March 17 Sun

# Niigata Daily Paper

第2回新潟国際アニメーション映画祭 デイリーペーパー



左からアニメ業界60周年を振り返る富野由悠季監督、司会の吉田尚記アナウンサー、出渕裕さん

### アニメ業界60周年 富野由悠季監督が登壇

第2回新潟国際アニメーション映画祭2日目の16日、富野由悠季監督 のトークが新潟市民プラザで行われた。富野監督は日本が得意とする ロボットアニメの代名詞「機動戦士ガンダム」の生みの親で、アニメ業界 に入り60周年となる。82歳の"レジェンド"は、満席の観客に向けて「昔の 作品を追いかけるだけではいけない。広い視野を持って、命をかけるつ もりじゃないと過去の作品を超えられない」と、次代のクリエイターに 向けてメッセージを送った。

トークは、メカニックデザイナー出渕裕さんとの掛け合いで、上映プログ ラム「機動戦士ガンダム 逆襲のシャア」の作品分析などを中心に話した。

出渕さんは「シャアを再構築した作品だが、彼はサイコパス。格好いい 敵役のオブラートに包んでいるからみんなだまされている」「生の人間を 描いた作品。特に女性の生っぽさが素晴らしい」などと独自の分析を 披露すると、富野監督は「いま思い出した。どれも正しい」とうなずいた。

富野監督はまた、宮崎駿監督「君たちはどう生きるか」が米アカデミー 賞を受賞したことに触れ「アメリカの映画界が認める、とんでもない作品 が出た年となった。それをどう受け継いでいくかが皆さんの仕事」と、 日本のアニメーションの未来を展望した。

## Looking to the future; building on the past:

Director Yoshiyuki Tomino takes the stage on his 60th anniversary in the animation industry

talk at the Niigata Citizen Plaza. Director Tomino is the creator of "Mobile Suit Gundam," the robot animation series which has become a symbol of Japan. He is celebrating his 60 years in the animation industry. The 82-year-old legend told the packed audience, "You can't just follow the path set down by the works you've done before. You must broaden your outlook, and be willing to put your life on the line, and go forward" he urged the next generation of creators.

The talk was a dialogue with mechanical designer Yutaka Izubuchi, focusing on an analysis of the work in the screening program "Mobile Suit Gundam: Char's Counterattack". He remarked that "This is work

On the second day of the 2nd Niigata International Animation Festival, Director Yoshiyuki Tomino gave a reconstructs Char, but he is a psychopath. He is a psychopath, but everyone is fooled because he looks cool antagonist. This work depicts raw human beings" Izubuchi went on to say, and that "the rawness of the women in particular is wonderful." This was his own personal interpretation, Izubuchi clarified, as Tomino nodded in agreement.

> Director Tomino also mentioned Hayao Miyazaki winning an Academy Award for "The Boy and the Heron" won in the U.S. "This has been a year of extraordinary works recognized by the American film industry. How to carry on this tradition is your job," he said, looking ahead to the future of Japanese

### 人に寄り添い、思いやる大切さを伝えたい「深海からの奇妙な魚」マルセロ・マラオン監督インタビュー

"Caring for people is important; that's what I want to tell them.

"Bizarre Fish from the Abyssal Zone" Interview with Director Marcelo Marão.

初の長編作品だ。 がし、14本の短編を制作がのアニメーションに 味を持続させるためでに作した。テイストを変わって順番に、即興性も や状況にいる人同士が族″として描いている 持ちながらもお互いをターの三者は、それぞ されたのは驚いた」 ベルの『ジャーニー 、幼い子どもから大人よって文化や雰囲気が のでターゲット設定は ストが違うのはなぜか 割を果たす女性の! ったできごとを反 りを持つことの ト、子ども、老人を登 人に伝えたいことは た時の反応は ており、エピソ とにさ共 る



「シンプルな物語にすることを心がけた」と話す "I really tried to make it a simple story," says director Marcelo Marão

深海からの奇妙な魚

Bizarre Fish from the Abyssal Zone

ブラジル/Brazil/2023 監督:マルセロ・マラオン Director: Marcelo Marão



modeled on my own grandfather.

変わった超能力を持つ女性、強迫性障害のカメ、雨漏りする雲が、深海への 不思議な旅に出る。

A woman with weird superpowers, a turtle with obsessive-compulsive disorder and a cloud with rain incontinence on an unusual journey to the depths of the ocean.

17日 10:00~11:15 新潟市民プラザ | 19日 14:05~15:20 だいしほくえつホール 17th 10:00~11:15 Niigata Citizen Plaza | 19th 14:05~15:20 DAISHI HOKUETSU HALL Director Marcelo Marão has spent almost 10 years since 2013 working with two creators to complete "Bizarre Fish from the Abyssal Zone" The film is the first feature-length work by Marão who has participated in more than 300 animations for various media

-How did you come up with the idea for the film? Based on Joseph Campbell's "The Hero's Journey" the initial concept was to have young adults, children, and old people. This concept changed into became a young woman with magical powers, a turtle, and a cloud. All three are projections of myself at different ages, and the episodes reflect events that have happened to me in the

past. The woman's grandfather, who plays an important role, is also

-This story is made up of multiple episodes, but why is the color and

The work was done in sequence, following the progression of the story, with an emphasis on improvisation. I changed the taste in order to keep the audience's interest. It was like making a series of short films and combining them into one.

What was the reaction when the film was released in Brazil? We didn't set a target audience because it was not a commercial film, but we were surprised to see that the film was well received by a wide range of audiences, from young children to adults, throughout Brazil, where the culture and atmosphere differ from region to region.

What do you want to convey to the viewers of this film? The three main characters are portrayed as a "modern family" who care for each other despite their completely different backgrounds. People have all kinds of values and situations, and I would be happy if viewers realise the importance of caring for each other.

本日上映される作品の 中から3本を紹介する。

We are proud to present three of the films that will be screened today

来見据え一過去の

長編コンペ



マーズ・エクスプレス Mars Express

フランス/France/2023 監督:ジェレミー・ペラン Director: Jérémie Périn

12:30〜13:55 新潟市民プラザ 12:30〜13:55 Niigata Citizen Plaza 次回20日 10:00~11:25 新潟市民プラザ Next 20th 10:00~11:25 Niigata Citizen Plaza

舞台は近未来。私立探偵アライン・ルビーとアンド ロイドのパートナーは、火星で、この惑星の首都の 地下深くに潜入する。そこで彼らが見たものは…

The stage is in the near future. Private detective Eileen Ruby and android partners infiltrate deep underground in the planet's capital on Mars. What they found there was...

### レトロスペクティブ



かぐや姫の物語

The Tale of The Princess Kaguya

日本/Japan/2013 監督:高畑勲 Director: Isao Takahata

13:00~16:50 シネ・ウインド(上映前にトークあり) 次回20日 12:05~14:25 シネ・ウインド Next 20th 12:05~14:25 Cine Wind

日本最古の物語文学「竹取物語」に隠された人 間・かぐや姫の真実の物語。姫の犯した罪と罰。 製作期間8年、製作費50億円の娯楽超大作。ジブ リヒロイン史上、最高の"絶世の美女"が誕生。

The story of Princess Kaguya Interstory of Princess Kaguya, a human hidden in Japan's oldest legend "taketori monogatori." This story of crime and punishment took eight years and a production budget of 5 billion yen to make, and has given us the most Ghibli beautiful heroine in the history of the studio.

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イベント上映



これからのドワーフ 20周年+a

20th Anniversary of dwarf studios and the Future 日本/Japan

> 16:10~17:55 日報ホール 16:10~17:55 Nippo Hall

「どーも」「こまねこ」で始まり、数々のコマ揚り作品 とキャラクターが世界で評価され、昨年20周年を 迎えたスタジオ「ドワーフ」の特別上映と小川育監 督、松本紀子氏(プロデューサー)によるトーク。

A special screening and talk by director Iku Ogawa and Noriko Matsumoto (producer) about Dwarf Studio, which started with "Domo" and "Komaneko" and has received worldwide acclaim for its many stop-motion films and characters, and celebrated its 20th anniversary last year.

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■特別協力:新潟市、新潟県、株式会社新潟日報社、新潟県商工会議所連合会、燕商工会議所、NTT東日本新潟支店 ■後援:経済産業省、文化庁、新潟県、新潟県教育委員会、公益財団法人 新潟県観光協会、新発田市、外国映画輸入配給協会、新潟県商工会連合会、NHK新潟放送局、BSN新潟放送、NST新潟総合テレビ、TeNYテレビ新潟、UX新潟テレビ21、FM新潟77.5 ■特別協賛:NSGグループ、ナミックス株式会社、新潟綜合警備保障株式会社、ポリゴン・ピクチュアズ

コンペ作品星取表 Star Chart of Competition Entries	前東京国際映画祭ディレクター 矢田部吉彦 Former director of the Tokyo International Film Festival Yoshi Yatabe	映画・アニメーション批評家 五味洋子 film and animation critic Yoko GOMI	ジャーナリスト Press Matt SCHLEY	ジャーナリスト Press Anke LEWEKE
クラユカバ KURAYUKABA	***	***	***	****
コメント Comment	独自の世界観、暗がりの誘惑、メカ造形の素敵さが際立つ。記憶と対峙するドラマもいい。 A singular world-view, in which the lure of darkness and the exquisite modelling really stand out; a drama that will stick in the memory.	和風奇譚の魅力はあるが世界観や意匠の 更なる徹底がほしい。切紙風表現は面白い。 The Japanese mystique is attractive, but I want a more thorough world view and design. The paper-cut expression is interesting.	独特のディテールが魅了的。登場人物とセリフも面白い。ペースがかなり速いシーンもあるが、雰囲気に貢献している。 A unique world packed with detail and some nice dialogue. Fast pace adds to the charm.	落ちぶれた探偵が主人公の荒唐無稽なアニメーションで、見たこともないような裏社会を旅する。 A wild animation centred around a washed-up detective, a trip into an underworld as you've never seen it before.
オン・ザ・ブリッジ On the Bridge	***	****	***	***
コメント Comment	死生観を圧巻の映像美で語り、ドキュメンタ リー・アニメーションの可能性を広げている。 This visually excellent view of life and death expands the possibilities of documentary animation.	ロトスコープと思われる人物を美的に昇華、動く絵画の趣。しみじみと人生の滋味。 A zest for life in a moving picture that aesthetically sublimates the person who appears as a rotoscope.	人生の終わりが近い人の想いをアニメーションで描写することが新しい。ただ「長編」より「短編」という感じ。 Using animation to tell these people's tales is interesting, but feels more like a short film.	過去、現在、未来が互いに溶け合い、独創的な映像表現が登場人物たちの未知への旅に寄り添う。 Past, present and future flow into one another, original visual tableaux accompany the characters on their journey into the unknown.
ケンスケの王国 Kensuke's Kingdom	***	****	***	***
コメント Comment	自然との共存を学ぶ英国少年の成長物語に 日本の悲劇が挿入される展開がユニーク。 A unique coming-of-age story in which a Japanese tragedy intrudes on an English schoolboy learning to live with nature.	派手さはないがオーソドックスで誠実な映画。 長崎の回想に涙。硬質な背景も佳。 Not flashy, but an orthodox and sincere movie. The recollection of Nagasaki brought tears to my eyes. The cruelty of the world is brilliantly depicted.	ストーリーに特にオリジナリティはないが、 よくできている。僕もチンパンジーのトモダチ が欲しい。 Nothing original, but well told. Love that "tomodachi" chimpanzee.	この映画は、色と形、エキサイティングなストーリー、意外な展開、そして真の成長過程を楽しむことができる。 The film revels in colours and shapes, an exciting story, surprising twists and a real learning process.



アニメや作品への思いを語るグスマン監督 Director Guzman discusses his thoughts on animation and his work

him about the message behind the work and his aims.

think this is a great opportunity for me

-What are your feelings on being nominated for the Competition section?

-There is no conversation in this story. What is the intention?

### パラダイスは人それぞれ 自分自身で見つけょう

「アザー・シェイプ」ディエゴ・フェリペ・グスマン監督インタビュー

"Paradise is something we each have to find for ourselves."

Interview with Diego Felipe Guzmán, Director of "The Other Shape."

すべてが四角い世界の不便さや、

Diego Felipe Guzman, a graduate of the Department of Animation at the National University of Colombia, is the director of the feature-length animation "The Other Shape". He is based in Colombia, where there is a growing animation industry, and works in collaboration with industry professionals in Brazil. This work asks the question, "What is paradise? We asked

をみんなで共有しよう」

there were no conversations. So I thought that the absence of conversation would allow me to express more effectively and visually the inconvenience of a world where everything is square, and the isolation of the characters.

-What do you think is the real paradise?

In the film, the world given to us from the outside is considered a paradise, but we live in a world with different politics, different religions, different societies, different families. I don't think there is one paradise, but rather that we have to search for it and find it ourselves.

-What do you want viewers to feel when they see your film?

The film ends with the protagonist finding his own paradise. That is the theme of the film and my message to the viewer.

-Finally, do you have a message for the people of Niigata and Japanese anime fans? Let's appreciate our different shapes!

アザー・シェイプ The Other Shape

コロンビア/Colombia/2023 監督:ディエゴ・フェリペ・グスマン Director: Diego Felipe Guzmán



疑う奴はスクエアパラダイスに入るな! 近未来、人類は月面に楽園を築いた。 この場所に入るには、文字通り頭が四角でなければならない。正方形になるか、 それとも自分の中にある真の形を解き放つかというジレンマに直面する…。

Anyone who doubts it should not enter the square paradise! In the near future, mankind has built a paradise on the moon. To enter this place, one must literally have a square head. You face the dilemma of becoming square or unleashing the true form within you...

# にいがた映画祭めし

I am very happy to have been nominated out of so many entries from all over the world. I

- "Paradise in a world where everything is square". Where does this idea come from?

Conversation is useful, but I thought it would be more effective and visually powerful if

From everyday life. There are many square things around us, such as TVs, windows, desks, etc. I thought, "What about a world where everything is square?

### $\operatorname{AFF}$ Yummy (Recommended Food and shop)



### 「中華の鉄人」直伝の味を新潟で

#### 四川飯店 Chinese restaurant Shisen Hanten

えびのチリソース煮(小盆・1,530円) Shrimp in chili sauce (small tray, 1,530 yen)

While preserving the taste of Chen Jianmin, the father of Sichuan cuisine, the restaurant also incorporates new flavors from his son, the Chinese iron chef Chen Jian-ichi. The popular Chen Bean Curd with Bean Curd in Chili Sauce is a spicy and stimulating dish made with carefully selected spices. You can enjoy authentic Chinese dishes such as the classic shrimp in chili sauce. The Chen Bean Curd Set with rice and soup is 1,250 yen. Lunch is 1,300 yen. Catering boxed lunches start at 2,160 yen. The restaurant can be enjoyed by a wide range of customers. Enjoy authentic Chinese food with friends, business partners, lovers, family, or even individually

新潟市中央区万代3-1-1 新潟日報メディアシップ2階 電話 025-240-0050 営業時間 11:00~14:30、17:00~20:30/火曜定休

Tel: 025-240-0050 Hours: 11:00~14:30, 17:00~20:30 / Closed on Tuesday

※価格は消費税10%込み Price includes 10% consumption tax

#### プロが腕をふるう和食の味を気軽に

prepared by professionals in a casual atmosphere!

米樂新潟 Komeraku Niigata



野菜のせ米樂の和牛カリー(1,400円) wagyu curry with vegetables (1,400 yen)

Enjoy Japanese cuisine prepared by the chef working for "Echigo Kappo Kohan" in Niigata City in a casual atmosphere. The rice is delicious Koshihikari produced in Aga town, formerly Kamikawa village. The daily bento lunch box, which comes with freshly cooked rice and includes delicious grilled fish and egg rolls, starts at 800 yen. The popular wagyu beef curry starts at 1,200 yen. Coffee with tea sweets starts at 600 yen. Pudding starts at 400 yen. Take-out is available. 32 seats at tables. Hors d'oeuvres and boxed lunches are also available according to your budget. Prices do not include tax.

新潟市中央区万代3-1-1 新潟日報メディアシップ2階 電話 080-5303-8008 営業時間 11:30~18:30/不定休

Niigata Nippo Media Ship 2nd floor 3-1-1 Bandai, Chuo-ku, Niigata City Tel: 080-5303-8008 Hours: 11:30-18:30/Non-scheduled holiday