

Anxious Bodies

Written, animated, and directed by **Yoriko Mizushiri**

Anxious Bodies by **Yoriko Mizushiri** is sticky, sensual, delicate, and uncomfortable yet known. The filmmaker attempts to alter the narrative of filmmaking by inviting the viewer to reflect on the sense of touch and not on a set storyline: "[...] it is useless to put clear meaning into the film. In this film, the viewers would abandon asking for meaning and leave themselves go with the image of touch and tactility, instead of discovering the meaning in my animation. What their bodies feel and discover is what I find the most important and significant."

Transcribing sensations and emotions from everyday life, Yoriko Mizushiri portrays the delicate physical memory of touch and sensitivity. She seeks to go beyond an established structure to concentrate on the line and outline. Mizushiri wishes them to express tenderness and clarity through a composition that would amalgamate feelings of reality and empathy and would produce an eerie sensation of anxiety. Although the movement consists of loops that underline that feeling in a soft and elegant way, an image is never repeated. They reference each other: in this construction, the slight changes are used as tools to archive the expression of the tactility in a very delicate way. Combining sensitivity and sensibility in the most delicate details, set in an imaginary yet very real context, she succeeds in inviting the viewer to enjoy the guilty pleasure of deformation.

Influenced by the artist Koichiro Tsujikawa, Mizushiri concentrates on movement. Like him, she proposes delicate and dynamic, almost hypnotising, images that transcribe a certain innocence. The use of motifs of known objects and abstract forms, such as triangles, she calls upon an almost childlike fascination for bodily functions and skin.

This animation transpires the desire to bend the limits of the body: how it bends, sticks and moves. The pale colours and minimalist lines have a captivating power on the viewer. They evoke the intimacy of touch and denote her intention of deforming time (adding to the eeriness).

short animation film/ 5min32sec / 2021

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First public presentation in January 2021 (Towada Art Center, Japan)

Yoriko Mizushiri

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Born in 1984, Yoriko Mizushiri is an independent filmmaker who graduated from the Joshibi University of Art and Design, where she directed some of her movies as Shiri-play (2005), Kappo (2006), Enyogu (2007), Lena Lena (2009) and Sushi (2011), she was inspired by manga artist Yasuji Tanioka and young painter Tomoko Kashiki.

She then embarked on her trilogy which focuses on the sense of touch : Futon (2012), Snow Hut (2013), and Veil (2014). With these movies, she was nominated and awarded in the most important animation festivals like Berlinale, Annecy and Zagreb.

Sensitive, fluid, physical, erotic, meditative, melancholic and feminine, Yoriko's films, installations, music videos and drawings offer new perspectives on distinct parts of the body, based on an infinitely skillful control of line and movement, a choice of light, «body colours» such as pink and purple and without unnecessary emotionality in the face and eyes.

Her animations offer haptic suggestions and immerse us in fragments of everyday life, tiny gestures and moments, into the abyss of the unconscious. The serene rhythm of Mizushiri's works leaves the door open for viewers to indulge themselves to an intimate way.

Galerie Miyu

Miyu is an independent animation production and distribution company, awarded in the most important festivals, founded in 2009 by Emmanuel-Alain Raynal and co-directed since 2015 by Emmanuel-Alain Raynal and Pierre Baussaron. In 2022, they co-founded Galerie Miyu and were joined by Delphine Duroy who took over the direction of the gallery.

The Miyu gallery, the first physical gallery dedicated to the arts and techniques of animation in the world, aims to be a bridge between animation and contemporary artists. The gallery's intent is both to offer a space to promote the plastic work of animation filmmakers, but also to inscribe animated techniques in the History of Contemporary Art at a time when more and more visual artists are seizing the possibilities offered by these techniques in their work.

Miyu thus becomes a global label to promote and showcase the talent of international animation filmmakers who have developed plastic and visual works around drawing, sculpture, painting, installation and video, using animation techniques. The gallery aims to reach everyone and will be a place of creation and meeting for contemporary artists who aspire to use animation techniques for their works via production and exhibition support.

The gallery also aims to reach everyone, as its purpose is to emerge as a place of creation and support for artists who aspire to use animation techniques for their works.

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Current exhibition : Vergine Keaton – *Transformations Silencieuses* (until December 3rd)

Next exhibition : Mathieu Dufois – *La trilogie des vestiges* (from December 15th to February 11th)