



TRANSCENDING FANTASY



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Video Screening curated by Rosa Wiesauer

VBKÖ - Verein bildender Künstlerinnen Österreichs

(Austrian Association of Women Artists)

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ANYTIME
Salon Animation (AT)

Anytime
Anime, Research & Feelings
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Salon Animation is an associations of animation film lovers*.
Its new format ANYTIME is a series of screening events and accompanying zines
which are dealing with Japanese animation film culture - Anime:

Random research, historical backgrounds, (society) critical and (queer) feminist
perspectives, technical discussions, analytical considerations AND feelings are il-
luminated by semi-professional anime experts*, manga fans*, artists*, designers*,
hobby- & sometimes even real media experts*.

Founding members* and ANYTIME contributors* are Laura Egger-Karlegger, Ger-
hard Jordan, Fabian Leitgeb, Christoph Noller, Sarah Podbelsek, Paolo Svaluto More-
olo and Vinz Schwarzbauer

INSTAGRAM: [@anytime.salonanimation](#)

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MULTIPLE SPIRITS マルスピ

founded by Mika Maruyama and Mai Endo in 2018 (JP)



Multiple Spirits is a bilingual queer art zine from/within Japan. It was founded by Mika Maruyama and Mai Endo in April 2018. The name "Multiple Spirits" has no clear definition, but implies the different ways of thinking from any single normativity.

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TRANSCENDING FANTASY

an introduction by Rosa Wiesauer

Transcending Fantasy explores subversive, artistic and joyful approaches to dealing with gender and identity construction in Japanese (pop) culture through video art. Queer identities are to be seen in a lot of Japanese pop-cultural contexts like anime and manga, music, tv-shows and movies. Viewers are exposed to queer identities on screen, stage or in comics like Sailor Moon, Revolutionary Girl Utena and The Roses of Versailles. Although celebrated in the media, LGBTQIA* identities are rarely to be seen in everyday life. They face discrimination in their workplace, are excluded and avoided by their families or friend circles. Through artistic ways, the featured works by artists Mai Endo, Yuriko Sasaoka, Memz Chipperfield, Fuyuhiko Takata and myself, Rosa Wiesauer, challenge the given circumstances by producing utopian imagery and representations.

As a kid of the 90s I grew up watching anime and reading manga. Through anime, I was first exposed to queer identities in media – especially through Sailor Moon. There were gay and lesbian characters, trans*identities and cross-dressing. Now, working as an artist, I ask myself: how could I transcend these images and narrations that once were so dear to me and transform my fantasy to reality? I think that the power lies in pop culture, especially when it comes to bringing my observations on queerness and pop culture to academia, particularly to a highly exclusive institution like the art academy where the fight about which knowledge, aesthetics, codes and language are considered legitimate remains a constant struggle.

Transcending Fantasy tries to offer strategies on how to translate these visions into the real world.

The image of mermaid in this age was one of the representations of Others, including female, non-white, non-Christian and natural threat, to Europe as the centre. They represented outsiders as grotesque monsters which people should avoid. In the 19th century, Andersen added a new meaning to the image of the mermaid as a monster by creating the story of the tragic love that an ugly monster from the bottom of the sea wants to be a human being on the land. Later, the story of the Little Mermaid spread as a more fashionable image in the movie produced by The Walt Disney Company in the 20th century. The mermaid transformed all too soon from monsters into an image of a princess as the admiration of girls. Arielle has tremendous popularity in Japan. Girls of today in the Far East, who also might have been represented as a horrible monster because they are Others in medieval Europe, admire mermaids/monsters through the dazzling image of Arielle. It seems that emotions of admiration are complicatedly reflected each other around the image of the Little Mermaid concerning "the centre" and "others". In this way, my video Cambrian Explosion tries to reveal the origin of the mermaid as the monster hidden in the shining image of the princess. That's why the tail fin should be torn apart, and then she is reborn as a two-forked mermaid as a monster again.



video still © Yuriko Sasaoka



video still © Fuyuhiko Takata

I wanna see, wanna see 'em dancing
人間の住む国で見たいな 素敵なダンス

CAMBRIAN EXPLOSION

Fuyuhiko Takata (JP)

Video/Blu-Ray, 2016
(2:35 min)



In Cambrian Explosion, I play an ugly Little Mermaid. While singing a song of her longing to become human and walk with two legs like in Disney's movie "Little Mermaid", she tries to make feet by cutting her tail in half with a knife. Bright red blood made up of red beads overflows the tail, and the screen is filled with the sparkling splatter. This painfully romantic scene was produced in my apartment.

In the present, speaking of "mermaid", people tend to recall the story of the beautiful princess in the Little Mermaid. However, if you think of it carefully, the origins of mermaids are frightening monsters. For example, you could see many mermaids among other monsters drawn in medieval Europe and The Age of Discovery, and most of them have a bifurcated tail fin. At that time, people were afraid of them as sinister creatures that drag sailors to the bottom of the sea.



CREDITS

music, lyrics and singing: Mai Endo
voice: Goro Murayama
camera operator, editor: Takashi Fujikawa, Hibiki Miyazawa
Choreography: Aokid
hair styling: Kayo Yamamoto(dolls)
clothing: RYOTA MURAKAMI
production coordinators: Mayuko Arakawa, Toshifumi Matsumiya(Festival/Tokyo)
special thanks Minako Iwai, Asuka Noguchi, Aoi Hashimoto, Saki Yokomi, Shiwashiwa, Yuu Yamamoto

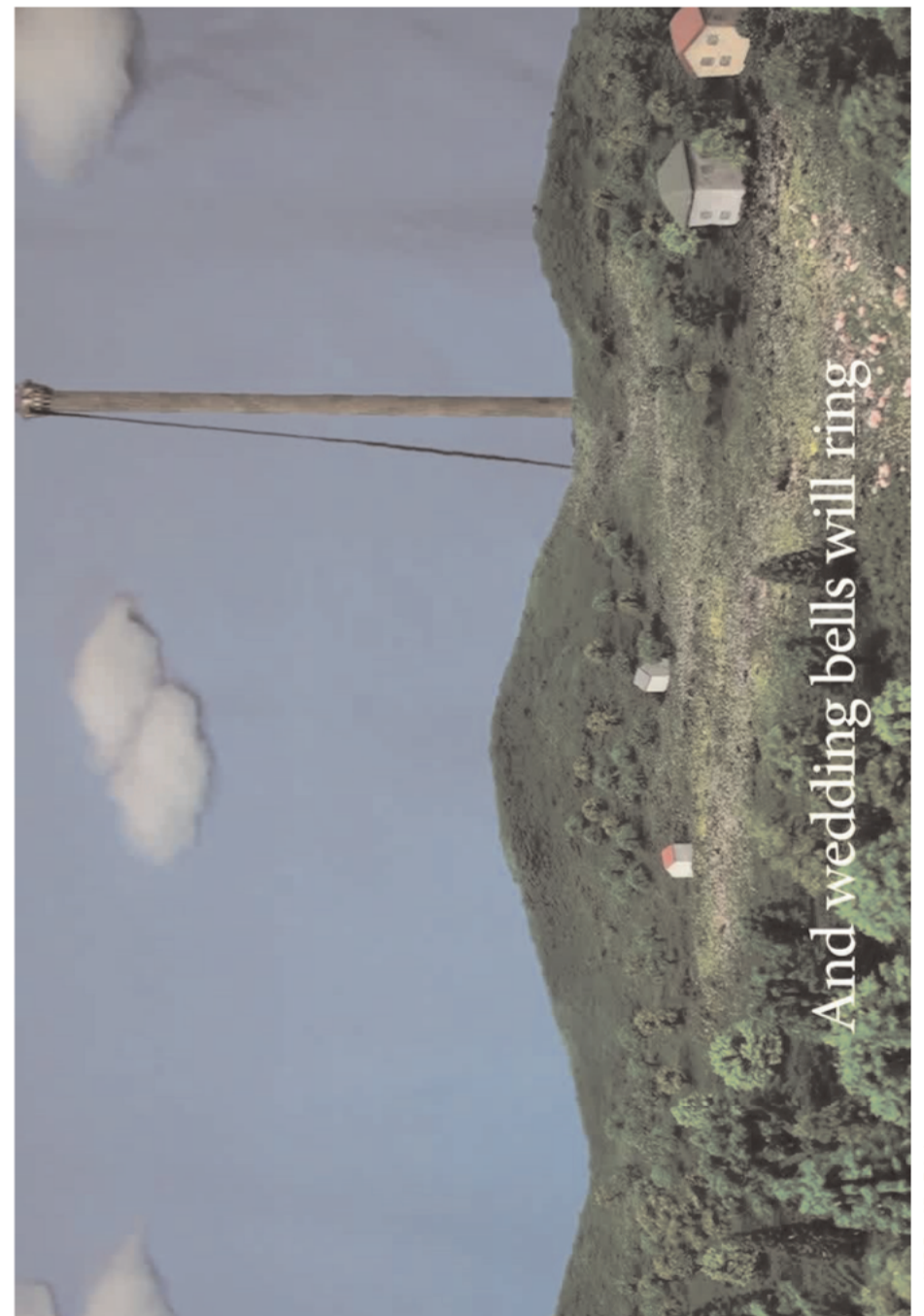
ATEM

Yuriko Sasaoka (JP)

Video, 2015
(4:07 min)

With her unique approach to making "videos based on painting", Yuriko Sasaoka explores the interface between painting and video by creating works that suggest "noise produced by editing" similar to brushstrokes in painting. Her technique, which combines filmed bodily elements such as faces and hands with low-tech videos of puppet shows operated by stage assistants dressed in black with a thread, are reminiscent of SFX. These noises, that high-tech computer graphics do not have, invite the viewer to experience complex structures and stories in a unique world that is paradoxically nostalgic yet never seen before.

The video installation Atem was inspired by the artist's own fear and conflict of getting old. In the video, puppet babies immersed in a pool grow up when they are pulled up from the water singing "I do not want to get old yet." This singing is also a strong refusal to the modern society where people have to fit into the existing genders, stereotypes and rules.



DREAM CATCHER
Fuyuhiko Takata (JP)

Video/Blu-Ray, 2018
(4:30 min)



video stills © Fuyuhiko Takata

Based on the fairy tale of Rapunzel, this video work consists of a performance scene and a miniature set. The artist Mai Endo plays Rapunzel. Rapunzel eagerly awaits her prince from her tower top singing "Someday My Prince Will Come". Her hair is extremely long and can reach far away outside of the tower. She starts to spin and rewind her locks in order to catch her unseen prince. As the spinning movement proceeds, Rapunzel becomes highly emotional. Eventually she loses sight of her initial aspiration and transforms into a mere yarn-ball-like, cocoon-like black mass. Meanwhile, the world outside of the tower is ruined by Rapunzel's rampaging hair. The chaos created is as if some apocalyptic natural disaster has taken place.



video stills © Emma Chipperfield

QUAIL RAP(♀)
Mai Endo (JP)

Music Video, 2017
(04:56 min)

I have a quail. It isn't easy to keep a quail in a flat because she poops everywhere. She doesn't have any idea about toilets, so I must wipe everything up afterwards. She got caught between the furniture, so I can't take my eyes off her. When she relaxes lying on a cushion, I almost sat on her, because I didn't notice she was there. I must take care of her all the time otherwise she will die. The quail is said to be the only animal successfully domesticated in Japan. Because of poultry farming, the number of eggs laid by a quail has increased massively, and their original instinct to hatch eggs disappeared. Without human help, breeding of quails is therefore impossible. I wonder if there would be a place where the quails could be what they used to be when we release the quails from human custody. But for instance, if I threw my quail out of the house and left her alone, she would prob-

ably get caught by cats at once. I'm worrying that my quail, which is even not wild, cannot survive on her own. Nonetheless, quails may not have a choice like as they are. Quails do not have words to deny the environment and institution where they live. Quails lack the means to reject the system. In the case of my quail, she was ordered to be eaten by me and sent to my home inside a cardboard box. But I changed my mind, and therefore she escaped the fate of being cooked. Whether she accepts or rejects her current environment, she lives from day to day without the thought for the future. I would be happy to be like the quail which accepts its fate so calmly. So, I have used such a quail as a motif and made a music video called Quail Rap. This music video is uploaded to YouTube, and anyone can see it. It also functioned as publicity for the performance "I am not a feminist!"



video stills © Mai Endo

LYRICS

あったか わが家で 待ってる 母さん
Mother waiting at my warm home
「原始 女性は太陽であった」
"In the beginning, woman was truly the sun."
今は 代用 あしたは 水曜 ここ トーキョーで
出会った
Now, we are substitutions, tomorrow is
wednesday, I met here Tokyo

聞かせないで ナラティブ
Narrative, I don't wanna hear anymore
すぎまを うめて オルタナティブ
Alternative, fill in the crack
イージーで いいじゃん
relaxing and comforting
お陽さまが ポカポカ 再演
Replay. It's warm in the sun
ペランダで のびのび 菜園
Replace. Let's take it easy
あーでもない こーでもない ぎりがない
If you start thinking, there is no eanding.
繁殖力 とまらない
Can't stop reproduction

いつか 植物になるの
Someday, I want to be a plant
ナガミヒナゲシは 私みたい
Papaver dubium is just like me

危険外来種は、見つけたら直ちに駆除を!
Exterminate dangerous alien species immediately when you find!

ひび割れたiphoneに 映る
An icon which is not a selfie
セルフイーじゃない アイコン
On cracked iphone
舞い込んだメッセージ 既読するー/スルー
An incoming message Read/Ignore
月に一度の PMS
PMS, once a month
泣きたくなるような 月光(ムーンライト)
Moonlight makes me feel like crying
今すぐ 吐きたいよ
Feel like throwing up at any minute
コロコロ変わる 体調と 機嫌
Change my mind all the time
シコウカイロは 消灯寸前
My thoughts are about to turn off.
免疫系が 過剰反応
Overactive autoimmunity

自己破壊が じぶんでは とめられない
Can't stop self-destruction

元気わけてよ Amp and man フレンドが欲しい
Share your energy, Anpanman. I want
friends

パンを わけあって 食べよう
We are companion
フランスパンは 私みたい
France pan (bucket) is just like me.

うん PC的に 正しいね
Sounds like political correctness
女性が 意欲と 能力に 応じて 多様な 生き方が
できる 社会
Women can choose a lifestyle from various
options according to their willingness and
abilities
WE SHOULD ALL BE FEMINISTSは 7,9000
円
Fuck you
買えねえよ! スローガンを 着るのは 高くつく
I can't buy such a thing! It is expensive to
wear a slogan
メルカリで 探そう お気に入りの 服
Trying to find my favorite in Merukari.

無意味な デモ行進
An empty demonstration march
更新されない 世界
World never be uploaded
まちにただよう 香辛料のかおり
Flavor of spice float in the city
ふえるふえる インドカレーの店
Indian curry shop proliferates
でも 店員さん ネパール人 いいじゃん
Waiters is Nepali, no problem
美味しければ どっちでも いいじゃん ネーション
Don't care about nation.
イルミネーション キラキラ刺さる 視線
Illumination avoid someone's eyes
料理は 苦手 期待しないで
Don't expect. I'm not good at cooking.
浮き輪ぶかぶか流されていたい
I want to leave my body

オーシャン
On the ocean
誰も 見つけられない
People never find anything
野生のうずら 見つけられない
People never find wild quails
うんち したいときにする let it be
I poop when I want to. Let it be

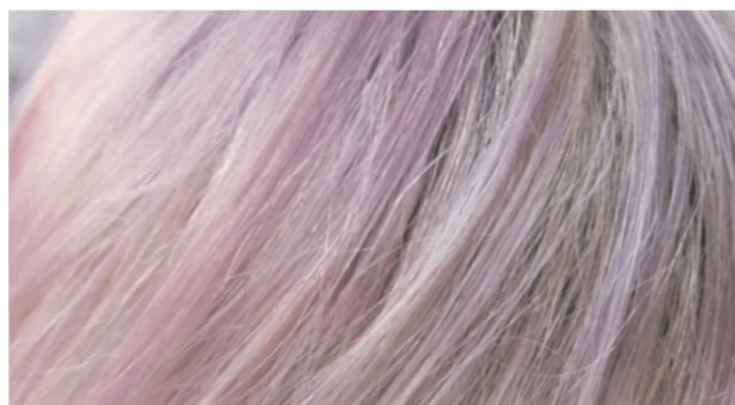
COSMIC CHOICE

Emma Chipperfield (UK)

Video, 2014
(2:30 min)

Cosmic Choice is a film produced for Emma Chipperfield's Final Major Project at UAL BA Fine Art Sculpture. Based on imagery from magical girl anime and heavily inspired by the Sailor Moon Live Action adaptation, Cosmic Choice is an opening credit sequence to a faux series about a powerful magical girl based on the artist.

The concept was inspired by an assault experience and PTSD following the incident. During the assault, Emma had an out of body experience feeling powerless and genuinely afraid for her life when faced with an intoxicated brute at a night club in East London. Emma imagined this character as a magical girl that women in danger can transform into powerful feminine heroines that can face any threat. The film depicts the phrase 'Stop victim blaming', and depicts both versions of the character, in her true form and her magical form.



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Venus - Sailor Moon AMV Dance (Lady Gaga)
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Sailor Moon Transformations [HQ]
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CV

Born in Japan, Mika Maruyama is a curator, writer, and researcher based in Vienna. She holds a master's degree in philosophy from Yokohama National University in Japan, and she is currently a doctoral student at the Academy of Fine Arts Vienna. Since 2018, she is a co-editor of Multiple Spirits, the Japanese queer art zine with Mai Endo. Her articles have appeared on art magazines and artist books, including Camera Austria International, BijutsuTecho and artscape. Her recent curated exhibitions include "Protocol of Together" (Medo, Vienna, 2019), "Behind the Terrain" (Indonesia, 2016/Hanoi, 2017/Tokyo, 2018) and "Body Electric" (Yuka Tsuruno Gallery, Tokyo, 2017)

MAGICAL GIRL EPISODE 1 Rosa Wiesauer (AT)

Video Collage, 2017
(3:56 min)

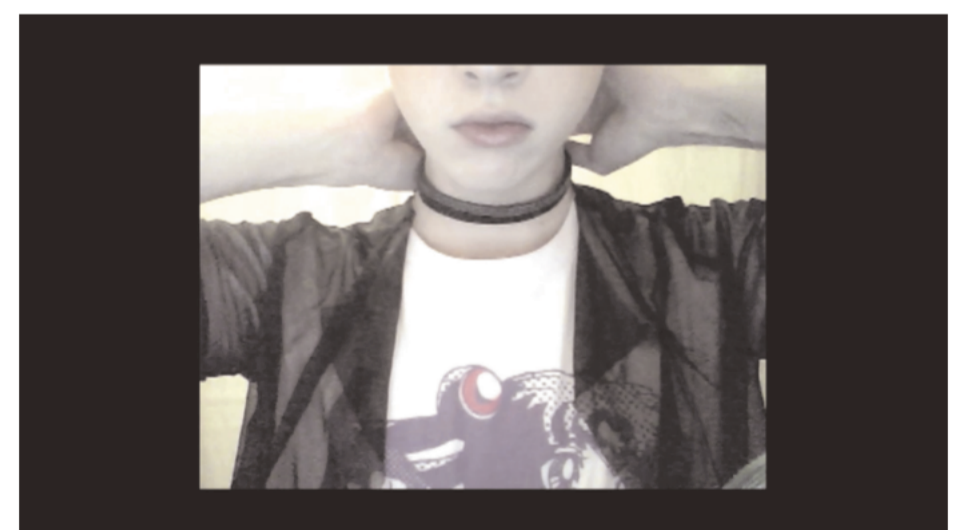
Magical Girl – a young girl transforms into a super heroine through a magical device and saves the world with help of love and friendship. Magical girls are empowered through their own femininity. This video essay is the result of my dealing with Japanese pop-culture and the gender roles featured therein. I worked with found footage of and dealing with the Japanese anime Sailor Moon, webcam videos from my own archive, gifs, close ups of surfaces and objects that seemed magical to me. The visuals are accompanied by a voice over in which I speak about my own experiences as a magical girl. When did I learn of my magic powers? What are magical girls and what role do they have in society? I use terms like magic as metaphors for my own trans*identity. Through the different layers I try to speak to a broader audience that is not necessarily exposed to topics of gender identity, femininity and queer feminism.

The video essay was shown in Vienna in March 2018 along with other short films by students of the Academy of Fine Arts Vienna at Frauen Film Tage festival.

Excerpt of the voice over:

“Magical girls fight for love and justice. They fight the evil that is trying to take over the world. Not many people know that a lot of magical girls have fought throughout history. ...”

“Now I practice my magic openly. People can sense it from far away. It scares some of them. Some are also quite rude and keep asking me questions about my powers. Some of the people are threatening me and calling me things like „stupid witch bitch, burn at the stake!“, those moments can be really traumatizing. Rhabdophobia is the fear of magic, or the fear of being beaten with rods. ...”



call for social changes since the girls' manga was a closed and fantasized world, and the representation of the transcendence of genders was driven by 'female' desire suppressed by Japanese patriarchal society as a possibility to assimilate and to see the world that only men could step into and experience.

Meanwhile, homosexuality in the culture marketed at females worked as a tool for the postponement and suspension of pure love inside a dream-like fiction, which would end if it was within a heterosexual marriage system. Later, when Sailor Moon appeared on TV and had a significant impact, these historical, gendered narratives were incorporated in details such as the foundation for introducing diverse genders and sexualities within the story.

In contrast to these transcending representations, the boys' culture under Maternal Dystopia tended to present a gendered and (sometimes

hiddenly) sexualized female character that boys could realize and conduct their male sexuality. The mainstream culture more or less has incorporated with this binary gender from the culture marketed at males because the society has remained unchanged with patriarchal structure. As a result, the narratives and representations of manga and anime could promote neither as emancipation nor as liberation from the patriarchal society in Japan; rather, it tells us only how to deal and coexist with it as an auxiliary of the capitalist society. Therefore certain demands for gender emancipation have been granted by the society concerned with capitalist growth, but undesired changes for any kind of gender and sexual liberation are still blocked.

Is it a too pessimistic way to understand Japanese post-war culture? If I could find a way out of it, it would be transcultural and transnational practices within the globalization of the visual culture and its profound effects on various practices.

BEFORE IT GOES TOO FAR an essay by Mika Maruyama

Popular culture, especially manga and anime, used to be regarded as vulgar and probably still seen as such in most western societies. They are always marked as childish activities to be abandoned during the transition into adulthood or only for a Japanese geek. But, generally speaking, manga and anime have taken the lead in contemporary Japanese culture and society as not only a populist and capitalist instrument but also as a mirror reflecting society and its structure aesthetically and critically, which are equally appreciated in art. In education, many Japanese art universities have already established manga classes, and the number of interdisciplinary researches about popular culture has increased during the past two decades in the academic and scientific field. While writing on art, literature, and philosophy, many intellectuals read and consume manga without hesitation. They are not nostalgic for their past youth, but find common ground to examine various cultural spectrums at once.

However, when people talk about art and Japanese popular culture, they often mention solely Otaku or Kawaii, which was also introduced into the globalized contemporary art as an extremely strange subculture in the '90s and the beginning of the 2000s, for instance, with Takashi Murakami and Yoshitomo Nara. The former famously promoted the notion of "superflat," which refers to flattened forms in Japanese graphic art, animation, manga, as well as the superficial emptiness of consumerism and sexual fetishism, especially the Otaku context. The latter became popular with his paintings of Kawaii figures with large eyes and playful graffiti in a childish manner. This admiration for neoteny and immature subjectivity has been characterized as post-war Japanese culture on the whole and has been brought overseas both as postmodern culture in marketing and alien aesthetic in art at the same time. A Japanese sociologist, Tsunehiro Uno, defines post-war and postmodern Japanese culture, including literature, as "Maternal dystopia." Because of



video stills, © Rosa Wiesauer

the loss of a grand narrative around manhood after the defeat and the state of being subsidiary to the US, the subsequent emptiness promoted by capitalism was fulfilled only in fiction by way of the "possession" of women (as a fictionally sacrificed mother/daughter). The works, for instance, Haruki Murakami, Hayao Miyazaki, and Mamoru Oshii, took an important role as a place where people could project this dystopia as a reality when they could not assume fatherhood/manhood politically. In this sense, Japanese post-war culture and art concerning societies and politics unfolded as gendered narratives (mostly as failure from the male perspective); meanwhile, these narratives overlooked many females and androgynous features that have shown the complex subjectivity of gender and sexuality entangled with the social and political capability.

Japanese post-war culture has changed and developed historically and sociopolitically under the influence of American popular culture since World

War 2. At the same time, anime, manga, and Super Sentai (a series about a 'superhero team') on TV have developed with marketing genres; for instance, shonen manga is aimed at boys, and shojo manga is aimed at girls. Later, new types for youth and young adults emerged, targeting much broader and older generations. Moreover, peculiar marketing genres such as BL/Yaoi (male/male relationships and homoeroticism marketed at women) and GL/Yuri (lesbian relationships marketed at primarily males) have also developed during the second half of the 20th century.

In both marketing lines aiming at males or females, stories often unfold with transformation and transcendence as a prototype for the growth of characters. Especially, girls' manga developed in the late '60s and '70s already showed transgender figures and transvestism as well as homosexuality, which resonated with international movements at that time in a way. However, they didn't seem to

