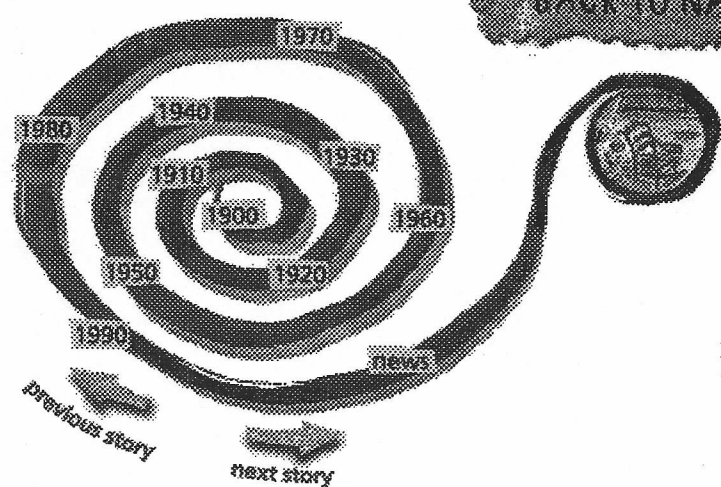


MAP HISTORY

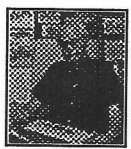
search

help

BACK TO NATURE



Frédéric
Back
 studied
 painting
 during the
 1940s with
 French artist
 Mathurin Meheut,
 who was devoted
 to documenting
 the vanishing
 lifestyle of
 traditional
 fishermen in
 Brittany.



Courtesy of Frédéric Back

This sense of
 social responsibility
 stayed with Back after
 he moved to Canada and
 began making animation
 for the government media,
 Société Radio-Canada.

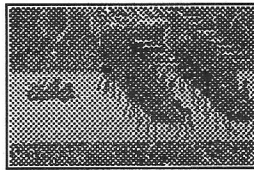
Producer Hubert
 Tison saw more
 potential in
Back than just
 the service
 animations for
 documentary and
 children's programs,
 so he assembled
 the technicians
 and equipment for
Back to produce
 longer, personal
 art animations.
Back's first films
 are by no means
 bad: two of them,
 the 1971 CONQUEST
OF FIRE and the
 1972 CREATION OF
BIRDS, illustrate
 Native American
 legends. The

1975 ILLUSION?
 raises serious
 social questions
 about urban
 development,
 while the 1978
NOTHING ALL
NOTHING,



NOTHING ALL NOTHING

in the form of a fable,
 mocks human greed and
 vanity. In between these,
 the lovely 1976 TARATATA
 follows the imaginative
 fantasies a boy makes
 up because he is too
 small to really see
 a parade.



TARATATA

But the wonderful
 1981 CRAC! brings
 all these issues
 to full bloom
 in a film that
 traces the last
 centuries of
 French Canadian
 life through the

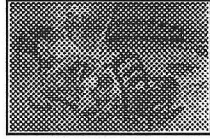
fortunes of a
 handmade rocking
 chair, which
 functions as a
 relaxation vehicle
 for working women,
 a toy for children's
 play, an object for
 rhythmic enjoyment
 for a people at
 a dance, a sleigh
 for an ice festival, etc.



CRAC!

When the chair is finally
 discarded as broken and

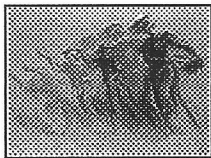
old-fashioned, it is rescued
from the garbage by a museum
guard, who not only restores
it and uses it for his own
comfort, but also allows
children to "ride" it,
as it has become an antique
form of entertainment for them.



CRAC!

Throughout the
film, key moments
are marked by the momentary
appearance of famous Canadian
paintings as a natural part of
the animation. This lends special
force to the culmination in a
museum (restored from a former
nuclear energy plant), where the
abstract modern paintings secretly
enact the merrymaking of the past, after
hours when all the humans are gone.

Back went on to create two other
grand films: THE MAN WHO PLANTED TREES
(following a Jean Giono story about a
shepherd who re-establishes a forest
by regularly planting seeds), and
THE MIGHTY RIVER which charts the
history, and ecological disaster,
of Canada's St. Lawrence River.



THE MAN WHO
PLANTED TREES



top

MAP HISTORY

BACK TO NATURE

search

help



FRÉDÉRIC BACK
(b. 1924)

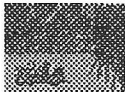
A native of Saarbrücken, West Germany, Frédéric Back studied art in Strasbourg, Paris and Rennes and had exhibitions of his early paintings in Paris. In 1948 he moved to Montreal and taught at the school of furniture design and the school of fine arts. Four years later he joined the graphic arts department of the Société Radio-Canada and, in his spare time, began painting on glass. In 1968, he went to work for the newly opened animation department of Radio-Canada, where he produced a number of outstanding, prize-winning films.

Dr. Bill's Picks: Distributor:



1971 - CONQUEST
OF FIRE (INON
OU LA
CONQUETE DE
FEU)

SRC



1976 - TARATATA

SRC



1978 - NOTHING
ALL NOTHING
(RIEN TOUT
RIEN)

DCL, SRC



1982 - CRAC!*

SRC



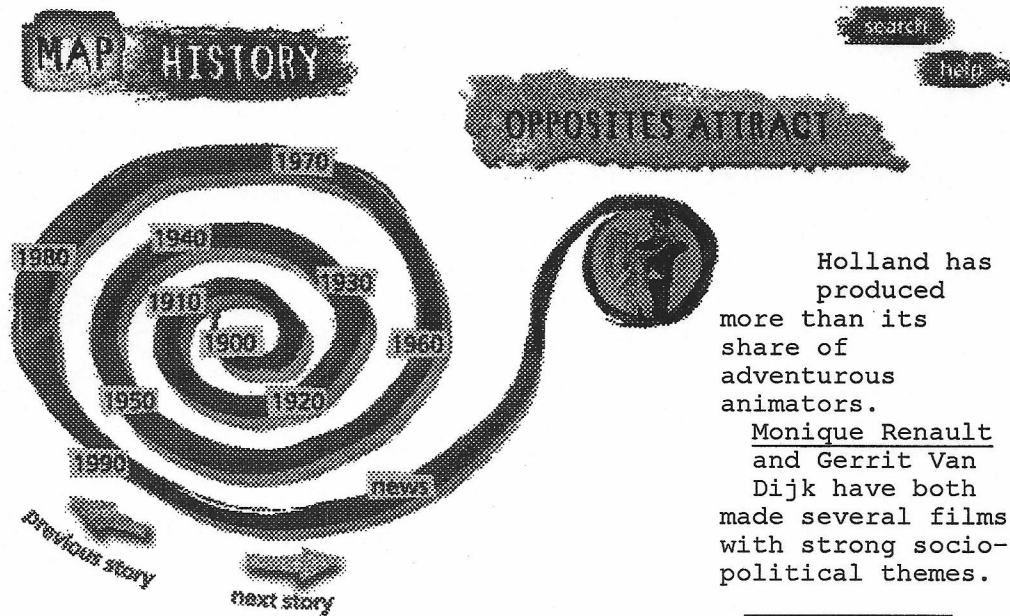
1987 - THE MAN
WHO PLANTED
TREES
(L'HOMME QUI
PLANTAIT DES
ARBRES)*

DCL, SRC



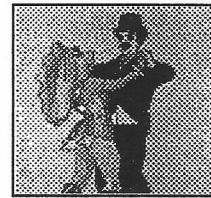
1993 - THE
MIGHTY RIVER
(LE FLEURE AUX
GRANDES EAUX)

SRC



Holland has produced more than its share of adventurous animators.

Monique Renault and Gerrit Van Dijk have both made several films with strong socio-political themes.

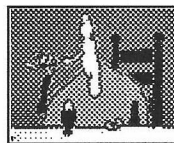


PAS À DEUX

They collaborated on the saucy PAS À DEUX, in which a couple dances provocatively and transforms into dozens of different men and women. With Renault drawing all the men and Van Dijk

drawing all the women, they created characters from Mona Lisa to Betty Boop and from Popeye to the Pope.

By contrast, the quiet painterly Bart Vegter has produced several serene abstract geometric films with the purity of Piet Mondrian.



THE KILLING OF AN EGG
by Paul Driessen

Paul Driessen, whose international

career includes working
on the Beatles feature
YELLOW SUBMARINE and
working at the National
Film Board of Canada,
made some of his best
films at home in the
Netherlands, including
the amusing 1983 SPOTTING
A COW. Rendered mostly
in black-and-white drawn
silhouettes and accompanied
by a complex spoken
narrative, the film
features black figures in
constant metamorphosis,
interacting with each other.
But in the end, the film pulls
back to show that the figures
were merely part of the black
spots on a grazing cow.



SPOTTING
A COW

The photographer Paul
de Nooijer has made more
than 40 films that play
around with the aesthetics
and processes of still
photography, using time-
lapse and single-frames
of posed situations or
events that normally would
be documented with
a still camera.
In TRANSFORMATION BY
HOLDING TIME,
closeup photographs
are taken of a nude
model, and each photo-
graph is pasted up on a
sheet of
glass between the
viewer and the model,
so that the model is
gradually obscured
by the photos of her.



TRANSFORMATION
BY HOLDING TIME

In the intricate AT
ONE VIEW, Paul de
Nooijer and his son

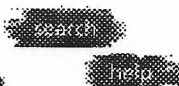
Menno de Nooijer hold up quick sequences of photos (sometimes of each other) which "animate" while Paul's voice on the soundtrack discusses the nature of photography and perception.



AT ONE VIEW








MONIQUE RENAULT
(b.1939)

Monique Renault is known for her films with strong feminist messages. Born in Rennes, France, she attended L'Ecole Nationale Superieure des Beaux Arts in Paris. In 1966 she obtained a grant to study animation in Prague. From 1973 to 1975 she worked with Peter Foldes on commercials, and she animated numerous industrial films for AAA Studios in Paris. In 1976 she went to work in Amsterdam and acquired Dutch nationality. In addition to making films, Renault has organized children's workshops in France and the Netherlands and has taught animation in England, France, Norway and the Netherlands.

Selected Films: Distributor:



1976 - A LA
VOTRE



1981 -
BORDERLINE



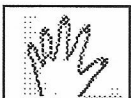
1987 - ALL MEN
ARE CREATED CH4
EQUAL



1988 - PAS À
DEUX - with Gerrit NIS
van Dijk



1993 - LA DONNA
E MOBILE



1995 -
L'ALLIANCE

Monique Renault
Nieuwendammerdijk 157
1025 LG Amsterdam
THE NETHERLANDS
Tel/Fax: 020-6371481

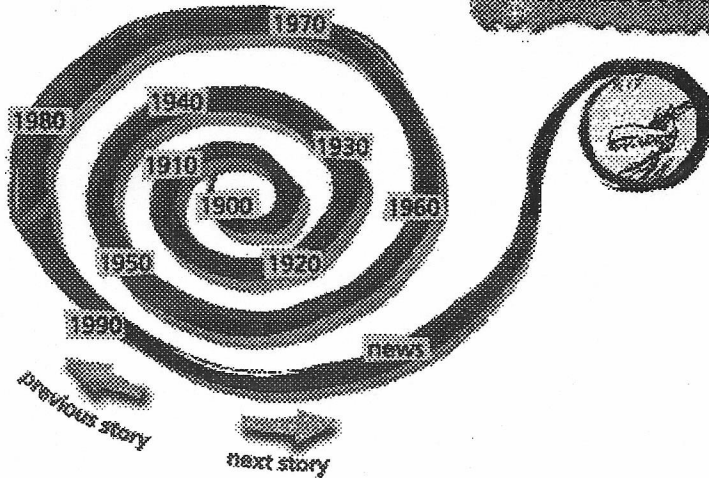
-Photo and films courtesy of Monique Renault.

MAP HISTORY

search

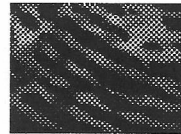
help

HOPELESS FUN



Poland has continued to produce first-rate experimental animators. Stefan Schabenbeck carried on the tradition of pessimistic but poetical anti-totalitarian films, such as the modeled-clay STAIRS and the painted WIND, which both show the hopeless pursuit of ideals and goals.

Jerzy Kucia forged a completely original graphic style, primarily drawn in black-and-white, with rich renderings of details in nature and in the machinery of civilization.



REFLECTIONS
by Jerzy Kucia



Jerzy Kucia

His lush moving surfaces seethe with life, whether the subject matter is a train, a harvest, or the life of an insect. In films like SPLINTERS, he also incorporates photography of people, but carefully paints around and over this imagery to integrate it into the graphic world.



PLAYERS

Piotr Dumala
also works
predominately
in black-and-white,
but with a tighter
imagery that resembles
old book illustrations.



**LITTLE BLACK
RIDING HOOD**
by Piotr Dumala

His unique
technique
involves
painting and
scratching
on plaster
plates, and
reworking
the same plate
under the camera,
with the tactile
textures of oil
paintings. His 1985
film GENTLE SPIRIT
captures the agony of
a Fyodor Dostoyevsky story
about an unhappy marriage through
its use of expressionistic nightmare
symbols such as a spider. WALLS concerns
a man trapped in a small space and continues
the great
tradition
of Polish
films about
suffering under
totalitarianism.

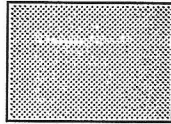


GENTLE SPIRIT

The eerie

masterpiece
FREEDOM OF
THE LEG
suggests
the world
of Franz
Kafka: a
man's leg
escapes from
him while he
sleeps, and
he must,

limping,
chase
it through
the empty
city streets.



FREEDOM OF
THE LEG

And by contrast, Dumala's
fine FRANZ KAFKA treats
everyday events in

Kafka's life, which are
almost shocking in
their ordinariness.



MAP HISTORY

HOPELESS FUN

SEARCH

HELP



JERZY KUCIA
(b.1942)

Jerzy Kucia is a master of black-and-white films evoking moods, memories and various states of mind. He uses different techniques in his films, depending on each film's subject matter. His celebrated films have won dozens of awards, including several grand prizes, and he has been the subject of retrospectives throughout Europe, the U.S. and Canada. Kucia studied graphic arts, painting and animated film at the Cracow Academy of Fine Arts, where he is currently a professor and head of the animated film studio. Since 1994, he has also been a vice president of ASIFA.

Selected Films: Distributor:



1979 -
REFLECTIONS
(REFLEKSY) *1



1984 - SPLINTERS
(ODPRYSKI) *2



1992 - ACROSS
THE FIELD
(PRZEZ POZE) *3

Mr. Kucia was awarded the First Degree Award by the Polish Minister of Culture and Fine Arts in 1985. Distribution information on these films is available from the artist.

- *1 Winner of the Golden Dragon at the Cracow Festival.
- *2 Winner of the Grand Prix at the Toronto and Zamosc Film Festivals.
- *3 Winner of the Grand Prix at the Cracow and Shanghai Film Festivals.

Jerzy Kucia
31 428 Krakow
POLAND
ul. Chrobrego 29/33
Tel: 48-12-117961
Fax: 48-12-223606

-Photo and films courtesy of Jerzy Kucia.

Check out Jerzy Kucia's ten-second film in the FESTIVAL section of this site.



MAP HISTORY

THE QUAY WAY

search help

1880 1890 1910 1920 1930 1940 1950 1960 1970

previous story next story

The American-born twins Timothy and Stephen Quay studied art in England and found their true love in the dark imagery of the European past. Their most faithful financial supporter has been producer Keith Griffiths, who arranged funding for them through Channel 4,

the British Film Institute and other English venues. Their early work explored such topics as Franz Kafka, the Czech opera composer Leos Janacek and Czech animator Jan Svankmajer.



The Brothers Quay
Kosinck Studios Ltd.



THE CABINET OF
JAN SVANKMAJER
Kosinck Studios Ltd.

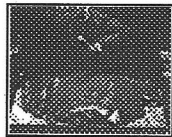
Their finest film is the compelling 1986 STREET OF CROCODILES,

based on the writings of a Polish artist Bruno Schulz, who was shot by the Nazis during the occupation of Poland. Schulz wrote (and illustrated) a great deal about his childhood memories: his father's tailor business and obsessive love affairs, the dilapidated streets of the quarter where they lived, etc. The Quays do not tell a linear story, but rather develop a brooding

mood and
mysterious
atmosphere,
and choreograph
certain
significant
gestures
and situations
suggested by Schulz.

A live-action
frame shows a
man setting
things in

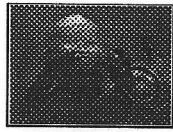
motion by
spitting on
a mechanism to
get it working.
His place is then
taken by a puppet
man in a suit, who
gazes in shop windows
at tailor's dummies
(who are very active
and aggressive)
and is eventually
redesigned
by these
menacing
baby-faced
creatures.



STREET OF
CROCODILES
Konink Studios Ltd.

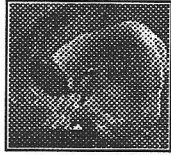
The dummies also perform
"alterations" on a "live"
piece of meat with their
sewing tools. The rooms
themselves seem alive -- for
instance, screws unwind and
bore themselves back in place
(perhaps suggested by Walerian
Borowczyk's RENAISSANCE.)

STREET OF CROCODILES
is a triumph of decor
and nuance. Jan Svankmajer
made the significant point
that while he finds real
objects and lets them express
what they have to say in
a film like JABBERWOCKY,
the Quays have a concept of
mood and style and build
objects to express that.



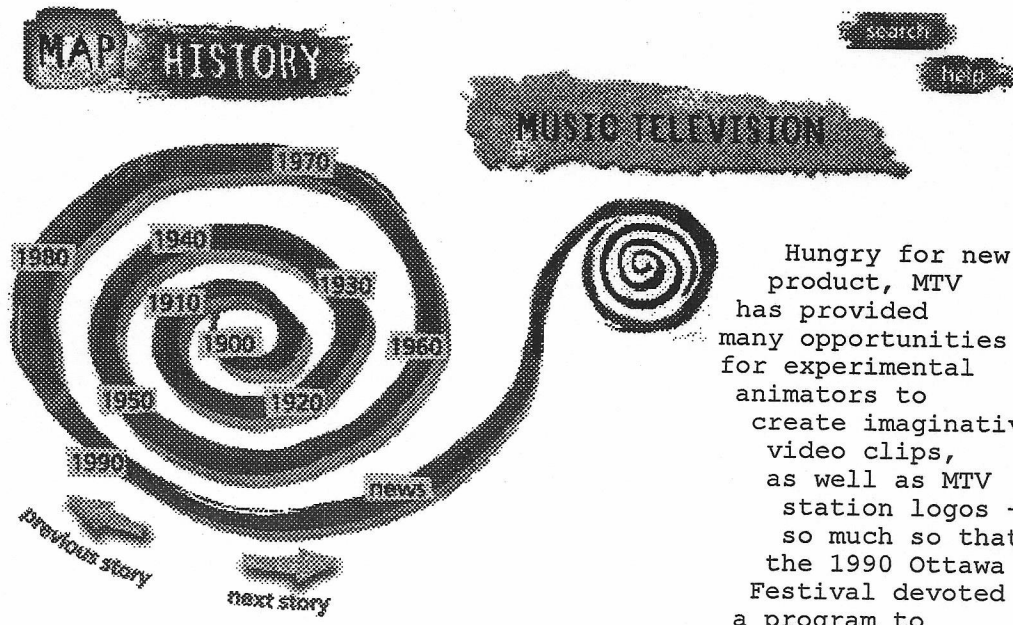
**STREET OF
CROCODILES**
Koninck Studios Ltd.

The Quays' subsequent films,
including the live-action
feature INSTITUTE
BENJAMENTA, have
not surpassed the
energetic, moody
brilliance of STREET
OF CROCODILES.



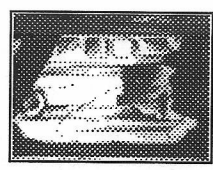
**THIS UNNAMEABLE
LITTLE BROOM**
Koninck Studios Ltd.





Hungry for new product, MTV has provided many opportunities for experimental animators to create imaginative video clips, as well as MTV station logos -- so much so that the 1990 Ottawa Festival devoted a program to video clips.

Certain musicians have consistently sought adventurous images for their songs, including Peter Gabriel, whose 1986 video SLEDGEHAMMER has animation by Stephen and Timothy Quay and by Nick Park and Peter Lord from Aardman Animations Ltd. Gabriel's BIG TIME also has animation by Suzan Pitt.



COMMUTER
© Michael Patterson

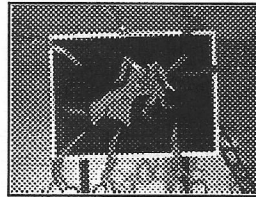
Mike Patterson's Cal Arts student film COMMUTER won several prizes, and he was commissioned to repeat a similar style of animation -- rotoscope rendered in very free strokes -- for the A-Ha video TAKE ON ME. Patterson and his wife Candace Reckinger also animated the traditional cartoon fox dancing with

Paula Abdul in her
OPPOSITES ATTRACT video.

Another Cal Arts grad,
Chris Casady (whose
abstract PENCIL DANCE
won a prize at Annecy)
made a vivid, violent
rotoscoped animation
for the Beastie Boys'

SHADRACH. And Joanna Priestley
animated portions of
Joni Mitchell's 1985
video GOOD FRIENDS.

Henry Selick was commissioned by
MTV to create the short film SLOW
BOB IN THE LOWER DIMENSIONS,
an elaborate puppet animation
with music by The Residents.
The film has become an
enduring classic on MTV.
And even so august a
filmmaker as Jan
Svankmajer animated
meat for Hugh Campbell's
ANOTHER KIND OF LOVE.



SLOW BOB IN THE
LOWER DIMENSIONS
©1991 Henry Selick

Most often this animation
work goes uncredited. Even
when a director is mentioned
in the identification titles
in the lower left at the
beginning of a video, the
name often belongs to the
producer who arranged the
whole video or shot some
live-action footage rather
than the actual animator(s)
who created the images.



MAP HISTORY

MUSIC TELEVISION

443121

help



JOANNA PRIESTLEY

Joanna Priestley has produced 12 award-winning films. Retrospectives of her work have been shown at MOMA, the Center for Contemporary Art in Warsaw and the High Museum of Art in Atlanta. She studied at RISD and UC-Berkeley and was awarded the Louis B. Mayer Prize and an MFA degree in animation at Cal Arts. Her background includes coordinator of the Northwest Film and Video Festival, editor of "The Animator," co-founder and co-director of FILMA: the Women's Film Forum and founding president of ASIFA Northwest. Since 1986, she has taught animation workshops throughout the U.S.

Selected Films:	Distributor:
------------------------	---------------------



1983 - THE RUBBER STAMP FILM

MoMA



1985 - DANCING BULRUSHES - with Steven Subotnick

MoMA



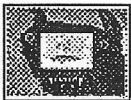
1985 - VOICES

MoMA



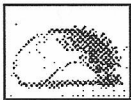
1988 - SHE-BOP

MoMA



1990 - ALL MY RELATIONS

MoMA



1995 - HAND HELD

MoMA



Priestley Motion Pictures
1801 N.W. Upshur
Portland, OR 97209
USA

Tel: (503) 274-2158

-Photograph of Joanna Priestley by Skip Williams.
-Photo and films courtesy & © Joanna Priestley, all rights reserved.



MAP HISTORY

SEARCH

HELP

GERMAN GUMBO

Animation thrived in both East and West Germany, but it did not receive international attention until Raimund Krumme's fascinating 1986 ROPE DANCE won an Academy Award®.

previous story

next story

The film ingeniously uses the rope as a simple line drawing that can metamorphose into endless shapes to visualize personal struggles.

The Lauenstein twins, Christoph and Wolfgang, also won an Academy Award® for their dark puppet animation BALANCE. In the tradition of Jiri

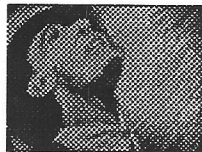
Trnka and Stephen and

Timothy Quay, the film

uses stylized figures

in a political allegory:

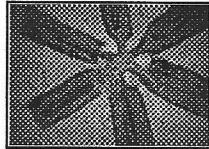
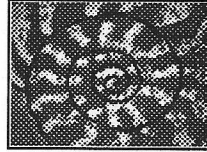
A group of people, stranded on a platform floating in space, must stand in balancing positions to avoid falling off.



CRIMINAL TANGO
Les Films Roger Leenhardt

Solweig von Kleist
(who studied at California Institute of the Arts) made a

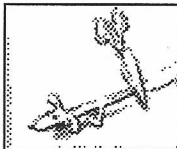
dazzling "film noir"
gangster story, CRIMINAL
TANGO, which is realistic
in rendering dramatic
movements even though all
the images were scratched
directly onto the film surface.



ALGORITHM
Courtesy of Bärbel Neubauer

Her film
sharply
contrasts
the very
personal and
informal
drawn-on-film
works of Bärbel
Neubauer, and
the witty satirical
films of Thomas
Meyer-Hermann.

In a film
like CREATION,
Meyer-Hermann
perfectly
simulates the
traditional
Hollywood
cartoon style
in order to
cause a
re-evaluation
of the biblical
account of
God's production
of the world.



CREATION
Thomas Meyer-Hermann
Studio Film Bilder

See also: Claudia Zoller



MAP HISTORY

GERMAN GUMBO

SEARCH

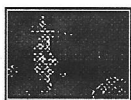
HELP



SOLWEIG VON KLEIST
(b.1959)

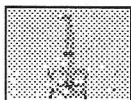
Born in Wurzburg, Germany, Solweig von Kleist studied drawing and painting at the School of Fine Arts in Berlin. She then attended the California Institute of the Arts, where she studied film graphics with Jules Engel. Her first work CRIMINAL TANGO, a "film noir" animation scratched directly on film, was screened and awarded prizes at many international festivals. In 1985, von Kleist moved to Paris, where she works today in the field of painting and animation. She is currently completing her third animation film, WANDERING SOUL, which will be distributed in the spring of 1997.

Filmography: Distributor:



1

1985 -
CRIMINAL
TANGO

RL

2

1992 - PANTA
RHEI -
EVERYTHING
FLOWS

RL

3

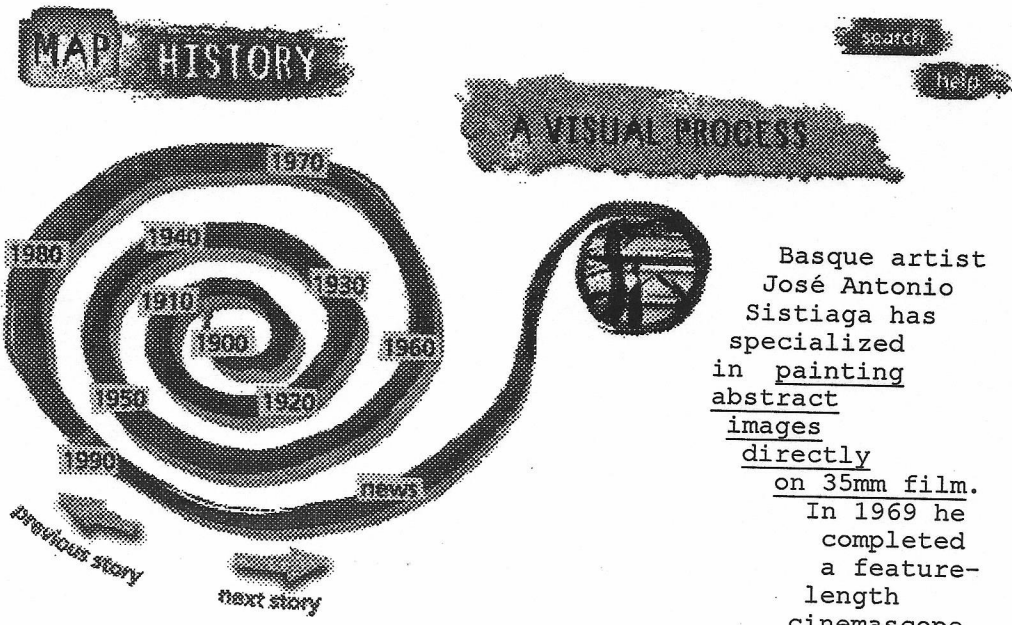
1997 -
WANDERING
SOUL (LE
ROMAN DE
MON AME)

Folimage

Solweig von Kleist
30, rue Nollet
75017 Paris
FRANCE

Tel/Fax: 331-42-93-93-88

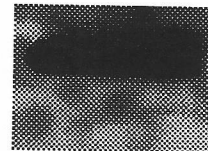
-Photo and Film 3 courtesy of Solweig von Kleist.
-Films 1 & 2 courtesy of Les Films Roger Leenhardt.



Basque artist José Antonio Sistiaga has specialized in painting abstract images directly on 35mm film. In 1969 he completed a feature-length cinemascope film with the Basque title ERE ERERA BALEIBU IZIK SUBUA ARUAREN.

His 1989 IMPRESSIONS IN HIGH ATMOSPHERE, dedicated to Vincent Van Gogh, is only seven minutes long, but the film impresses with a grandeur and brilliance that derive from its vivid color sense and from the monumentality

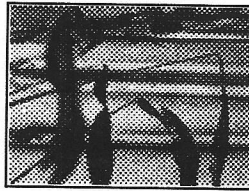
of a central circle that dominates most of the frames.



DIVERTIMENTO NO. 6

Welsh painter Clive Walley composed a set of six films, called DIVERTIMENTI, which extend his painting into time and space. Using

layers of horizontal
glass (as Lotte Reiniger
and Berthold Bartosch had),



DIVERTIMENTO NO.1

Walley mixed paint with
things like Vaseline and
paraffin to give the
brush strokes a more

solid and enduring
presence. For one
film he even prepared
a series of "puppet
brush strokes" made
of fiberglass which
could be substituted
one for the next to
give a sense of motion.

Each of the DIVERTIMENTI
has a distinct style and
mood. For instance, No. 5

("Slapstick") uses the
viscous oozes of thickened

paint for their gooey comic
value. But the DIVERTIMENTI
films are also unified
by their inquiry

into the process of art
and perception,
the relationship
of Space to
Time and Time
to Distance.



DIVERTIMENTO NO.4

Born in
1946 in
Britain,
Robert Darroll

studied at
the Michaelis
School of Fine
Art in Cape
Town and at

the Academy of
Fine Arts in
Hamburg where he
worked with

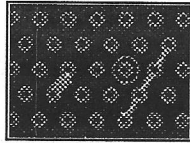
Kurt Kranz
 filming Kranz's
 abstract film designs
 from his early years at the
 Bauhaus. Darroll works

commercially in Hamburg
 in order to finance his
 abstract animations,

which number five and
 last more than an hour.

The Korean Trilogy
 (DRAGON, PHOENIX and
STONE LION) was

inspired by his
 experiences in a
 Korean monastery.



DRAGON

While they contain
 occasional references
 to visual elements and
 representational motifs
 found in Korean culture,
 they generate a hypnotic
 rhythm with their
 metamorphoses of geometric
 and linear forms.



PHOENIX

While a visiting artist at
 the California Institute of
 the Arts in 1988, Darroll
 said of the Trilogy: "I am
 not interested in film as
 visual literature, in
 trying to communicate
 other information
 that could better be
 expressed in words. I
 am interested in film
 as a visual process
 which can evoke via
 physical awareness, also
 a metaphysical awareness.

During concentrated perception,
 each pictorial area becomes a
 closed system which indicates
 the possibilities of seeing,
 experiencing, understanding
 the way in which things exist -
 - to understand what is experienced,
 rather than merely experiencing

what is already understood." This
statement also speaks for James
Whitney, Jordan Belson and
other abstract animators
of a mystical bent.



MAP HISTORY

SIGNING OFF

SEARCH

help



WILLIAM MORITZ

William Moritz is one of the world's leading animation historians. He is also a professor, lecturer, poet and filmmaker. His 34 films have screened at the Museums of Modern Art in Paris, Amsterdam, Stockholm and Tokyo. Moritz received his doctorate from USC. Among his many publications are monographs on Oskar Fischinger and James Whitney. In 1993 he was awarded a lifetime achievement trophy by the Royal Academy of the Netherlands for his service to the art form known as "visual music." Today he teaches creative writing, filmmaking and the histories of experimental and animation film at Cal Arts.

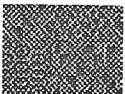
Selected Films:	Distributor:
------------------------	---------------------



1969 - HOT
FLASHES



1969 - GERTRUDE
STEIN FILM



1970 - JUDE



1974 - MICHAEL
BROD'S
"WHOEVER -- IN
TRANSIT" LC

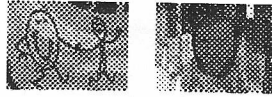


1978 - SLOW
MORNING RAIN LC



1996 - HAIKU FOR
JULES ENGEL

1986 - present - ALL MY LOST LOVERS* (work in progress)



Dr. William Moritz
Film/Video Department
California Institute of the Arts
20407 McBean Pkwy
Valencia, CA 91355
USA
Tel: (805) 253-7825
e-mail: bmoritz@troon.com

* Winner of an AFI Independent Filmmakers' grant

-Photo and films courtesy of Dr. William Moritz.



NIAF

Netherlands Institute of Animated Films
Tel: 31-13-535-4555
Fax: 31-13-535-0953
(distribution in the Netherlands only)

NIS

NIS FILM
Distribution Holland
P.O. Box 20009
2500 EA The Hague
THE NETHERLANDS
Tel: 070-356-4205
Fax: 070-362-5464

Oberhausen International Short Film Festival

Internationale Kurzfilmtage Oberhausen - Filmsammlung
Grillostr. 34
D-46045 Oberhausen
Tel: +49-208-825.2318
Fax: +49-208-825.5413
E-mail: kurzfilmtage_oberhausen@uni-duisburg.de

Ostankino

PF

Pyramid Film & Video
P.O. Box 1048
Santa Monica, CA 90406
USA
(800) 421-1048

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Phoenix

Phoenix Films
2349 Chaffee Drive
St. Louis, MO 63146
USA
Tel: (314) 569-0211
Fax: (314) 569-2834

PP

Pizazz Pictures
30 Berwick St., Soho
London W1V 3RF
UNITED KINGDOM
Tel: 0171-434-3581
Fax: 0171-437-2309

Ragdoll

Ragdoll Productions Ltd.
11 Chapel Street
Stratford on Avon
UNITED KINGDOM
Tel: 01789 262-772

RL

Les Films Roger Leenhardt
11, rue Cjuas
75005 Paris
FRANCE
Tel: 331-40-46-70-20
Fax: 331-40-46-70-21

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S4C

Cary Griffiths
S4C
Parc Ty Glas
Llanisien
Cardiff, Wales
CF4 5DU
UNITED KINGDOM
Tel: 01-222-747-444
Fax: 01-222-754-444

Second Frog Animation Group

Tallinskaya ul., 12, apt. 530
Moscow 123458
0925-16-79

SFC

Statens Filmcentral
Filmhuset
Vognmagergade 10
1120 Copenhagen K
DENMARK

SFS

SCHOOL Film Studio
Alexander Gerasimow
B.Tischinsky per.12
123557 Moscow
RUSSIA
Tel: 095-253-3957
Fax: 095-253-8709

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SKI

Street Kids International
398 Adelaide St. West
Suite 1000
Toronto, Ontario
CANADA MSV 1S7
Tel: (416) 504-8994
Fax: (416) 504-8977
e-mail: ski@streetkids.org

SMF

Studio Miniatur Filmowych
ul.Pulawska 61
Warsaw
POLAND
Tel: 48-22-45-54-33 or 45-53-45
Fax: 48-22-45-53-45

Spike/Mike

Spike and Mike's Festival of Animation
(619) 549-8707

SMF

Studio Miniatur Filmowych
ul.Pulawska 61
Warsaw
POLAND
Tel: 48-22-45-54-33 or 45-53-45
Fax: 48-22-45-53-45

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SRC

SRC

Société Radio-Canada
a/s Mr. Jacques Blanchette
Manager, Distribution of Archives
1400 René-Lévesque Blvd. East
Local B 45-1
Montréal, Québec
CANADA H2L 2M2
e-mail: jblanche@montreal.src.ca

Suomen

Suomen Elokuvakontakti Ry
(The Finnish Film Contact)
Annankatu 13B
00120 Helsinki
FINLAND
Tel: 358-0-607-380
Fax: 358-0-641-736

Suomen International Department
Kanavakatu 12
K13
FIN-00160 Helsinki
FINLAND
Tel: 358-9-622-0300

TF

Tallinnfilm
Harju9
Tallinn EE 0001
ESTONIA

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WMM

Women Make Movies
462 Broadway, Room 500
New York, NY 10013
USA
Tel: (212) 925-0606
Fax: (212) 925-2056
e-mail: info@wmm.com



New York, NY 10016
USA
(212) 889-3820

Folimage

6, rue Jean Bertin
26000 Valence
FRANCE
Tel: 334-75-43-60-30
Fax: 334-75-43-06-92

FP

Film Polski
6/8 Mazowiecka str.
Warsawa
POLAND 00-048
Tel: 48-22-260849
Tel: 48-22-275784
Tlx: 813640

FRF

First Run Features
153 Waverly Place, 6th Floor
New York, NY 10014
USA
Tel: (212) 243-0600
Fax: (212) 989-7649

GEL

Grasshopper Enterprises Ltd.
UNITED KINGDOM
Tel: 0171-229-1181
Fax: 0171-229-2070

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HAF

Holland Animation Foundation
2587 EJ Den Haag
Stevinstraat 261
THE NETHERLANDS
Tel/Fax: 070-354-4964

HIT

H.I.T. Entertainmnt PLC
The Pump House
13-16 Jacob's Wells Mews
London W1H 5PD
UNITED KINGDOM
Tel: 011-44-171-224-1717
Fax: 011-44-171-224-1719

IAL

International Animation Library
405 Maison Azabu
5-13-14 Roppongi Minato-ku
Tokyo 106
JAPAN
Fax: 81-3-3585-8665

IP

InterPannonia Film Ltd.
1145 Budapest
Gyarmat u. 36

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Gyarmat u. 36
HUNGARY
Tel: 36-1-267-6514

Italtoons

Italtoons Corporation
32 West 40th Street
New York, NY 10018
USA
Tel: (212) 730-0280
Fax: (212) 730-0313

KFP

Kratky Film Praha
Jindrisska 34
11207 Praha 1
CZECHOSLOVAKIA
Tel: 422-2421-1321
Fax: 422-2422-4795

LC

Light Cone et le Collectif Jeune Cinema
27, rue Louis-Braille
7502 Paris
FRANCE
Tel: 46 28 11 21
Fax: 43 46 63 76

LDC

Laserdisc Corporation
Japan

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LF

La Fabrique
St. Laurent le Minier
30440 FRANCE
Tel: 33-67-73-63-57
Fax: 33-67-73-52-26

LINK

Link Television Entertainment, Inc.
10339 Whipple Street
Toluca Lake, CA 91602
USA
Tel: (818) 508-9300
Fax: (818) 508-0800

LY

Lightyear Entertainment
Empire State Building
350 Fifth Avenue, Suite 5101
New York, NY 10118-5197
USA
Tel: (800) 229-7867
Fax: (212) 563-1932

MF

Milestone Film & Video
275 West 96th Street
Suite 28C
New York, NY 10025
USA
Tel: (212) 865-7449
Fax: (212) 222-8952

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Fax: (212) 222-8952

MI

Moving Images Distribution
402 West Pender St.
Suite 606
Vancouver, B.C. V6B 1T6
CANADA
Tel: (604) 684-3014
Fax: (604) 684-7165

MICO

MICO (Media International Corporation), NHK
Japan Broadcasting Corporation
2-2-1 Jinnan, Shibuya-ku Tokyo
150-01
Japan
Tel: 81-3-3468-6984
Fax: 81-3-3466-9530

MoMA

Museum of Modern Art - New York
Circulating Film Library
11 West 53rd Street
New York, NY 10019
USA
(212) 708-9530

Mystic

Mystic Fire
524 Broadway, Suite 604
New York, NY 10012
USA
Tel: (212) 941-0999

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NC

Nico Crama
Stevinstraat 261
2587 EJ Den Haag
THE NETHERLANDS

NFB

National Film Board of Canada

NFTS

National Film & Television School
Beaconsfield Studios
Station Road
Beaconsfield, Bucks HP9 1LG
UNITED KINGDOM
Tel: 01494-671-234
Fax: 01494-674-042

NHK

Japan Broadcasting Corporation
Program Production Department
Family Programs Division
2-2-1 Jinnan, Shibuya-ku Tokyo
150-01
Japan
Tel: 81-3-5478-2858
Fax: 81-3-5478-2866

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DISTRIBUTORS

Note to distributors: We made an effort to include as many distributors as possible, but have definitely missed some. If you're a distributor for any of the included animators' films and are not listed, please email us with your name, address and phone/fax numbers: troon@troon.com.

AFA

Anthology Film Archives
32 Second Avenue
New York, NY 10003
USA
Tel: (212) 505-5181

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AIA

ASIFA International Archive: Berlin
Bachweg 2
D-14532 Kleinmachnow
DDR GERMANY
Tel: 03-3203-22635
(European distribution only)

Arthouse

Arthouse, Inc.
One Astor Place, Suite 9D
New York, NY 10003
Tel: 212-979-5663
Fax: 212-979-1683
e-mail: arthouse@arthouseinc.com
Web: <http://www.arthouseinc.com>

Balfour

Jane Balfour Films Ltd.
35 Fortress Road
London NW5 1AD
UNITED KINGDOM
Tel: 44-171-267-5392
Fax: 44-171-267-4241

BBC

British Broadcasting Corporation
Whiteladies Rd.
Clifton, Bristol BS82LR
UNITED KINGDOM
Tel: 0117-973-2211

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BFI

British Film Institute

British Film Institute
21 Stephen Street
London W1P 1PL
UNITED KINGDOM
Tel: 0171-255-1444
Fax: 0171-580-5830

CC

Canyon Cinema
2325 Third Street
Suite 338
San Francisco, CA 94107
USA
Tel: (415) 626-2255

CF

The Distribution Project of Chicago Filmmakers

for copies of catalogue or
programming advice:
1543 W. Division St.
Chicago, IL 60622
USA
Tel: (773) 384-5533

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22-D Hollywood Ave.
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CFA

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The Canadian Filmmakers Distribution Centre
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CFS

Creative Film Society
8435 Geyser Avenue
Northridge, CA 91324
USA
Tel: (818) 885-7288

CG

The Cinema Guild

CH4

Channel 4 International
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UNITED KINGDOM
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Cinemagyar Ltd.
1054 Budapest
Bathory u. 10
HUNGARY
Tel: 36-1-132-8729

CMIL

Center for Media & Independent Learning
University of California Extension Center
2000 Center St., Fourth Floor
Berkeley, CA 94704
Tel: (510) 642-0460
Fax: (510) 643-9271

Coe

Coe Films
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CS

Cecile Starr
70 LaSalle St. #18D
New York, NY 10027
USA
(212) 749-1250

DCL

Direct Cinema Limited
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Santa Monica, CA 90410
USA
(800) 525-0000; (310) 396-4774

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DH

Derek Hill
UNITED KINGDOM
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DPI

Daguerreo Press, Inc.
3-5 Yotsuya Shinjuku-ku
Tokyo
160 JAPAN
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Fax: 03-3359-7532

DR

Danmarks Radio/TV
Video
Morkhojvej
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DENMARK

EDC

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Newton, MA 02158
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Agoura Hills, CA 91301
USA
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Web: [kspace](#)

EFB

Edition Film Bilder
Ostendstrasse 106
70188 Stuttgart
GERMANY
Tel: 07-11-481-027
Fax: 07-11-489-1925
(European distribution only)

EJL

Esti Joonisfilm Ltd.
Harju9
Tallinn EE 0001
ESTONIA
Tel/Fax: 372-2-444-994

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Facets Multimedia
1517 West Fullerton Ave.
Chicago, IL 60614
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Tel: (800) 331-6197
Fax: (773) 929-5437

Facets publishes THE WHOLE TOON CATALOG, a large selection of animated films available on video and laserdisc.

FAD

Film Australia Distribution
Eton Road
Lindfield 2070
N.S.W. AUSTRALIA
Tel: (612) 9413-8777

FBJ

Films By Jove
11325 Sunshine Terrace
Studio City, CA 91604
USA
Tel: (818) 506-0550
Fax: (818) 752-0387

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FC

Film-makers' Cooperative
175 Lexington Avenue

MAP HISTORY

ANIMATION CENTRAL

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help



RICHARD CONDIE
(b. 1942)

Along with animators Brad Caslor and Cordell Barker, Richard Condie helped establish the Winnipeg studio of the National Film Board of Canada as a world-renowned center of film-making. Born in Vancouver, Condie received a BA from the University of Manitoba. His film GETTING STARTED, an elegy to procrastination, won six international awards; and his later work THE BIG SNIT, a story juxtaposing nuclear holocaust with a game of Scrabble, received 16 awards, including Genie and Oscar nominations. Condie's most recent film LA SALLA premiered at the 1996 Toronto International Film Festival.

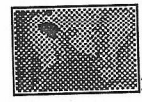
Selected Films: Distributor:



1979 - GETTING STARTED NFB



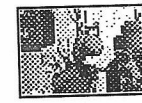
1981 - PIG BIRD NFB



1985 - THE BIG SNIT NFB



1991 - THE APPRENTICE NFB



1996 - LA SALLA NFB

Photo of Richard Condie © National Film Board of Canada.
 Film 1 ©1979 National Film Board of Canada.
 Film 2 ©1981 National Film Board of Canada.
 Film 3 ©1985 National Film Board of Canada.
 Film 4 ©1991 National Film Board of Canada.
 Film 5 ©1996 National Film Board of Canada.

MAP HISTORY

SIGNING OFF

search help



MARV NEWLAND
(b. 1947)

A native of Oakland, California, Marv Newland made his first animated movie, BAMBI MEETS GODZILLA, in 1969. The next year he moved to Canada, inspired by the films of the NFB. In 1975, he founded International Rocketship Limited, where he has created many animated short films. Newland works in traditional pencil and cel techniques, combined with unconventional dramatic and humorous structures. His occasional commercial work includes the 30-minute film GARY LARSON'S TALES FROM THE FAR SIDE, which won the Grand Prize at the Annecy International Animation Festival in 1995.

Selected Films: Distributor:



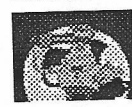
1969 - BAMBI
MEETS
GODZILLA

PF



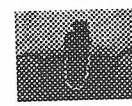
1980 - SING
BEAST SING

Intl.
Rocketship



1985 - ANIJAM

Intl.
Rocketship



1988 - BLACK
HULA

Intl.
Rocketship



1991 - PINK
KOMKOMMER

Intl.
Rocketship



International Rocketship Limited
1778 West Second Ave.
Vancouver, British Columbia
CANADA V6J 1H6

Phone #: (604) 738-1778
Fax #: (604) 738-0009

-Photo and films courtesy of Marv Newland.