

What is New Media Art?

Makoto Shinkai is my favorite new media artist of all time. To me, there is currently nobody who can compete against him in his ability to captivate the hearts of many young artists, as well as anyone else who enjoys the beauty of animation. Many of you might know him as the director of *Your Name (Kimi no Na wa)* 2016, the highest-grossing anime film of all time worldwide, and more recently as the director of *Weathering With You (Tenki no Ko)* 2019. Since we are talking about new media artists, I want to reference Hayao Miyazaki as well, because he is regarded as one of the best animators/directors of all time. Makoto, however, has gone above and beyond when determining what can bring out the full potential in an anime film. He doesn't want to stay restricted to what Miyazaki has produced in the past because every Japanese animator to this day set their standards to be something of a Miyazaki production. I think this is what made Makoto, to me, one of the best new media artists there is in our time. He doesn't look at what has been done and how to copy, but instead, he tries to become more innovative, more creative, and most importantly, more unique to his own style. He abuses the power that technology gave us to create something that seems so magical and surreal to us. The main reason why I look up to him so much is that I want to be able to create something on the same level as him. I want to pursue animation as a career because of the potential of becoming what Makoto is. I want to be different and unique, and looking at Makoto, it inspired me to follow the same path he did. But just as Makoto didn't restrict himself to the standards of the best, I want to be able to do the same and do something that I can look back on and say, "Wow, I made that."



Standing at the top as a pioneer in VR animation, the second-best new media artist on the list belongs to Goro Fujita. He is in every respect a new media artist. In fact, he is probably one of the best representatives for a new media artist with the scarce amount of people pursuing animation in virtual reality. However, he is very underrated. I would not doubt if anyone didn't know who he is, because he hasn't made a very impactful appearance in the animation industry, unlike Makoto. I attended a presentation from Goro Fujita himself at San Jose State University last year in Fall of 2018, and oh man, what can I say. He is indeed one innovative creator. His vision stays clear and consistent. At the presentation, he strongly suggested that in the future, virtual reality will stand alone as the number one top entertainment and combining animation will, in fact, be the stepping stone that will carve the future of animation entertainment. Just like Beeple, another new media artist, Goro Fujita has created personal artworks daily to improve his skills and to keep his creativity and innovation from becoming stale. He joined Dreamworks in 2008 and has worked on major animation films such as *Madagascar*, *Megamind*, and *Boss Baby*,

but I would not consider that to be where his true talents lay at. He has been creating virtual reality animations since 2015, and from that point on his name has only been spreading. There are currently no virtual reality films, but if I can point out one person to look out for in the future, it will definitely be Fujita's. His passion and field of work inspire me to continue to grow as an artist. I consider myself a person that always takes in the inspiration given by many people more talented and successful than me instead of feeling down or unworthy. Fujita's works are not yet well known to the public, but if you want to know more about him, you can find his works on youtube, Deviantart, and Instagram. Virtual reality can be clunky, choppy, and ironically, hard to grasp, with virtual reality advancing further and further into the future with every passing day, it means that Fujita's creative skill and variety are endless. I haven't yet experienced the thrill of virtual reality, but I look forward to learning this platform and expanding my skillset and variety with VR. I admire the fact that Fujita doesn't care about fame or popularity, but instead, he's focusing on creating the future of animation and I want to be able to do the same. I want to look at the future and create something new.

[Daily Quillusions 2019](#)
[Quill: Beyond the Fence - 2D edit](#)

Third on the list, but very well respected, is Mari Okada. Honestly, I just love everything about how Okada became the person she is today and how she reached her goals despite having limited access to art or the media itself. Okada's background consists of many hurdles that you need to be able to overcome very early on in life to be able to take advantage of the popular social media and standards. Her childhood is full of cruel scenarios that you couldn't imagine happening in real life. I see my own life in her childhood, where she refused to go to school or received harsh treatments from parents. Art has played a very important role in my life, as it is

another world where I can escape to and create anything I want. Okada experienced a very traumatizing childhood and developed social anxiety from it, but with a lot of effort and a clear goal in mind, she was able to overcome the hurdle and become one of the tops in the anime industry. I see my own self in her art, whether it's enjoying anime or drawing or reflecting on a terrible childhood. Currently, my own art is lacking in skill,s variety, and creativity. But after learning about Okada's background and childhood, I feel like there isn't anything I can't overcome. In Japan, anime is created traditionally with every frame being hand-drawn over and over again. But anime is just an evolution of what was considered old media, pencil on paper. The use of technology has evolved anime into something can be shown in theatres and created through digital use. Some of her popular works are *Anohana* and *The Anthem of the Heart*.

