from a close up of house corners to a wider shot of apartment buildings. The shot cuts to a mouth in the cloudy black sky placing their finger into their mouth and then pushing the finger, in another shot, through the paper and an eye appears through the whole/tear and blinks a few times watchfully. Cut to a shape of a cockroach climbing up vertically on the left side then quick cut to the large drawing of a cockroach on an off-white surface then back again. Back again to the flapping cockroach large drawing and the same cockroach appears faintly over the slide doors in the minor screens flapping simultaneously. At this time a single violin chord high-pitched continues over again. On the major screen C, the cockroach wings flap fully open to revel that the flickering writing on the back is the title: *Nihon no Daidokoro*. C goes blank while the violin continues to pay. The A&B screens still flap with their then it fades leaving only the screen doors. The C screen doors appear again then A is opened by a pair of hands to reveal the close up of what can be read as neighboring apartments. Once one side is open (A) to reveal an exterior then (B) is opened in the same manner (one side by one side) to reveal the close up of a slightly different exterior which has a rad and buildings. Then an invisible hand opens the doors of C to reveal the kitchen. Into the kitchen quickly shuffles in the same manner or timing of the cockroach's walk earlier, a woman clad in a red apron and a blue gradated to cream shift. She is portly and has plain cropped at the shoulder hair. The kitchen is directly in front and the point of perspective seems to converge at the lower back of the woman. The kitchen is small and narrow, in the manner of a single person's house or a small family's kitchen. The appliances ate laid out on a table to the left and directly in front is the sink and kettle on the stove.

<u>Title screen 2</u>
This cuts to a white screen on which fades in a graduated Japanese flag over which the words for 'the weather forecast of the suicide of high school students' is written. This fades out to white and then cuts to close-up of a persons hands chopping on a board with a knife beside which a pot

boils with what appears to be brains. Cut to close-up of afore mentioned pot. Violin still plays a shrill harping sound and the sound of boiling water also increases in volume. The previous scene both have items apparently floating in space as there is no reference point for their location. Cut to closer op scene of woman in kitchen and the sound of water running. Cut to close up of her or a random hand turning on a faucet. Cut to kitchen scene of her leaning towards sink area and sound of water running. Then back to close up of her chopping and pot boiling. Cut to converse shoe clad feet standing on ledge of building similar to the views from A&B screen. Then cut to brain boiling in pot. Cut to low view of woman over pot cracking/ tapping an egg on the side of the pot. Then cut once more to feet on ledge. Back to woman over pot and she appears also with no reference setting and in extreme foreshortening from the pots view. She cracks the egg into a pot. Cut back to feet on ledge which take a jump. Cut back to close up of hands cracking an egg and the egg falling into the distance below and disappearing (off screen or by getting smaller?). The scene cuts to a night space of blackness/ a dark gradated space which a tiny spec becomes larger until it becomes a falling boy wearing the same shoes as the feet on the ledge. In A screen a the same time as the falling figure on C screen, another differently clad figure also falls. This figure appears to be wearing a black tie, black pants and white shirt. The perspective of both figures is different. C screen falls in front of us and A screen's figure falls beside us to the distance. Cut to close up of kitchen window and stove top and sink. Through the window from a red and yellow sky we see. A boy in what looks like the middle school uniform also falling upside down vertically without shoes. Cut to view from what might be the window or shelf down to the woman diligently mixing batter in a bowl while looking up at the window. Cut to close up on C of hands turning on floating top.

  Title screen 3
This cuts to a white screen over the gradated flag which translates to 'Young People have long and beautiful legs (prostitution). Cut to woman in the kitchen leaning over sink. Cut to hands holding a single long thin leg and saving or cleaning it down with a razor. Violin music goes high and shrill again continues as it cuts to a right to left pan across a close-up of cooking condiments and ingredients through which three different pairs of long legs walk.

Cut to pot or counter-top level view of woman (foreshortened) peeling a round brown object like an onion. Cut to something like woman's eye level view of two hands that appear to be her own peeling a round brown object. Hands are floating in space also without relational reference. The hands are coming from the bottom of the screen upwards to centre of the screen.
There is a sound along with the continuous violin which indicates or matches with peeling or cutting motion. Cut to opposite view of hands, now they come from the top side of the screen into the centre of the frame cutting the brown round object (onion). Cut to side view from left of the person extending in from the right side of the screen to cut onion on a chopping block. Now the perspective is from just below the counter near the hip of the woman who is supposedly cutting the onion. The sound of boiling water continues. Now cut to above the hands looking down at them chopping from above at about the level of her breast or armpit. The hands extend from top left corner to just above center and continue their chopping on the board which floats in space. Cut to prior view of hands seen from left side from 'over the shoulder' perspective to right

of screen beside brain boiling in pot to the lower left of screen. Cut to close up of woman's bust (head & shoulders). She is wiping water from her eyes and we notice her face is aged and tired as she is probably middle-aged. It is the first close up of her.

Title Screen 4
During the woman looking at jar on screen B, 3 streams of what appear to be blackbirds or crows fly from the balcony seen in screen A. Cut to white screen of gradated Japanese flag over which the words written vertically are translated to 'Large chorus of Bhuddist Chanting Society (The Aging Society)'. Fades to white then cut to just below eye level view of woman holding a jar up to her face to see. Inside of the jar in water, is a seiza-sitting position kneeling man in a Japanese kimono robes with prayer-posed hands. The woman's face is a little bit more wrinkled with mouth down turned. The man begins chanting and the chanting continues over to the next scene where it is seen from below the stove at hip-level up to the stove and pan being stirred by the hands. The hands come down from upper left to stir and flip the pan. We also see the red flames under the pan.

Title Screen 5
A white screen comes up with gradated Japanese flag over which is written text. The text translates to 'Is that Japanese I hear' (The Deterioration of Japanese Language)'. Fade to white and then cut to close-up of interior of frying pan. Pan is seen from about the woman's bust level into the pan. Inside the pan are silently mouthing bottom half of faces. The sizzling and bubbling sounds as well as violin sounds continue.

In screen B, the upper half of the heads of two younger women (what can be seen, their bodies are not seen from the window) walk into and out of the frame from right to left. cut to high view point of sizzling pot being flipped and stirred, cut to wide view of kitchen which now has the obstruction of a television (side view) on bottom right and an older man in a suit is depicted speaking (sound unheard) on a mic, wearing a sash and raising his left hand up and down. The woman is absent from the kitchen but the pots continue to cook and boil.

Title Screen 6
Cut to gradated Japanese flag over which is written vertically 'Politicians Go Round and Round (the repetition of meaningless things)' and fade to white. Cut to scene of close-up on microwave which the door opens by itself. The background is non-specific and resembles symbolic or stylized clouds from Japanese prints. Cut to wide shot of kitchen with tv obstructing as before. The tv has the suited man which is suggested to be a politician, raising his hand and silently speaking into mic. The violin continues and boiling pot sound is a bit louder and the woman is absent. Cut to the same figure on tv doing his silent announcement in front of the microwave. Cut to the man inside the operating microwave going around and around on the plate. On screen B, a van come from around a corner in the mid-distance on the right of the screen and drives down the road and out the bottom of t he screen. The events on screen B overlap two of the previously described scenes on screen C. On screen A, a dark shadow of what appears to be a woman falling goes from the top of the screen and out at the bottom. This action on Screen A

happens during the man in microwave scene on screen C but it happens after the van drives off screen in screen B. Cut to medium wide shot of woman in kitchen preparing dinner (back view). Pot boiling noise and violin continues. In the same scene, she turns around and wipes her hands on her apron then walks out the scene at the bottom right of screen.

Title screen 7
Gradated Japanese flag with writing over it translated to 'Papa is fired (dismissal under the bad economy)'. The woman opens the fridge and bends down to look inside. Fridge at the right of screen and woman on left. Cut to view of just above the door (woman's perspective) and it opens. There is no hand in view when it opens. Cut to close-up pan from left to right of packaged foods and ingredients such as natto, apple juice, shiso sauce, pak choy, beer, margarine, olives, dashi and a small man at desk doing paperwork. It swings past him (camera) and then back to the left and back right to focus on him. He is the same size as the ingredients proportion-wise. He is diligently or mechanically doing the paperwork without noticing whoever is looking at him. During this scene on Screen B a body falls slowly through the sky and into or behind the buildings. On screen C, cut to view of the woman foreshortened from below of about waist level. Her hand reaches out and she looms large and menacing as her face looks more creased, she looks fatter and more grotesque. Cut to the tiny salary man looking up in fright/ fear as he jumps and then waits as the large hand closes in around him to grab him. Cut to an obscure space in which the man lays straight prostate with arms at his side. His feet are off screen at top right and his head extends towards the centre of the screen. He appears slightly distorted/ stretched. The pair of large hands grasp him as if to hold him on the surface or in the space. Two more hands reach in and make portioning or slicing gestures on his body. Cut to below counter view upwards of hands slicing an onion. Knife points to right of screen. Chanting begins as violin continues. Knife chopping sounds also continue. Cut to man on board again being held down. As the four hands hold him down, a fifth hand with the knife comes in and slices the head off the man. In screen A, a black shadow, like a suited man falls slowly from the sly direction off screen to below off screen. On screen C meanwhile the blood from the sliced man pools out around his head. On screen C cut to woman in kitchen still preparing things. We always only see her from behind. The water from the tap runs (via sound effect). She reaches over the sink and back to chopping. We cannot see what she is chopping, only hear it. Screen B goes white for a few seconds like a slow white flash. Screen C goes white.
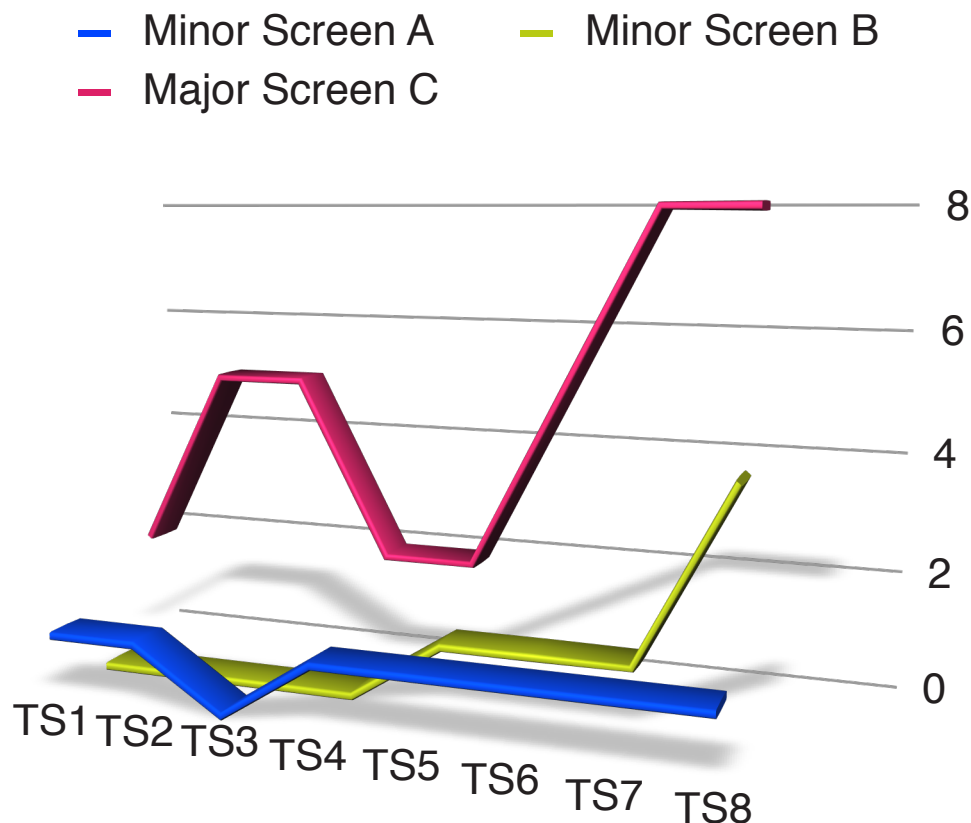
Title screen 8
 Screen C has white gradated Japanese flag background over which is written in vertical text. 'The Husband is Back Home'. During this screen B is having the white flash. Screen C cut to previous scene of hand turning a free floating water tap. Cut to the finger/ hand moving over a surface as a shadow and then poking a hole/ tear into it. Though the circular tear we see blue as the finger withdraws. Cut to grid screen doors. A hole is poked in the screen doors upper left to show kanji writing. The subtitles read 'Frequent Crime (Increase in gun-related crime). Cut to hand poking hole. Cut to screen door with hole. Another hole is poked in. Cut to poking hand. Sound of water running remains. Cut to screen door with two holes poked in with kanji showing through. Another hole s poked in on right mid-upper side of screen. Cut to screen door with three

holes in it now and a 4th hole near the bottom is poked in it. Cut to hand turning off pipe repeatedly and pipe sound stops. Cut to eye staring through hole in the middle of screen. A tear in the screen door also looks like a tear in the projection surface/screen. The eye blanks a few times. Cut to two cockroach shadows in silhouette, one after the other crawling from bottom of screen to off screen at top. Cut to medium close-up on a suited man with no head turning from 3/4 pose to frontal view with a gun pointing to the left of us. The gun is pointed at something to the left f the viewer (who is presumed to be looking at screen center) then the gun turns to face us directly as the screen fades out to white. Screen A&B both flash white. The sound of a 'gunshot'/ low to medium volume explosion sound goes off faintly while the discordant jarring violin sound increases. Screen C fades back in slower than other screens to reveal the woman lying at the bottom of the screen, head direction from left to right with one she fallen off. Screen A&B me reveal bodies lying over balconies and in the street. Through apt. windows we now see a body inside each home lying apparently lifeless. It is interesting to note that at this point in the documentation, a viewer inside the space leaves the installation while others/ other one remains seated.

Screen A doors close as they were in the beginning. Screen B then closes then Screen C. The sound of closing doors is used.

Rate of Main Events in Japanese Kitchen (The data for this graph is based on data from the table above)

Graph based on the animated sequence of Japanese Kitchen

Key:

TS1 *Title Screen 1: Japanese Kitchen*
TS2 *Title Screen 2: The weather forecast of the suicide of high school students*
TS3 *Screen 3: Young People have long and beautiful legs (Prostitution)*
TS4 *Title Screen 4: Large Chorus of Buddhist Chanting Society (The Aging Society)*
TS5 *Title Screen 5: Is that Japanese I hear? (The Deterioration of Japanese Language)*
TS6 *Title Screen 6: Politicians Go Round and Round (The Repetition of Meaningless Things)*
TS7 *Title Screen 7: Papa is Fired (Dismissal under the bad economy)*
TS8 *Title Screen 8: The Husband is Back Home*
(see diagram)
Minor Screen A: *The smaller projection on the left of the viewer*
Minor Screen B: *The smaller projection on the right of the viewer*
Major Screen C: *The large projection directly in front of the viewer*

APPENDIX 4
Artist's Statement

This thesis was mainly informed by (1.) previous education in Painting and Media Art, (2.) my cultural background as an artist living and working in Kingston, Jamaica and (3.) the new experience of living and studying in Kyoto, Japan. These three elements combined to shape the content, method and materials which I have created over the time of doing the doctoral course at Kyoto Seika University. Before I went

Tiny Struggles, digital print decals, 2008

to study in Japan my artistic practice already involved drawing characters and revising literary stories, myth and visual references taken from mass media such as magazines, film and newspapers. This artistic practice referenced material related to Western visual culture and art history. My perspective as an artist from outside this Western culture often led me to ask questions and challenge accepted ideas through my

from *The Olympia Variations*, digital print, 2006

<http://www.oneikarussell.net/p/portfolio.html>

work. This was relevant because the peoples of my country have a particularly ambivalent relationship with the Western world. Due to colonization and its geographic location, Jamaica has always paid close attention to Western activity while also challenging it in an effort to find its own cultural voice. This is the context which fueled my artistic practice.

A Natural History 5 Sequence 2, digital painting, 2013

Life in the historic East-Asian city of Kyoto, necessitated a different approach and understanding to my work as an artist. I came to understand how the environment shapes my thoughts about self and identity in various ways. This led to the creation of a new body of work influenced by Kyoto and my past artistic practice. The work entitled, *A Natural History*, began with a series of drawings and prints in mid 2009 which attempted to address the issue of drawing and representing the 'exoticized' body. This drew from sources such as tribal ethnographic photography and natural history drawing. The way the drawings looked were also influenced by popular and traditional Japanese art forms such as calligraphy, textile

design and television animation. My drawings became more iconographic and stylized. The drawings also

were composited on top of photographs of the physical environment in Kyoto.

from *A Natural History* series, laserjet print, 2009 <http://www.oneikarussell.net/p/portfolio.html>

In the first five prints I also attempted to draw the figures in a naive style derived from the Intuitive

Artists in Jamaica. This was done in order to combine the real documentation of Japan with some of the

still from *A Natural History 5*, video, 2013 <http://www.oneikarussell.net/p/videos.html>

aesthetics of Jamaican visual culture. In the prints, the figures were drawn in order to convey the subjective experience of myself being looked at as well as how I looked at others in this new culture of Japan. Photographs of the environment were used because of its association with documentation of reality. *A Natural History* series became a way of combining reality and perception.
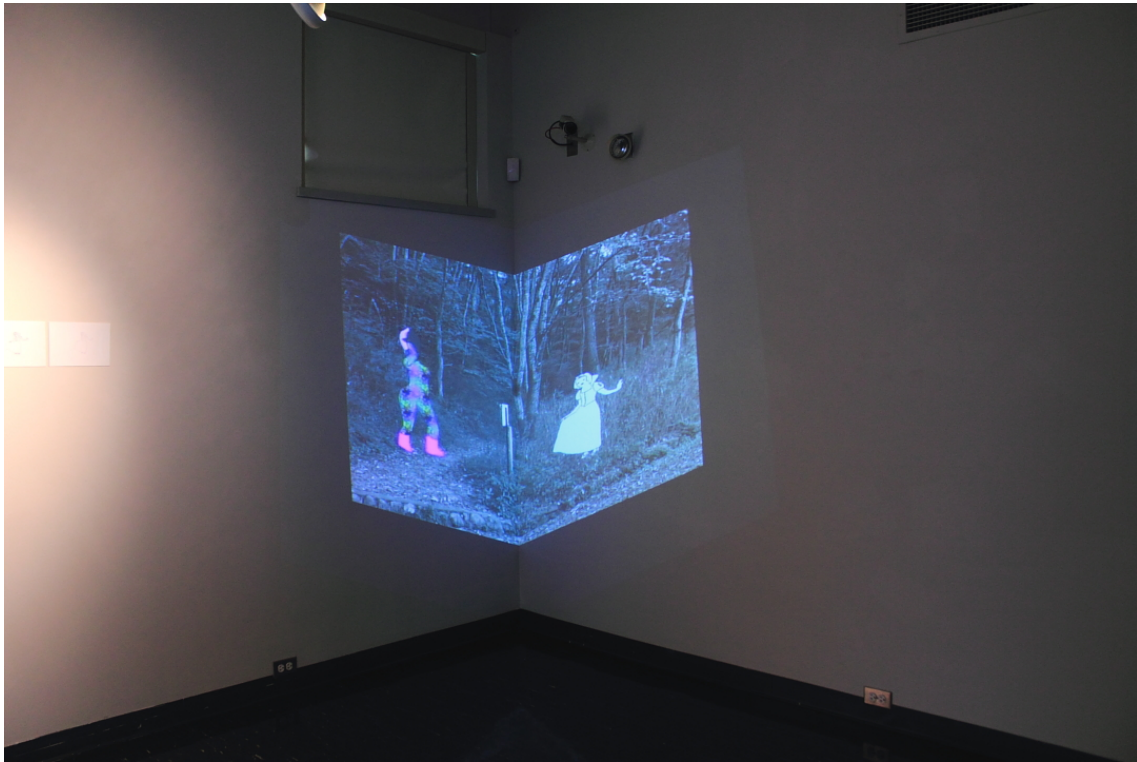
Installation view at Pratt MWP Gallery, *A Natural History 4*, video installation, 2012

<http://www.oneikarussell.net/p/videos.html>

The series was constantly exhibited in various exhibitions during the period of this doctoral course. It was exhibited as it developed and changed as video and prints at:

- The National Gallery of Jamaica's Biennial 2010 and 2012

- The Pratt MWP Gallery's Shifting Representation Series in 2012

- The National Gallery of Jamaica's Natural Histories exhibition in 2013 and

- The Trinidad & Tobago Film Festival's New Media event in 2012

Untitled from *Life Drawing* artist's book, digital drawing, 2012

<http://www.oneikarussell.net/p/portfolio.html>

The series also fueled a collaboration on an artist's book titled *Life Drawing* which is still awaiting publication. The book along with other artists who were experiencing Kyoto's culture from an outside perspective allowed for the development of several digital drawings and paintings. This work in its

still from *A Natural History 5 Sequence 2*, video, 2013 <Please see attached slideshow presentation data file>

entirety all supported the ideas and development of this doctoral thesis. Creation of *A Natural History* simultaneously with this thesis has impacted the nature of my artistic practice and its future pathways. My work has began to shift its focus on binary perspectives and there is a stronger drive to work across various high and low art media and spaces. The focus on graphic drawing, painterly color and hand-crafting have increased in my work. The new direction in my artistic practice also indicates stronger narratives in form of books and films.

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