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ELABORATION

THE FIRST STEP: THE BEGINNINGS, EDUCATION

I was born in the early 70s in Lodz. Looking back from the end of the second decade of the 21st century, the 70s may seem an infinite grey space. Overworked parents – the physician mum and the engineer dad, my big sister already going to school and spending her free time with peers. No one paid attention to the needs of children like they do today. I would have felt very lonely if it was not for my grandfather who lived with us. It was him who took me to school at 8 AM, checking if I had packed my school bag properly. He waited for me when I finished my classes. We used to go to the nearby park, where we would sit at a bench under a giant chestnut tree and talk. When he got tired, he started to read a newspaper in hope that I would follow suit. I, however, was not really interested in the already well-known stories for children. I preferred to get lost in my own thoughts. I watched everything that surrounded us with great interest. People passing by, stray dogs, birds sitting on the trees, clouds rolling through the sky, leaves falling down. The images I perceived triggered my imagination. I was fascinated with the transience of forms, rhythms. Watching all of this, I wondered where this was heading, how it would end. The landscape of Lodz surrounding me seemed to be much more interesting than the safe haven of home.

As every child, every day I waited for the bedtime cartoon. I savoured all film productions available, from Polish cartoons: *Przygody Bolka i Lolka* and *Reksio*, through stop motion-animated TV series such as *Miś Uszatek* or *Przygody Colargola*. Naturally, I was also delighted with foreign productions, mostly from the Eastern Bloc countries, including such series of cartoons as *Krtek* or *Nu, pogodi*. I was over the moon, watching the animated feature film entitled *Wielka podróż Bolka i Lolka* at the cinema. Like most of my peers, I enjoyed watching cartoons, drawing, sculpting with plasticine or making paper art. It was related to the need to express my emotions, but it was also an attempt to compensate for what I lacked and what every child and grown-up dreamt of. My interest in visual arts continued in high school-(the High School number 4 of Emily Sczaniecka in Lodz). Although passion for fine art does not run in my family, I learnt my first important lessons on art at home, where painting, literature and film were frequently discussed. As a result, after I graduated from my high school in 1990, I decided to enrol in the Władysław Strzemiński Lodz State Art School in my home town, in the class of graphics. At the third year of my studies, I chose the specialisation of graphic arts.(studies in the Department of Graphics – 1990-1995 in the Władysław Strzemiński Lodz State Art School.)

In December 1995 I defended my master's dissertation with distinction getting the title of

Master of Art. My master's dissertation comprised a collection of colour lithographies entitled *Immaterial Aspects of Nature* (*Niematerialne Aspekty Natury*) prepared under the supervision of the late professor Jerzy Grabowski. A series of oil paintings created in the studio of professor Ryszard Hunger constituted an appendix to the degree piece. The colour lithographies in pastel shades measuring approximately 35 x 45 cm were brimming over with permeating undefined shapes, the form of which was influenced by the properties of the matrix – limestone – and its reaction to acid and paint.



The lithography from the series Immaterial Aspects of Nature, 1994/95



The lithography from the series Immaterial Aspects of Nature, 1994/95

In 1995, driven by the desire to “prolong my youth” on one hand, and on the other hand – wanting to continue education, remembering that Polish eminent animation artists, such as Jan Lenica or Walerian Borowczyk, were graphic designers, I decided to enrol in the Direction of Photography and Television Production Department at The Polish National Film, Television and Theatre School in Lodz, with the specialization of Animation Films and Film Special Effects. This was when my adventure with Targowa Street has begun. As a young person, I perceived cinematography as an art, not a means of social communication or a propaganda tool. Polish animation, next to Andrzej Wajda and Krzysztof Kieślowski’s works, Kantor’s theatre and the Polish Poster School, used to be one of the most renowned Polish cultural products worldwide. On the other hand, it is underrated and unpopular in the domestic market, functioning only as an addition to feature film and known only to the enthusiasts from international festivals. The specific nature of the language of animation, the language of shortcut and symbol, along with appropriately used means of visual art, proved how one can speak in an innovative way about matters important not only for the author, but also for wide audience from all around the world.

At The Polish National Film, Television and Theatre School I met excellent representatives of different fields of the art of film: directors of photography, directors, film music artists. During the four years of my studies, I was often told by the professors that the primary goal is to teach the students how to discover their own, unique language – how to create their own “handwriting”. We were encouraged in different ways to speak our own – not yet fully developed – voice. No one forced their perception of the world and creative style onto us. Sometimes it happens in some academies or ateliers.

Student short films in my study programme were produced with the use of a 35 mm photosensitive tape. The material filmed with a camera was returned from the laboratory after a couple of days and that was the only moment to confront the effect of one’s work with the assumptions. The first screening was often surprising – sometimes in an unpleasant way. It was good to have some tape left and time for pick-up shoots. Employing available techniques and using different means, one was able to test possible ways of animating invented forms, thanks to which they wanted to express themselves. During the third year of education in 1997 I got the scholarship of the Minister of Culture and Arts. (the studies at specialization of Animation Films and Film Special Effects in the Direction of Photography and Television Production Department at The Polish National Film, Television and Theatre School in Lodz 1995-1999).

My fascination with film was not limited to the production of animated student short films. At the second year I prepared the scenography for Sławomir Fabicki’s student film entitled *Kaśka, bimber i motocykl* (1999). This is a black-and-white short film without dialogue recorded on a 35 mm photosensitive tape. It tells the story of two friends, whose regular life

is entered one day by a woman. The atmosphere draws upon the 50s. We can feel the influence of Italian neorealism. Three excellent actors appear in the film: Andrzej Mastalerz, Marek Bielecki and Mirosława Olbińska. It was not an easy task to recreate the atmosphere of those years with a school budget. Fortunately, members of my family came to my aid. They lent me elements necessary for buildings the interiors, emphasising the two male characters' personalities and interests. One of them was an enthusiasts of hens, the other one enjoyed homemade alcohol.

In 2004 I made my debut as a theatre costume designer for the *Małe miasteczka* play directed by Zbigniew Szczapiński. The premiere was held on 22th May 2004 at the Powszechny Theatre in Lodz. *Małe miasteczka* is a musical featuring songs written by Janusz Słowikowski, affiliated with the *Pstrąg* cabaret, to Piotr Hertel's music. The costumes were inspired by the 50s and 60s of XX- century. During watching this play we can feel the atmosphere of the little towns. I had to take care of both aesthetic and utilitarian values of the costumes, especially dresses, as the actors did not only sing, but also performed complex choreographies.

I returned to film scenography in 2006, working as an assistant of the scenographer, Paulina Połom, on the *Aleja gówniarzy* feature film directed by Piotr Szczepański. The film presents the cityscape of Lodz and famous spots in this city. The plot covers one night and touches upon issues which are especially up to date for the young people. It shows life dilemmas of a young girl and boy. Should they stay in their home town or leave to Warsaw with a view to finding a job and better development opportunities? We follow the main characters down the streets of Lodz, visiting homes of the townsfolk. Though the action of the film takes part in the contemporary times, on the one hand it can seem to be easier to work as the scenographer or the movie costume designer, because they don't need to get knowledge connected with the times, in which the action of the film is played. But on the other hand, it is a challenge, not to make too obvious world full of banality and decorative motives.

THE SECOND STEP: PHOTOGRAPHY

After many years, I replaced the lithographic press with the photo camera, but the starting point of my interests remained unchanged: nature. Observing it and striving to fathom the way it affects the audience rather than what it actually shows. A cutting-edge and very expensive photo camera, excellent lenses and filters – even the best photographer cannot do without good equipment. But there is something else, something that proves the quality of a photograph, adds magic to it, takes it to another dimension. This thing is nature. I created collections devoted to a single subject: clouds or water. It was not accidental that at my exhibitions I presented photographs next to graphics. This combination put an emphasis on the similar approach to the subject: how the same objects can be presented by different means and using various tools. **Selected one-person exhibitions include:**

-The exhibition of graphics ad paintings – *Gallery Lutnia*, Lodz, 1994

- The exhibition of photographs and graphics - **Gallery In Blanco**, Lodz, 2005
- The exhibition of photographs - **Gallery Opus**, Lodz, 2005
- The exhibition of photographs and graphics -**The Landscapes-** **POSK Gallery**, London, 2006
- The exhibition of photographs and *graphics* – **Impressions-** **Gallery Schody**, Warsaw, 2007

The folder issued for the recent exhibition features the words of two artists close to my heart about my photography.

“Today, in the intense and fast times feeding on scandal and shock, demanding artists to constantly deliver something new and consequently leading to artistic adultery, denial and giving up on oneself, choosing landscape and nature like Aleksandra Chrapowicka does is an act of great courage. These are important tests. Tests of ourselves; of our ideas for life and for the one outstanding, exceptional work.” – Wojciech Prażmowski, 2007

“The theme of the photographs are landscapes from the immediate surroundings of the artists she experienced outdoors. Recorded and processed, they become visions and creative depictions of the dynamics of nature. The transience and unpredictability of nature has been clearly illustrated by images of the sky with permeating or billowy clouds piling up.

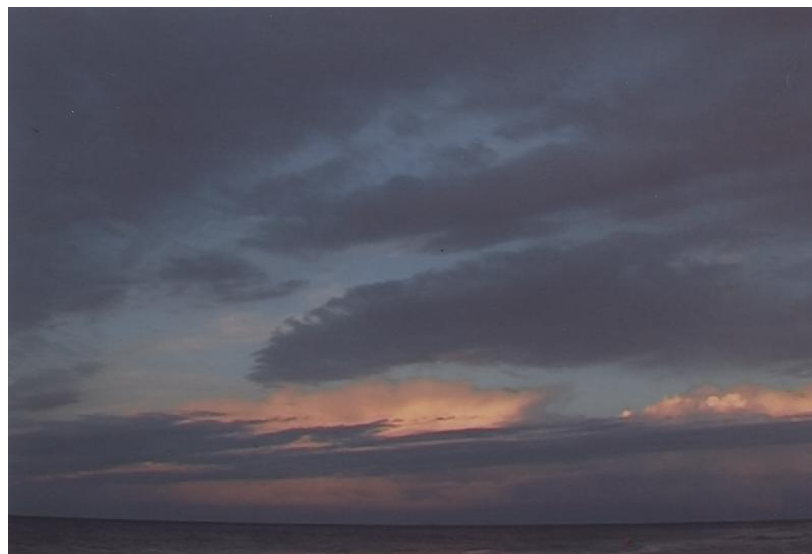
The ambiguity of interpretation makes it impossible to unmistakably read the sky: does this frame show a hopeful morning, curious of the coming day, or was it taken prior to the mystery of night absorbing all light above the horizon? Depending on the zoom, the artist processes the fragment of a specific landscape, filling the entire space of the image with the matter of clouds and water. A photographed fragment of reality, later processed, sometimes gets deprived of literalism, which allows the audience to be taken to a new language level; from simple perception and cognition to deeper reflection and awareness.

This way, what is probably invisible becomes possibly familiar – taking a specific form in our imagination. Even if it did not exist, we will find at another level of our consciousness.” – Witold Warzywoda, lithographer, lecturer at the Strzemiński Academy of Fine Arts in Lodz

Photography has always been a way to capture the moment. It is no different in my case. Photography immortalises the moment we live – something elusive is given a tangible aspect and will last. Showing the rhythmic motion of waves or billowy clouds piled up is a metaphor of transience; a record of the invisible – of the passing time. It emphasises the evanescence of the moment and the problem of timelessness. I took most of my landscape photographs at the Baltic coast. Sitting at the beach of the Hel Peninsula, I press the shutter button and play with the landscape. I catch a glimpse of rhythmic arrangements in sea waves, depending on the weather, wind, season, time of a day and light reflected by the water surface. Similarly, watching the sky and clouds moving at different velocities, I notice diverse forms and colours. Creating meditative images, I express my emotions and show the

power of nature. I try to capture the moment between quiescence and motion; “catch” the objective and combine it with what exists only in the individual perception of the world. My feminine (or maybe innate) instinct allows me to sense the right moment to press the shutter button and capture what passes so fast and irretrievably. And it is very important to try keeping something, what captivated us in the several moment of our life. The art of observation – this is the nature of photography. But photography is not only a record of memory. The ability to find and bring out something interesting in ordinary places and everyday situations, it makes possible to record but also reread reality. As opposed to painting or graphics, photography has its origins in the real world – in the real world it is reflected. I capture reality with a digital camera. Taking photos was my way of describing and experiencing the world for several years. In 2010 I took part in the exhibition organised as part of the 6th edition of the Warsaw Festival of Artistic Photography.

I presented ***The Holiday Postcards (Pocztówki z wakacji)***- collection of photographs, displayed at the individual exhibition at the Wyjście Awaryjne Gallery at the Old Town Cultural Centre in Warsaw (April 2010). The photographs showed, among other things: layers of billowy clouds and rhythmic arrangements of sea waves. Photographs were in colour and in black and white. The aforementioned exhibitions constituted a reflection of my creative explorations at the time.



The Photo from the exhibition The Holiday Postcards, 2010



The Photo from the exhibition The Holiday Postcards, 2010

In 2014 I took part in the collective exhibition of the teachers of Department Graphics of University of Humanities and Economics - AHE at the Patio Gallery in Lodz, where I presented a black-and-white digital graphic **Fandango**.

At the beginning of my photography journey, I shot nature, but later I focused on people as the subject of photography. It is said that a photographer has to overcome clichéd poses of the portrayed people; to make them open up and contribute. It is crucial to show the personality, expression and temperament of the model. This can be not easy in the time of the selfie craze. I strive to keep my photography free of unnecessary frills and fancy poses. I do not employ rich backgrounds or eye-catching props, which could divert the attention. I completely agree with the sentence that, the less information, the more suggestion; *the less prose, the more poetry*. An important aspect of portrait photography is building a rapport with the model; a deep relationship between both sides. It is necessary to win the trust of the portrayed person. Therefore, my choice of a model – my son – was not accidental. Obviously, as any parent, I recorded more or less significant moments from my child's childhood. However, it was not until two or three years ago when I started to consciously "use" his youth, vitality and energy to arrange the world with him as the main character. However, what is behind his back is usually ascetic and neutral. It complements and closes the composition, bringing out the face; emphasising the distinctive features, individuality and uniqueness. I get rid of unnecessary frills, not forgetting that the other person wants to enjoy the photograph, so it has to be visually pleasing. The person being photographed should like themselves, which poses a challenge in the case of taking photographs of men. We got used to the standards of female beauty and the ways of showing it. And what about the nature of men? My portrait photography is an attempt to bring out the interpersonal relationships that form between the model and the artist, the relationships between mother and the adult son.

The photographic collection entitled ***The Portraits of Mr W. (Portrety Pana W.)*** comprises 14 black-and-white and colour photographs measuring 50 x 50 cm and presenting my son, taken in the years 2015-2017. Some of them were presented at the collective exhibition ***The Trails of Avant-garde (Tropami awangardy)*** at the Patio Gallery in University of Humanities and Economics - AHE in Lodz in May 2017.



The photo from the photographic collection The Portraits of Mr W., 2016/17



The photo from the photographic collection The Portraits of Mr W., 2016/17



*The photo from the photographic collection *The Portraits of Mr W.*, 2016/17*

The collection in question is an attempt to present the mutual influence between me and the person closest to me. This is a picture of exchanging thoughts, moods and experiences. Besides close-ups and half-close-ups, one shot is particularly close to me. It shows the entire silhouette standing on a pier, with its back facing the camera, surrounded by the Bay of Puck. Why is it so close to me? Because it makes me realise that no matter how old we are, how grown up and experienced we are, we still remain just a tiny piece of nature – defenceless, fragile and lonely. Although the face is not visible, by such a decision I imply how I perceive the human figure. For me it is not important which size of shoes my son needs to have, he is still a child for his mother.

THE THIRD STEP : ANIMATION

An animated cartoon can touch upon a lot of issues relating to psychology and morals. It provides us with space to present our thoughts on the human and its fate, desires and pursuits the condition in the contemporary world. This is what draws the line between “normal” cinema and animation – it allows the artist to unleash his or her imagination and create a complete fiction. The reality needs to be conjured up from the start to the end. It is unlikely that the motion pictures I produce will mark their presence in the industry, taking into account that the stories revolve around the world of fairytale animals. What is important is the fact that this is my own world and I can shape in whatever way I want: determine its form, colours, light, the way the characters move. I believe that thinking of cinematography, one should gain experience in other fields of visual arts – painting, graphics, photography or sculpture. Moving freely across these fields can only enrich our animation.

Film is a compilation of various creative processes. Realistically, the production process using the traditional techniques or suitable computer software, assuming one is literate in them, does not last so long. I spend a lot of time observing the world, nature and animals; sketching and drawing. Sometimes I push myself to follow a work routine, but I often find inspiration in random situations, like watching birds at a bus stop; their clumsy attempts to hold as many twigs as possible in their beaks, with a view to building a nest, and dropping all of them when trying to take just one more twig, over and over again. I also get inspired by interactions with people. For example, at the court in a small town, when I asked a group of men whether they were waiting in line to the cash desk, they replied that indeed, they were waiting in line – for a sentence.

I completely agree with the masters of auteur cinema, who think once that animated film, can reflect the author's temperament, personal rhythm and character, spontaneity or gentleness. Making an animated film, we have a say on the look and sound of every frame. When we are editing our own film, it is hard to let go of a specific shot, remembering that 25 frames are needed for one second of film and how long it took to create them. I view every frame as a separate image, putting an emphasis on the frame composition, colours and light. However, I know that it is worth "sacrificing" some frames for the sake of the final effect, even ones we feel attached to, if they break the rhythm of the film. In such moments I try to put sentiments aside and take an objective look at the effects of my work.

Many of my friends perceive writing stories as a relaxing activity. People think you do nothing, whereas you actually work hardest in those moments of doing nothing. *"Writing a book is like organising a summer camp. All of a sudden, a noisy group of characters enter your life, normally solitary and peaceful. They come along unexpectedly and turn your life upside down. They arrive in the morning on a big bus, spilling out of it vociferously, very much excited about the role they play. And you are the one to control the situation, take care of them, accommodate them and feed them. You are responsible for everything. Because you are the writer."* These are the words of Marcus Goldman, a writer and a character in Joël Dicker's book entitled *The Baltimore Boys*. To me, these words relate not only to novel writing, but also to screenwriting and film direction, especially with regard to animated film, where we design the characters from scratch, not casting popular actors or actresses in these roles.

Producers of animated films are often perceived as loners. Well, they say that the best ideas come when we are alone. Having a closer look at many animated films, we come to a conclusion that they have something in common: it is their introverted feel. They are often portraits of their authors. Making films for children, their producers, including me, return to their childhood – to this world of memories which seems to be a fairytale land. The past coming back takes abstract forms, although a fable can be built of elements of everyday situations, which are sometimes humorous.

An important aspect of my work is the interaction between the visual side of the film and the music and sound. An ideal animated film, regardless of whether it is aimed at mature or young audience, has the script, the visual side and the soundtrack joined together. One cannot exist without the other, although they taught us to build the narration without words, making sure that it is comprehensible. One should also bear in mind the problem of the receipt of the film abroad, where even the best translation sometimes does not reflect the specific nature of the Polish sense of humour or colloquial speech. In my films I try to play with words, making sure that it enhances the humorous aspect of the plot. During my film studies I did not think about children's films, although in the 90s animation was associated mainly with series for children – bedtime cartoons.

An important factor that contributed to my interest in children's animated film was the birth of my son. After a few years, the emotions that accompany watching cartoons, especially with your child, came flooding back. I was explaining to him not only the reality, but also the fairytale world. At first, my artistic work for children was at the philharmonic. I prepared visual design and short (lasting a couple of minutes) animations illustrating classical music concerts for children and young people under the baton of Dariusz Wiśniewski, whose specific area of interest is the popularisation of classical music among children and young people. All the animated pieces were produced using the 2D animation techniques – cartoon and cut-out.

The concerts of classical music with my visual design or animations illustrating concerts:

- „ ***The Chase***” for the music of C. Franck- Philharmonic Orchestra of Białystok, 2005, 2007

- Education concert for young people in the series of The Academy of the Young Music Lovers „ ***Why does The Philharmonic Orchestra Need the Conductor***”- Philharmonic Orchestra of Białystok, 2007

- The musical fairy -tale „***The Little Red Riding Hood***” of Paul Paterson, during the concert because of the International Day of Child - Philharmonic Orchestra of Białystok, 2007,

- „ ***The Music Paints and Tells***” to the music of M. Rymyński- Korsakow Szeherazada op.35- The Philharmonic Orchestra of Wrocław, November 2009,

„ ***The Holiday Musical Landscapes***” – to the music of J. Strauss, G. Friedrich, L. van Beethoven, C. Franck, Philharmonic Orchestra of Wrocław, May of 2010,

- „ ***The Water in the Music***” to the music of J. Strauss, B. Smetana, C. Debussy, B. Britten, Philharmonic Orchestra of Wrocław 2009, 2010, Philharmonic Orchestra of Łódź, April 2016,

- „ ***The Magical Moments in the Music***” to the parts of music e.g. from the film *Harry Potter*, the opera *Zaczarowany flet* Wolfgang Amadeusz Mozart, Philharmonic Orchestra of Łódź, June 2016

From June 2006 until June 2011 I worked for the Arthur Rubinstein Philharmonic Orchestra of Lodz to produce the series of (monthly) shows for children entitled *Spotkanie z Nutką*. The host of the show was Iwo Orłowski – an excellent tenor voice and performer on various stages. My task was to prepare accompanying videos to be displayed during the concerts on a big screen. They consisted of my own pictures, photographs and names of the performing bands or soloists. The purpose was to emphasise the atmosphere of the concerts; the mood inflicted upon the audience depending on the concert title. Making closer the image of performers to be seen in the father seats of the philharmonics. I also produced selected animated fragments of Andersen's *The Snow Queen*, which were displayed during the self-titled play. All actors were children (Cultural Centre in Radomsko, 2010). My meeting with the philharmonics made me more impressive on the beauty of music. It is very important during making my films. Although I have not had the music education, on the other hand it is not comfortable for me during my meetings with e.g. music composer or the author of the soundtrack, but from the other hand I have very clever attitude to the matters, which are expected from the music composer by me.

Why animation? I don't like the literality at the cinematography. I don't hide that all stories are too difficult for me, too much fear or too much personality. What do I look for the topics for the films. The emotions, feelings, relationships, hot atmosphere between the characters, it is not important that in my case the animals are the characters. In such case, through such characters it is easier telling the story about us, people living in the contemporary world.

I made my film debut in the ***Where is a Fairy-tale? (Gdzie jest bajka?)*** children's film. Over time, the need in me to return to my childhood is getting stronger. The only way back is through artistic work for children.

Where is a Fairy-tale? (Gdzie jest bajka?) is an animated short film produced with the use of techniques of cartoon animation in 2008 by the Indeks Film Studio with co-financing from the Polish Film Institute. The running time is 10 minutes. It tells the story of seven dwarves who set out in search for their princess. Travelling together on a scooter, they encounter many fairytale characters like the Wolf from the fairy-tale Little Red Riding Hood, Witch, Three Pigs, Golden Fish and change the course of the story. In the end they find their princess as the model at the banner. The film opens with a song performed by a child, but there is no dialogue or monologue in it. Sometimes we can hear certain words or expressions in the characters' murmur, though. The movement sequences of the main characters were drawn by hand on sheets of thin paper called onionskin. Next, they were scanned, introduced into the CTP software, arranged in layers and coloured. Finally, they were exported to the After Effects software and effects such as Blur or Drop Shadow were added. The film was edited in the Adobe Premiere software. I still use this method today. I combine traditional cartoon animation with computer software. The painterly scenography, painted in watercolour on Bristol board, was scanned and introduced to the Adobe

Photoshop software. Colourful characters outlined black and filled with vivid colours against soft backgrounds – this is what the visual side of the film looks like. The first shot shows the interior of a real sound stage and the curtain rising. It was recorded with a digital camera. The film had several screenings, e.g. in the Lodz Philharmonic and during the educational cycle for children Mały Kinematograf in Kinematograf Cinema in Lodz –(24.01.2016, 09.10.2016, 27.08.2017) . The film was thought to be a television pilot. Unfortunately, the thirteen episode scripts have not been filmed yet. The film was my doctoral thesis.

The degree of doctor of film art was given by the act of Council of the Direction of Photography & Television Production Department of the Polish National Film, Television, Theatre School of L. Schiller in Lodz from 19 of November 2009 on base presented doctoral thesis in the form w of animated film Where is a Fairy- Tale? and theoretical supplement Where is a Fairy- Tale? – my look on the fairy-tale in the animated film for children.

Doctoral supervisor- prof. Henryk Ryszka

Reviewers of doctoral thesis- prof. Jacek Adamczak

- prof. Sławomir Iwański



The Screen from the film Where is a Fairy-Tale?, 2008



The Screen from the film Where is a Fairy-Tale?, 2008



The Screen from the film Where is a Fairy-Tale?, 2008



The Screen from the film Where is a Fairy-Tale?, 2008

Where is a Fairy- Tale? (Gdzie jest bajka?)

Directed by *Aleksandra Chrapowicka*

Screenplay by *Aleksandra Chrapowicka*

Editing by *Aleksandra Chrapowicka*

Projects design by *Aleksandra Chrapowicka*

Animation Department – *Ryszard Woźniakowski, Jolanta Dudzińska, Violetta Kacprzak, Jadwiga Fidelus, Aleksandra Chrapowicka*

Music by *Przemysław Chmielewski*

Sound by *Lucyna Wielopolska*

Production- *The Film Studio Indeks, 2008*

This is a Space – a 5'30" long colour animation created by me in 2010 to the music composed by Piotr Pniak and performed e.g. during the concert Percussion Studio – in the Lodz Philharmonic of A. Rubinstein in April 2010 (20-04-2010). The film inspired by the music is a compilation of different animation techniques. It features animation of loose materials, such as sand and flour, recorded with a digital photo camera. Sea and sky photography is animated using computer software. There is 2D stop-motion animation produced in the After Effects software and a rotating 3D Earth model. The edit of this film was in Adobe Premiere. This formal diversity is aimed at enhancing music expression, but also enhancing the beauty and the power of a space. Bringing out the power of sound. The colours in the film are muted and revolve around blues, greys, beiges, dark blues and even black, which help to create a special atmosphere of the history.

This is a Space

screenplay, direction, project design, edit, animation- *Aleksandra Chrapowicka*

Music- *Piotr Pniak, 2010*

The animated ad of the Spiski play. The ***Spiski*** play was created based on Wojciech Kuczok's eponymous novel and directed by Jerzy Jan Połowski and Jarosław Staniek. The play has its premiere on 20th October 2012 at the Powszechny Theatre in Lodz. It marked the beginning of the Small Stage. The 30 second trailer was produced by me using the 2D animation techniques in After Effects software. It was inspired by folk music composed by Joanna Piwowar-Antosiewicz and performed by the Trzy Dni Później band. The visual side draws upon highland ornamentation, which is also present on the poster advertising the play. Only three colours were used: blue ornaments against the white background and the credits printed in black. The frame composition is based on symmetry, which emphasises its transparency. The sparse style and the simple form are aimed at encouraging the audience

to watch the play by their mysterious feel. The individual elements appearing to the music form the final shape of the motion picture. The visual side of the trailer draws upon the poster advertising the play and the programme printed in the form of a booklet I designed.

The animated advertisement is available at the channel of Powszechny Theatre in Lodz at the website Youtube.

Different roads lead me to the production of ***The Three Cats (Trzy koty)***. One of them was meeting a student of screenwriting at The Polish National Film, Television and Theatre School in Lodz – Anna Stańko. Her interest in animation combined with my artistic vision and the fact that we both are enthusiasts of these animals resulted in writing a screenplay together, on the basis of which the film was produced. We wrote also a screenplay targeted at older children entitled ***My Friend- the Snail (Mój Przyjaciel Ślimak)***, which has not been filmed yet. It tells the story of a mother and her deaf-mute son. She is a music lover and he lives in his own world without contacts with children. Will the two get across to each other or will they remain apart, hidden in their shells? I hope the audience will soon find out.

Making up the plot, I simultaneously design the characters, props and scenography. I am the graphic designer for all my films. Bearing in mind that the audience is young, I make sure that the characters' form is simple, plain, easily absorbable and suitable for reproduction by children. I use colours to create a pleasant atmosphere that will engross the audience, will surrounds the person the safe cocoon, will take the person off the cruelty and the ruthlessness of the modern world.

The Three Cats (Trzy koty) is an animated short film produced with the use of techniques of cartoon animation in 2015. The film is 11 minutes 34 seconds long. It tells three stories of three different cats: homeless Romeo, who is hopelessly in love with Juliet the poodle; Margo the red cat, who believes she is a princess turned into a cat; and Akins the Egyptian cat, who quitted his royal life to set out on a long journey and catch mice. At the end, the characters' paths cross and they realise that friendship is the most important thing in life and that they can always count on one another. The characters' stories are told by themselves. The colours in the film are muted and warm: a whole range of browns, oranges and beiges. The characters and elements of scenography are outlined black. I applied a texture layer with 33% opacity to all shots, giving them a shabby and old-fashioned look. The three monologues spoken by the main characters make it apparent that the spoken word is very important to me. The movement sequences of the main characters were drawn by hand on sheets of thin paper called onionskin. Next, they were scanned, introduced into the CTP software, arranged in layers and coloured. Then, the shots were exported to the After Effects software to be combined with backgrounds. The scenography and props were painted in the Adobe Photoshop software. The film was edited in the Adobe Premiere software. It opens with a downward panoramic view across fields to a city street, where two running cats appear. The last shot, in turn, is an upward panoramic view from the cityscape, across fields, to the sky. This is the framing device I will use also in my next motion

picture. The cats : Romeo and Margo are voiced by professional actors – graduates of the Lodz Film School. Romeo is voiced by Rafał Łysak, Margo – by Agnieszka Grejnert. The film as shown e.g. during 4th All- Poland Festival Polish Animated Film O!PLA 2016 and during screening my films in the cycle of Mały Kinematograf in Kinematograf Cinema in the Museum of Cinematography in Lodz. –(24.01.2016, 09.10.2016, 27.08.2017)



The Screen from the film The Three Cats 2015



The Screen from the film The Three Cats, 2015



The Screen from the film The Three Cats, 2015

The Three Cats, (Trzy koty)

Directed by *Aleksandra Chrapowicka*

Screenplay by *Anna Stańko, Aleksandra Chrapowicka*

Editing by *Maciej Ryszka, Aleksandra Chrapowicka*

Projects design by *Aleksandra Chrapowicka*

Animation Department – *Paweł Byrski, Roman Frajczyk, Roman Janeczko, Aleksandra Chrapowicka, Joanna Tokarz*

Music by *Alex Buterman*

Sound by *Lucyna Wielopolska*

Production –*Aleksandra Chrapowicka, 2015*

Due to the limited budget, I produce short films, although I admit that I dream of making a 13-episode series. For the time being, I tend to give supporting roles or bit parts to characters that appeared in my previous productions. For example, in *The Dreams of Teddy-Bear Walenty* we can spot the cat from *The Three Cats* or the wolf cub from *The Little Wolf Lupi and the Little Sheep Bobek*. The permeation of the worlds becomes real here. In a sense, every film becomes inspiration for the next one. I keep track of children's films and book releases. Creating children's films is not only a return to my childhood, but also an escape from everyday problems. This is a door to a more colourful and more unconcerned world.

The films which I directed *The Little Wolf Lupi and the Little Sheep Bobek (Wilczek Lupi I Baranek Bobek)* and *The Dreams of Teddy -Bear Walenty (Marzenia Misia Walentego)* I lead as my artistic accomplishment. They are the animated short films dedicated to the children, made in cartoon techniques, which , are the connection of the education and the entertainment. They were showed in the public screening.

THE FOURTH STEP: THE DESCRIPTION OF ARTISTIC ACCOMPLISHMENT

The title of artistic accomplishment- The animated short- films for children - *The Little Wolf Lupi and The Little Sheep(Wilczek Lupi I Baranek Bobek), The Dreams of Teddy- Bear Walenty (Marzenia Misia Walentego)*

Two animated short films for children: *The Little Wolf Lupi and The Little Sheep(Wilczek Lupi I Baranek Bobek)* from 2016 and *The Dreams of Teddy- Bear Walenty (Marzenia Misia*

Walentego) from 2017 directed by me are my the artistic accomplishment. The both of the films are dedicated to the children's audience. The main aim of my work is connection of education and the entertainment. Getting some adventures surrounded by the elements of the didactician. The both of films are made in the similar way, connecting classical methods with digital techniques. The films were public screened. *The Little Wolf and The Little Sheep Bobek* is the pilot of animated series in my artistic plans, however the animated film which I make recently for the children *Looking for the Spring* is a prequel of *The Dreams of Teddy – Bear Walenty*. I dedicate my works to the children , because I feel that there are still not enough films dedicated to children and young audience in our cinematography.

**Description of the animated film entitled *The Little Wolf Lupi and the Little Sheep Bobek*
(*Wilczek Lupi i Baranek Bobek*)**

The Little Wolf Lupi and the Little Sheep Bobek (Wilczek Lupi I Baranek Bobek) is a 10-minute animated short film made by me in 2016. The premiere screening was held on 9th October 2016 at the cycle *Mały Kinematograf* in Kinematograf Cinema in Museum of Cinematography in Lodz, but the official preview had already took place in September 2016 during the 6th edition of the *Kinozjada* Children and Youth's Film Festival in Nowy Sącz. Although not much heralded, that screening was a very lucky one, as the film received the first award of the *Złote Kadry* Festival. The young jury awarded the film "*for the unique sense of humour, the colourful world presented and an important message about the value of friendship*".

The film tells the story of the wolf cub named Lupi who one day meets Bobek the lamb in the forest. Despite his predatory nature, Lupi decides to help his new friend return to his herd and find his mother. Meanwhile, he decides to become a lamb himself, wanting to not be alone anymore and live in a community. Unfortunately, all his efforts to turn into an innocent sheep go in vain. He tries to eat blueberries, "but has anyone ever seen a vegetarian wolf?" He tries to bleat – to everyone's laughter. He rolls in fluff balls to get fluffy white fur, but the wind thwarts his efforts. In the end, Lupi gets caught by shepherds guarding the herd of sheep. Bobek rushes to his help, "because one should take care of their friends, even if they are not sheep". The characters' adventures are watched and commented on by the know-it-all magpie named Marta.

In my film I attempted to combine educational values with entertainment; to draw attention to universal values such as friendship, family or the need to belong to a particular social group. I also revolve around the very up-to-date theme, namely tolerance and intolerance; the struggle to fit in and to be accepted by the community despite one's differences. Lupi is a symbol of anyone who struggles against adversities; who doesn't give up easily, fighting against one's weaknesses and striving towards their goals with perseverance, often in spite of everything and everyone. Children can identify with the characters and their problems.

They might find guidance for themselves that will help them in relationships with their peers or solve other problems.

I have always been fascinated with wolves. As every child, I was afraid of what happened to Little Red Riding Hood and her grandmother. Later, when I watched the Soviet animated series about the Wolf and the Hare, I started to admire the predator. I was jealous about his bell-bottoms and smoking with impunity. A few years ago I read a novel by Maria Nurowska entitled *Nakarmić wilki*, published in 2010. This read helped me familiarise myself with wolves, discover many of their positive qualities and, above all else, notice the great potential of a wolf to become the main character in my film.

The screenplay was written by Anna Stańko, a graduate of the Polish National Film, Television and Theatre School in Lodz specializing in Screenwriting on the basis of the draft of the *Wilczek w owczej skórze* feature film we created together. A wolf cub is forced to abandon his pack and sets out on a long journey in a quest to find his missing father. On his way he comes across a lamb who decides to help him. They have many adventures together, meeting mysterious characters and visiting strange places. Their struggles with daily adversities are watched by Marta the magpie, who is fond of trinkets. Due to the lack of funding, which was the main obstacle on my way to produce an 80-minute film, and because I was driven by a great desire to tackle the subject and work on the already drafted characters, I decided to create a story based on the written materials and tell it in a short film. I managed to persuade Anna Stańko to write a screenplay for a 10-minute animated film.

The Little Wolf Lupi and the Little Sheep Bobek (Wilczek Lupi i Baranek Bobek) was produced with the use of traditional two-dimensional animation techniques. Cartoon animation was combined with elements of the cut-out animation technique. The movement sequences of the main characters were drawn by hand on sheets of thin paper called onionskin. Next, they were scanned, introduced into the computer and arranged in layers on so-called sheets, using the CTP software. Bearing in mind the smooth nature of motion, this is a 12 FPS and sometimes even 25 FPS animation. Then, the coloured shots were exported to the After Effects software. Parts of scenography, backgrounds and props were drawn and painted in the Adobe Photoshop software and also exported to After Effects to be combined with the animated shots. Next, effects such as Blur, Drop Shadow or Lens Flare were added.

I do not try to dazzle the audience with effects. I do not strive to overwhelm the visual appearance of the film with them. I do not want technology to dominate the traditional way I perceive the world. I only use effects that facilitate animation, for example the Shatter effect used to show a glass ball shatter into small pieces or the effect of snow and rain. The effect of fog was created with the use of Fractal Noise. The film was edited in Adobe Premiere software.

The colours in the film are muted; there are no sharp dominant colours or contrasts. I work on warm colours: beiges, browns, yellows and greys, created by a combination of warm shades. Toned greens and blues also appear in the film. It all serves the purpose of building a children-friendly atmosphere, obviously despite the elements of suspense resulting from the dramaturgy. This choice was deliberate and well thought-out, aimed at encouraging the young audience to enjoy other colours than pink, which is ubiquitous nowadays. In order to enrich the visual side of the motion picture, I applied a texture layer imitating the stone structure with 33% opacity to all shots. The subtle fracturing gives the film an old-fashioned look, contributing to its unique character. The overlapping and permeating layers of different opacities are a result of my hard work in the field of lithography. Although the film was produced with the use of 2D animation techniques, there is a need in me to create space. Hence the blurred line of the horizon, giving the impression of depth; hence the clouds piled up, rolling through the sky, emphasising the immateriality of nature. I also use light to enhance values significant for a given shot, to bring them out of darkness and to create depth. The scenography is sparse and limited to the presentation of props essential for the development of the story or for the enhancement of the mood. The characters and elements of scenography are outlined black. There are no unnecessary details in the main character design, which was completely intentional. It is easier for children to remember and reproduce simpler forms.

I use sparse camera movement. I believe that every camera motion should result from the film's dramaturgy and have a cause. Like in the *The Three Cats (Trzy koty)* film, I used the framing device. The first shot is a downward panoramic view from the blue sky to the green fields and forests, where the story begins. The last shot, in turn, is an upward panoramic view from the field where Marta is sitting and admiring her treasures, up to the blue sky. The camera movement is accompanied by rhythmic music.

I frequently use half-close-ups. This is aimed at building a close relationship with the audience and making contact between the two sides: the cartoon characters and children.

Bearing in mind that the film is addressed to the young audience, it features relatively a lot of music, which builds up the atmosphere and has a soothing effect on toddlers. It also enhances the rhythm of the story. The presented images are co-created by diverse sounds. Music here is more of an illustration than a counterpoint; it forms a supplementary layer of the film, emphasising the mood, the characters and their emotional experiences. It strives to mirror the world presented in the film. But what I gave priority to in shaping the story was the word. Marta was played by Aleksandra Bogulewska – a young actress and graduate of The Polish National Film, Television and Theatre School in Lodz. The monologue spoken by her is not a reflection of what is happening in the film, but accentuates the mood, conjures up various associations and provokes the audience to laughter or musings. I make sure that the word enhances the visual and dramatic layer, but does not copy it. In the film in question, the spoken word is mostly aimed at introducing humorous overtones. However, at

the end we hear an important, although slightly vague message: “Bobek rushed to his help, because one should take care of their friends, even if they are not sheep.”

The last lines spoken by Marta – “I will tell you what happened next for a shiny bead” – are not accidental. It is very likely that, as previously planned, I will create next films of the series showing where the two (actually three) main characters ended up, what happened to them, whom they came across on their way and how the story ended.

During last 5-th All- Poland Festival Polish Animated Film O!PLA 2017, the film received the third award Brązowy Tobołek Koziółka Matołka. What is important, that the jury was a group of children, which watched the film during the festival in different parts of Poland. Because the character of the Festival is that screenings are in many parts of Poland. And we know, if children like something, they like. If the children don't like something, simply they don't like it. The children jury is very frank and open. For that reason this award is so precious.



The screen from the film The Little Wolf Lupi and the Little Sheep Bobek, 2016



The screen from the film The Little Wolf Lupi and the Little Sheep Bobek, 2016



The screen from the film The Little Wolf Lupi and the Little Sheep Bobek, 2016

The film was screened eg. during the 6th edition of the *Kinozjada* Children and Youth's Film Festival in Nowy Sącz, during 5-th All- Poland Festival Polish Animated Film O!PLA 2017, during the educational cycle for children Mały Kinematograf in Kinematograf Cinema in Lodz –(09.10.2016, 27.08.2017), during screening my films at Festival PAF- Leuven, Belgium, May 2017.

The Little Wolf Lupi and the Little Sheep Bobek

Directed by *Aleksandra Chrapowicka*

Screenplay by *Anna Stańko*

Projects design by *Aleksandra Chrapowicka*

Animation Department – *Paweł Byrski, Lesław Budzelewski, Roman Janeczko, Joanna Tokarz, Aleksandra Chrapowicka*

Editing by *Maciej Ryszka, Aleksandra Chrapowicka*

Music by *Bogdan Klat*

Sound by *Lucyna Wielopolska*

The Featured by the Narrator – *Aleksandra Bogulewska*

Production- *Aleksandra Chrapowicka, 2016*

The Description of the Animated Film Entitled *The Dreams of Teddy -Bear Walenty (Marzenia Misia Walentego)*

The film *The Dreams of Teddy- Bear Walenty (Marzenia Misia Walentego)* is a 11- minute animated short film made by me in 2017. The premiere screening was during the screening of my films during the PAF in Leuven (The Animation Film Festival in Leuven) in Belgium,

which was between 12 and 14 of May 2017. The Lodz premiere screening was during the educational cycle Holidays with Mały Kinematograf in Kinematograf cinema in the Museum of Cinematography in Lodz – 27 of August of 2017.

This is a story of a bear. He spent all his life in the circus making magic tricks. After some years he was not so proficient as he had been in the past. He heard only whistling and pattering of feet instead of meeting with the approbation. Walenty wanted to change his life and thanks to the advice of The Cat Fortune-teller, decided to find his cousin- The White Teddy-bear. He had left the circus, and started his trip. During his walking he had become mostly disappointed. One day he heard the whimpering of the wolf, which was caught in the snares. The bear helped the wolf to be free and reminding himself the magic tricks, he jumped at the lady's bicycle. He put the limping wolf at his back and pedaling in front of himself. Walenty had not found the White Teddy-bear, but met the other bears in the forest, and he became happy.

The different stories connected with the circus animals were the inspirations of writing the script by me. The elephant living in zoo, who stepping from one leg to another all the time. Probably he was used to doing this in the time when he had been in the circus. He was used to keep the audience amused in this way.

I don't want to assume an attitude towards the fact, if the wild animals should live only in open area, in the freedom. If the society of XXI century needs such the type of amusement like looking at the magic tricks made by animals or the excursions to the zoo. Where they can look at the animals shut in the cages or walking in small area. This problem is only the pretext of presenting the story of the main character and accentuating the meaning, which I want to create in the minds of the audience after screening. Everything is important, but it is nice to have possibilities to deal the sad and happy moments in the family.

The Teddy-bear is the main character in my film, too because „*the children like the Teddy-bears, the Teddy-bears like the children*”.

As just as in the film *The Little Wolf Lupi and the Little Sheep Bobek* there is quite a lot of music.

The music creates the atmosphere, emphasizes the rhythm mainly in the scenes in the circus and friendly has effects on the children. The treasure of the sounds, mainly in the first shots in the circus, full of screams of the invisible audience builds the space in the film. This is invisible layer, thanks to screams, laughs of children we can feel like in the real space of circus, during the performance full of adventures and emotions. What is important to me , this is the fact that the music must help the action of the film and the characters ,must give the climate to the audience and the create the special atmosphere . I gave the priority to in shaping the story was a word. It gives humorous overtones and accentuates important meaning, which should be clear after screening this film. The narrator in the film is the actress from Theatre Arlekin in Lodz- Agata Butwiłowska.

The Dreams of Teddy- Bear Walenty and also *The Little Wolf Lupi and the Little Sheep Bobek* were produced with the use of traditional two- dimensional animation techniques. Cartoon animation was combined with the elements of cut-out animation technique.

The movement sequences of the main characters were drawn by hand on the sheets of the thin papers called onionskin. Next, they were scanned, introduced into the computer and arranged in layers on so- called sheets, using CTP software. Bearing in mind the smooth nature of motion, this is a 12 FPS and sometimes even 25 FPS animation. Then, the backgrounds and props were drawn and painted in the Adobe Photoshop software and also exported to After Effects software to be combined with the animated shots. Next, effects such as Blur, Drop Shadow or Lens Flare were added. The film was edited in Adobe Premiere software.

The way of making this film was the similar to the making *The Little Wolf Lupi and the Little Sheep Bobek*. What is different in the visual side? The bigger „colour craze” in fact.

Though the coloristic scale was softened , but we can notice the accents of pink, red, violet colours, mainly in the shots , which take part in the circus. Generally I work on warm colours: beiges, browns, yellows, and greys, created by a combination of warm shades. Toned greens and blues also appear in the film. It all serves the purpose of building a children- friendly atmosphere, obviously despite the elements of suspense resulting from the dramaturgy. The light is also very important, because thanks to the light I can bring the elements which are important to the dramaturgy out of the darkness. The characters which are designed by me are outlined black and filled the colour. The scenography is built by the elements, which are important to the dramaturgy and making the climate of the presented story. In order to enrich the visual side of the motion picture, I applied the texture layer imitating the stone structure with 33% opacity to all the film scenes. This layer makes the picture older.

The composition of the picture is closed by using the blur and dark frame.

As in the films, which I had made before, in this case I also used spare camera movement. Only when I found that it was important. I place a great deal of emphasis on the movement inside the frame and the smooth animation, which is important to show the history. In this film I use more wilder plans, than in the other films. It is connected with my nostalgia to the open space.

Making films for children I try to combine the entertainment with the elements of education. I have no pedagogical education. In my artistic work and the contacts with the young audience I base on my intuition and my experience as the parent, which lasts nearly 18 years. I read the professional literature, but I also come back to the times of my childhood, the desires, nostalgia, and even tastes which I remember from this time. I joint telling the adventure story with painting filmed pictures. I had a lot of ideas, using them I tried to build all the film. The ideas were for every shot about also for a general form of the visual side of film. On the one hand the pictures, which show the moments when the pondering Teddy-

bear walks, from the other hand the pictures full of dynamic moments in the circus or the moment when the main character runs away using the bicycle.

The both of the films are rather fairy tale stories with didactic message, than the stories, which happen in the reality, which is known by the audience.



The screen from the film The Dreams of Teddy – Bear Walenty, 2017



The screen from the film The Dreams of Teddy – Bear Walenty, 2017



The screen from the film The Dreams of Teddy – Bear Walenty, 2017

The film was screened e.g. during screening my films in the educational cycle for children of Holidays with Mały Kinematograf in Kinematograf Cinema in the Museum of Cinematography in Lodz. –(27.08.2017) or during screening my films at Festival PAF- Leuven, Belgium, May 2017. The film was classified for the 7-th edition of the *Kinozjada* Children and Youth's Film Festival in Nowy Sącz, which will be in October.

The Dreams of Teddy- Bear Walenty

Directed by *Aleksandra Chrapowicka*

Screenplay by *Aleksandra Chrapowicka*

Projects design by *Aleksandra Chrapowicka*

Animation Department- *Roman Janeczko, Aleksandra Chrapowicka, Zofia Tuszyńska, Paweł Byrski*

Editing by *Aleksandra Chrapowicka, Maciej Ryszka*

Music by *Bogdan Klat*

Sound by *Lucyna Wielopolska*

The Featured by the Narrator- *Agata Butwiłowska*

Production- *Aleksandra Chrapowicka, 2017*

THE FIFTH STEP: CONCLUSIONS

In my films: *The Three Cats (Trzy koty)*, *The Little Wolf Lupi and the Little Sheep Bobek (Wilczek Lupi i Baranek Bobek)*) *The Dreams of Teddy- Bear Walenty(Marzenia Misia Walentego)* I put emphasis on the basic means of expression, which is the word. I make sure that the monologue is not a reflection of what is happening in the motion picture, but accentuates the mood, conjures up various associations and provokes the audience to laughter or musings. I make sure that the word enhances the visual and dramatic layer, but does not copy it. I like discovering young actors, for whom voicing cartoon characters proves to be an exciting experience, while I find it important that it is their first encounter with dubbing. They make their dubbing debut in my films.

The colour concept of my films emerges from my self-limitation. I tend to choose muted colours not only in art, but also in my everyday life, clothing and interior decoration. I remember, however, that colours affect our mood. The distinctive features of my motion pictures are close-ups, shallow focus, subtlety and simplicity. Although my films are made for children, I want to engage in dialogue with the audience, communicate with them, provoke

to musings. I strive to give the audience aesthetic and emotional satisfaction, transmit humanistic values in the today's world of cinematography dominated by technology. I am writing about children's film, but I believe that there is no such a thing as films only for young people. A good piece is simply good and can please all of us, regardless of age, sex or social status. In my view, it is important to contribute to the development of sensitivity to cinema in young people. The developing their artistic tastes.

In the creative process, I strive to turn my films into inspiring meetings in the cinema auditorium, starting from the idea, through the editing and work with the music composer. I want them to teach through play, break stereotypes and give answers to many questions which may bother a toddler discovering its surroundings and getting to know itself. Apart from providing entertainment, I attempt to encourage the audience to use their imagination, stimulate creative thinking and deepen the knowledge about the contemporary world. I try to design film characters in such a way, remembering that they play an important role in children's life, as they like to mimic the speech patterns, mannerisms, expression and even way of thinking of favourite characters. The young audience has a very vivid and boundless imagination, which allows them to deeply experience emotions conveyed by films. Using certain symbols and metaphors, I want to teach children about the rules of the real world, although I am showing them a fairytale world. Considering the sensitive nature of children, I make sure that the plot conveys a strong, up-to-date and consistent message.

There has been a lot of talk in the media about the mission of films aimed at young people. Sometimes I wonder how the next generations of artists and audience will look like in a few decades from now – what the state of culture will be. I try to turn this thought into action, producing animated films for children and trying to screen them as often as it is possible. Awakened the need for beauty and stimulating abstract thinking, I provide them with a tool for combining cultural phenomena with their own lives.

Presenting one's work – films, photographs or graphics – is a huge responsibility and the first encounter with the audience and critique. Sitting in the cinema auditorium with children, I watch their reactions, behaviour and emotions. I constantly learn. I like listening to their impressions after or even during the screening. I take the remarks, especially those from the youngest children, very seriously and try to apply them to my next ideas, sometimes even at the screenwriting stage.

After the screening of my films, which were shown in educational cycle Mały Kinematograf in The Kinematograf cinema in the Museum of Cinematography in Lodz, I conducted a workshop for children aged 3-7, who made figurines of the fairytale characters or illustrated books with their own stories. During the PAF People of Animation Festival in Leuven in Belgium in May of 2017, at a workshop with children, we produced a short animated film with my characters playing the leading roles. The plot was set in the city they live in and around its landmarks.

Traditional cartoon animation with elements of stop-motion animation is very close to my heart. In terms of the approach to the subject, the reflection of the characters' personalities and their mannerisms in the film, animating and creative sensitivity, Jurij Norsztejn has always been and will always be my master. I highly value his *Tale of Tales*, especially for the magical atmosphere. Idyllic scenes are aptly combined with tragic and even traumatic ones. Some shots were inspired by various events from the director's and his colleagues' lives, but it neither deprives the work of its value, nor makes it pretentious. I find artistic guidance for myself in other films of this artist, e.g. *Hedgehog in the Fog* of 1975 or *Fox and Rabbit* of 1973. The events are presented in chronological order. There is a classical, conventional narration with animals playing leading roles. Animals displaying human traits are the main characters in my films. They have a huge potential I need for building a story.

After the screening of my films during the Festival of Cultures organised by the GLLT language school in Sint-Genesius-Rode in Brussels and the subsequent workshop for children and their parents on 22nd April 2017, I received an e-mail from the organiser, Joanna Kądziaława-Follon, who wrote that although my films, *Trzy koty* –(*The Three Cats*) and *Wilczek Lupi i Baranek Bobek*, were watched by ... *children who did not understand Polish and could not read in English, the animal characters and warm colours were well received[...]. At the end of the workshop, one of the dads told me that he and his children really enjoyed both films, because they were warm and calm, not full of rapid movements, chases etc. The idea behind them was also interesting, unlike many children's films, he said.* I have worked with a group of regular collaborators for a few years to now: animators, a film music composer, a film editor. I am trying to create my own film world with them. Long-term friendships can survive ups and downs. Relationships based on common artistic views give me a sense of security during my making film. When I feel the closeness of other people whom I trust, I allow myself to take artistic risks; I let go of shame and fear. I do not feel ashamed, looking for new creative solutions. I am not afraid of discussions and emotions inherent to teamwork.

I made my debut as a producer in *The Three Cats* (*Trzy koty*) and continued to work as such on my next two productions. And I am the producer the latest of my film *Looking for a Spring*, too. The premier screening will be at the beginning of 2018 year. When I finish my film I come back to my profession as the graphics designer. I design the cover of dvd record for my film. From the other side it is the end of making film, from the another it is come back to my professional beginnings.

THE SIXTH STEP: THE DIDACTIC WORK

I started teaching in 1997. As early as at the third year of studies at The Polish National Film, Television and Theatre School I was allowed to start my work as professor Henryk Ryszka's assistant lecturer of the Animated Film Production course at the Specialization – Animation

Films and Film Special Effects in The Direction of Photography and TV Production Department. Over years I worked once as an assistant lecturer (since 1 th of October 2004 the regular post) and later as the tutor(since 1 th of March 2011 to nowadays at the Specialization – Animation Films and Film Special Effects in The Direction of Photography and TV Production Department at The Polish National Film, Television and Theatre School in Lodz) with prof.Henryk Ryszka and currently with dr hab. Marek Skrobecki, teaching the subject Animated Film Production. Together with the prof. H. Ryszka I supervised numerous animated student short films, including the award-winning *Ab-ovo* directed by Anita Kwiatkowska-Naqvi . (The awards e.g: The International Animated Film Festiwal Annecy 2013, The International Animated Film Festival Animator Poznań, The International Students Film Festival Student Cuts Maribor , 2014.) Together with the prof. H. Ryszka we were the artistic supervisors of the film *Nieprawdopodobnie elastyczny człowiek* directed by Karolina Specht. (The awards e.g; The Film Festival Fest Anca Żylin, The International Short Film Festival Uppsala).

I found important guidance for my teaching work in the words of professor Henryk Ryszka, who was a promoter of my doctor's degree about his teaching work. The professor very often repeated, that he had never ordered the students to copy his works. He didn't insist on coping himself. He tried to come to inside the student 's soul and take out what is the best and the most original. He repeated that everybody can learn the technology . The stimulation to the artistic creativity is the most important thing in the process of teaching. The teachers should give the advices the students how to find out their artistic own paths. This process should be done, however, in a responsible way: precisely and carefully, not to cause distortion.

Aside from learning the language of animated film and how to build the dramaturgy of a short film, which is obligatory, the students are completely free to choose the theme of the film they are obliged to submit at the end of every academic year and the intellectual area they want to study. They are also free to choose means of visual art and the convention in which they want to tell their story. We try to choose means that best fit the project together and thinking also about the students technical possibilities.

Aside from my own artistic activity, I engage in promoting animated film (mainly student short films) and education through art. I organize meetings with children along with screenings of my films and student film shows abroad. For example, in 2015, during the Animanima International Animation Festival in Cacak, Serbia, apart from the presentation of works of the Chair of Animation, I participated in a panel discussion and offered an insight into the contemporary methods of teaching at The Polish National Film, Television and Theatre School in Lodz. In 2004 I had the honour of being part of the jury at the 7th edition of the Matita Film Festival – International Meetings on Animation in Guardiagrele, Italy. As part of the said festival, I also conducted workshops on different animation techniques and a seminar about The Polish National Film, Television and Theatre School . I try to invite the

different interesting persons connected with the animated film for workshops. Every year Witold Giersz, Sylwia Nowak has workshop with the students of the dep. Animation. Adam Wyrwas and Robert Turło visited students, too. Thanks to such meetings the students improve their possibilities and they have the chance to put behind their artistic solutions.

I have reviewed numerous MA theses prepared by the students of the Direction of Photography and TV Production Department and supervised degree theses and films, e.g. Sebastian Tomaszewicz's *Changes* or Michal Jeżak's *The Last Day in America*. Together with professor Henryk Ryszka, I was an artistic supervisor of Natalia Dziejic's debut animated film of 2014- *Endemit's Greed*, showed at numerous festivals in Poland and abroad.

Since 2010 I have conducted classes for the students of Graphics at the Artistic Department of the University of Humanities and Economics in Lodz – AHE (civil contract). I teach such subjects like; Computer Workshop, Multimedia and Digital Techniques. Aside from teaching full-time and part-time BA and MA students, I conduct classes for foreign students visiting Poland under the Erasmus+ programme. I teach such subjects like; Animated Film, Digital Montage or New Media. I avail myself of the opportunities the Erasmus+ programme provides to university teachers and visit partner universities with my own courses connected with the animated film. Some of the universities where I conducted classes are: Escola Superior de Artes e Design (ESAD) in Matosinhos, Portugal in 2011, 2014 and 2017, National College of Art and Design in Dublinie in 2013, Accademia di Belle Arti in Macerata, Italy in 2012 and 2016. I was appointed an expert of the Polish Film Institute by the Minister of Culture and National Heritage three times for the years 2013, 2013, 2014. In the academic years 2012/2013, 2013/2014 and 2014/2015 I received the Award of the Rector of The Polish National Film, Television and Theatre School in Lodz for professional achievements as part of the National Education Day.

I continue my professional development. I participate in the different conferences in Poland, presenting papers on animated film and deepening my knowledge of art. The fact that I took part in the VI-th Warsaw Festival of Artistic Photography 2010 was very important for me because it was the beginning of my public pronouncements. In the Academy of Fine Arts in the capital I had my lecture *The Registering of Nature in Photography and Animated Film*. All detailed informations connected with my artistic and scientific work are in the chapters dedicated to the documentation of artistic achievements after the doctoral thesis and its public presentation and the documentation of scientific achievements. The animated films after the doctoral thesis are added in the dvd records.

Aleksandra Chrapowicka

