



ifva

Hong Kong Arts Centre

## 安錫動畫節之旅

### The trip to the Annecy International Animated Film Festival

文：吳啓忠、吳子晴 Text: Ng Kai-chung, Ng Tszy-ching  
二人畢業於城市大學創意媒體學院，主修動畫。畢業後繼續從事動畫製作。兩人合製動畫作品《逆石譚》獲得第十九屆 **ifva** 比賽動畫組金獎，得獎後共同參與法國安錫國際動畫節。  
Upon graduating with their majors in animation from the School of Creative Media of the City University of Hong Kong, both Ng Kai-chung and Ng Tszy-ching, building their career as animation artists, were awarded the Gold award at the 19th **ifva** Awards - Animation Category for their collaborative work, Tale of Rebellious Stone. Documented below is their sponsored trip to the Annecy International Animated Film Festival (AIAFF).

相信很多人，包括筆者在內，也很慣性觀看日本及美國出品的商業動畫，甚少探索兩大國以外地區的作品。但參與安錫動畫節過後，會深深被那些畫風別具一格，充滿獨立精神的動畫吸引住。這個一年一度的動畫節於法國東部的小鎮安錫舉行，今年已經是第五十四年，每年都邀請世界各國頂級動畫大師前來演講及播放他們的作品，亦舉辦動畫頒獎典禮以及動畫商業交易平台，匯聚了全球熱愛動畫的人士，可譽為動畫界中最大的盛事。

參展國家有法國、丹麥、德國、巴西、意大利、韓國等等，盡是動畫人才輩出之地，優秀作品多不勝數，題材以及風格更是千變萬化。比如描寫國家黑暗，以導演親身橫越加拿大真實體驗為題材的動畫電影《**Asphalt Watches**》，內容荒誕充滿暴力，畫風沒有討人歡喜的取向，角色盡是尖嘴猴腮，其貌不揚，但劇情夠 **CULT**，夠瘋癲過癮。像這類型的「偏鋒」作品不難在展會中找到，當然亦有許多不同種類的片種，數以百計的動畫一週內輪流放映，總會找到很多香港幾乎不可能上畫的動畫。筆者初嘗由早到晚觀看動畫的滋味，確是大飽眼福。

整個城鎮都瀰漫著濃烈的氣氛。路邊廣告燈箱、車站、商店、餐廳都貼滿了動畫節的海報；街上行人都拿著場刊東

奔西跑，不是趕去場區看放映就是聽講座；場館外每分每刻都能看到人龍，排著隊等待看放映；而他們不甘靜靜排隊，會與前後的人聊，會很吵，但吵的話題總離不開動畫，我們亦在期間交了一些志同道合的朋友，一起為這寧靜小城加添「噪音」。入夜，安錫更是熱鬧，安錫湖旁舉行一連四晚的露天動畫放映會坐無虛席，約五萬平方公尺的草地上塞滿了動畫迷，這景況我還真是第一次見。

展覽期間，結識了一些朋友，其中一對是以色列學生 **Idan Barzilay** 和 **Mor Israeli**，他們合作的作品入圍本屆畢業動畫獎，剛巧大家同住一間旅舍，所以有幸在巴士站遇上及在車程中談一下動畫心得。《**Matzofim (Float)**》是他們的作品名稱，以唯美簡約風格描繪出幾位主人公等待的姿態。故事沒有刻意將幾位主人公們串連起來，他們只各自默默在不同的地方靜候等待，等待著一種未知的降臨。**Israeli** 說，創作的中心字眼是 **Expectation**（期望），她刻意想擺脫主流式敘述故事的方法，嘗試以較抽象的方式實驗觀眾對故事推進的期望，以重複的動作令觀眾產生懸念，卻沒交代出所預期的結局。短片重心不再放在故事表達上，而是觀眾過程中自身的體驗。很佩服他們的理念及視野，而且動畫也是畫得相當不錯，能夠聽到他們分享是個很寶貴的經驗。對話途中，**Idan** 為我送上了一份小禮

**1:** 筆者共同合作之作品《逆石譚》獲得第十九屆 **ifva** 比賽動畫組金獎 *Tale of Rebellious Stone* won the Gold award winner of 19th **ifva** Awards - Animation Category

**2:** 兩位筆者吳子晴（左）及吳啓忠（右）的合照 Ng Tszy-ching (left) and Ng Kai-chung (right), writers of this article

**3:** 萬眾期待的首映會 The long-awaited premiere

**4:** 本年展會以逐格動畫（Stop Motion）為主題，場內展出大量動畫道具 Lots of animation props exhibited echoing the theme “Stop Motion” this year.

物，是一張他們作品的明信片，此舉十分窩心。衷心期待他們之後有更多更好的作品。

但是現今要創作一部動畫作品很難。展覽中看了一部動畫電影，那是一部非常好的電影，無論故事、畫面、動作及剪接等等都是一流，是知名大師 **Bill Plympton** 的作品，在入戲院之前我已經充滿了期待。但放映會體現到的卻是動畫界中很傷感但又非常現實的事情：創作並不是容易事，動畫師除了要顧及概念和技術以外，也要為了糊口在社會生存。開場時，導演和監製走出來，與所有的觀眾分享了電影中的精彩部分，他們如何面對製作上的問題，以及他們是如何努力地創造出每一張的手稿，再製作成動畫。我看到的是一群對製作動畫充滿了愛的人。不過他們在電影開始之前，告訴了大家在背後非常令人可惜的事。他們說這是一段真正的獨立動畫電影。因沒有政府的資助，亦沒有贊助商的情況下，他們在製作期間面對存活的問題。雖然最後在網上 **Kickstarter** 得救，但仍然處於資金短缺的情況中，於是放映後他們要將每一張自己親手畫出來的原畫，親手地賣給現場的觀眾，以賺取少量的資金。我立刻感到非常傷感又無奈，想創作一段獨立的動畫電影，不要說是香港，即使在令人憧憬的外國，是一件非常困難的事，需要很大勇氣及決心才能成功。

要再次感謝 **ifva** 資助我們到安錫參與動畫節。對創作人來說，視野直接影響其創意，這次安錫動畫節交流大開了我們的眼界，令我們獲益不少，灌輸了許多新的創作靈感。

由香港藝術中心主辦，**ifva** (incubator for film and visual media in asia) 是一個旨在推廣香港及亞洲獨立影像媒體創作人的搖籃及推手。始於 1995 年，**ifva** 前名為「香港獨立短片及錄像比賽」，歷年造就了不少本地及國際上舉足輕重的電影及媒體創作人，涉獵的範疇包括短片、錄像、動畫及媒體藝術。本著突破框框的信念和強調獨立精神，**ifva** 一直銳變演進，推動各種影像的文化及探索創意媒體的無限可能，著力舉辦「創意策動」及「全民參與」兩大範疇下的各種計劃，旨在承傳獨立精神，連結創意社群。

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**5:** 安錫湖全景 A panorama of the Lake Annecy.

**6:** 安錫湖草地 The grassland over Lake Annecy.

**7:** 安錫湖草地上的晚間放映，畫面是近日深受歡迎的《魔雪奇緣》 The night-time screening of the popular animation film Frozen on the grass besides Lake Annecy.

Just like many others in Hong Kong, mainstream commercial animations by Japanese and American studios dominate our entertainment. After visiting the AIAFF, we have however become totally captivated by the painterly style and independent spirit embodied in many of its animation films on show.

This annual event, now in its 54th year, takes place in Annecy, a small town in eastern France. In addition to being a commercial platform and prize ceremonies for industry practitioners, the Festival’s organisers have been inviting top international animators to exchange ideas and screen their works at the Festival. Such efforts rightfully make the AIAFF one of the biggest events on the global calendar.

Outstanding animations bearing diverse themes and styles and coming from countries such as France, Denmark, Germany, Brazil, Italy, Korea, and many others were showcased at the Festival. Take for example, the animation film *Asphalt Watches*: a true journey across Canada taken by its very own director was narrated with absurdist, violent episodes, and hardly photogenic characters – its dark quality reflecting a drawing style determinedly not to please. Despite it all, its cult plot was exciting and crazy enough.

Such a daring work was not alone at the Festival. There were of course other types of animation films which were screened by the thousands over the week, many of which would be nearly impossible to show in Hong Kong. And it was my real pleasure to indulge in these masterpieces for days on end for the very first time.

The entire city itself also became truly atmospheric with all the roadside light boxes, stations, stalls, and restaurants covered all over in the AIAFF posters. There were passers-by everywhere hurrying to screenings and artist talks in different parts of the town. While all events were busied with queues, many eagerly discussed animations during our waits and we could hardly keep the excitements to ourselves. We chatted with friends we met along the way and contributed to some of the buzzing in this quiet town, which became even livelier as evening approached. Over by Lake Annecy, there was this 50,000-sqm grassland which became an outdoor screening venue fully packed with animation fans for four nights. Witnessing this for the first time was truly phenomenal.

During the festival we became acquainted with a few new friends, including Israeli students Idan Barzilay and Mor Israeli, whose work were shortlisted for the graduation films of Annecy 2014. We met at a bus stop and began our conversation on animation films over our bus journey back to the hostel.

In minimalist aesthetics, their work, entitled *Matzofim (Float)*, told the story of various central characters. All of whom, rather than being deliberately intertwined as the plot developed, remained waiting across various places separately in looming uncertainty.

The central theme, according to Mor, is “expectation”. She intentionally cast away the conventional narrative mode, and instead took on a more abstract approach to experiment with that expected mode of story progression for the audience. Repetitive movements created suspense without handing the grande finale

over. The viewing experience itself, rather than the expression of the story, became central.

We have great respect for their idea, vision, impressive illustration, and valuable experiences shared along the way. Idan also gave us a postcard depicting their animation film as a warm gift before we parted. We really look forward to their future works.

Nowadays to create an animation film is tremendously difficult. Renowned animator Bill Plympton, for example, presented an animation film first-class in story, motion graphics, and film editing. We attended the screening expectantly, but it was only until the sharing session that we grasped the rather unfortunate reality for all animators: the creative process is difficult not only in terms of idea and technical execution, but also of the creator’s prospects for survival.

The director and producer first shared with the audience some of the highlights of the film, their tactics in resolving production problems, and how they strived to create the hand-drawn drafts during pre-production. In this we saw a passionate group of animation lovers. Nevertheless, without government subsidy or sponsorship, the film’s initial production was fraught with problems. This truly indie animation only came to life with crowdfunding from Kickstarter – and each hand-painted original episode taken from the film was prepared for the audience in return. It saddened us that even overseas animators, long admired by us in Hong Kong, experience countless difficulties, and need to summon up great determination and courage to succeed.

We would like to thank **ifva** for sponsoring us to attend the festival. For young animation artists like us, we very much appreciated the chance to broaden our horizon with exposure to new ideas and exchange with international peers. It was an unforgettable time that taught and inspired us a lot.

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Organised by Hong Kong Arts Centre, **ifva** is an Incubator for Film and Visual media in Asia (formerly the Hong Kong Independent Short Film and Video Awards). Founded in 1995, **ifva** serves as a platform that actively promotes and encourages creative talents in Asia, making short films, videos, animation, and media arts. With a cutting-edge vision and highlight on the independent spirit, **ifva** has evolved to promote different visual cultures while exploring the boundless potential of creative media. In addition to the annual competition and festival, ifva curates a host of programmes under two initiatives, “Cultivation” and “Engagement”. By connecting creative communities all over the world, **ifva** aims to engage everyone in the art of creation. **ifva** is also a core event of the Entertainment Expo Hong Kong.