

Anja Resman: ONKRAJ OBRAZA

Obrazstavna dogodka:

3. 12., 16.00, **Vodstvo po razstavi *Onkraj obraza* z Anjo Resman v angleškem jeziku**
12. 12., 16.00–17.00, **Pokukajte v zakulisje animiranega filma *Onkraj obraza***. Vodstvo z Anjo Resman za otroke in kratka delavnica animiranega filma

Razstava *Onkraj obraza*, ki jo otvarjamo v okviru letošnje Animateke, predstavlja istoimenski profesionalni prvenec avtorice Anje Resman, ki je ustvarjen v tehniki lutkovne stop animacije. Animirani film, zlasti v analogni obliki, je neločljivo povezan z mnogimi podzvrstmi vizualne umetnosti, vključno z risbo, oblikovanjem, modeliranjem, poslikavo in patiniranjem scenografije, lutk in rekvizitov ter z uporabo fotografije, ki je sicer temeljni gradnik kinematografske izkušnje, skozi katero se oblikujejo vizualni jezik, umetniški slog, narativna struktura in atmosfera animiranega filma.

Celotni proces in specifike tehnike izdelave animacij pogosto ostajajo nevidni, saj naše oko, če je animacija dobro izvedena, podleže iluziji gibanja in sami naraciji. Prav zato so razstave animiranega filma tako dragocene, saj film ustavijo in nam omogočijo, da posamezne segmente animacije ponovno dojamemo skozi prizmo vizualne umetnosti, ki je njen temelj.

Osnovno avtoričino motivacijo in idejno zasnovo za zgodbo animiranega filma predstavljajo besede pisateljice Amande Richardson: »V svetu, v katerem vsi nosijo maske, je privilegij videti dušo.« Zgodba popelje gledalca skozi preplet realnega sveta in fantazije. Pripoveduje s perspektive mladega moškega, ki pospravlja stanovanje preminulega očeta. Ob tem se spominja travmatičnega odraščanja in izgube otroštva v trenutku, ko mu je oče, ki je želel sina pripraviti na samostojno življenje, nadel masko. Maska je abstraktna negibna prisposoba brezizrazne oblike obraza, podobna tistim, ki jih nosijo vsi ostali liki v njegovem življenju, vključno z očetom. Film spremlja odraslega Naluja, ki se odloči masko sneti, kar ga privede v dimenzijo, združujočo perspektivi otroka in odraslega, vendar ne brez posledic.

Zadnja gesta protagonista simbolizira introspekcijo, samorefleksijo in soočanje z identiteto ter sklone krog prevpraševanja lastne preteklosti in smisla bivanja. Film dopušča odprto interpretacijo, zavito v preplet realnega sveta in fantazije abstraktnih in grotesknh metafor, kar omogoča široko poistovetenje z zgodbo. Avtorica želi v filmu gledalca popeljati skozi lastno izkušnjo in občutke ob prvem vstopu iz varnega okolja družine v širni svet.

Na razstavi si je mogoče ogledati scenografijo ulice, ki je umeščena v staro mestno jedro, estetik pa črpa iz arhitekture različnih slovenskih mest (Ljubljana, Kamnik, Kranj in Radovljica), pri čemer hrib z gradom spominja na staro Ljubljano. Stavbe so prenovljene, a ulica kljub privlačnosti trgovinic in bistrojev deluje ostro. Izbira starega mestnega jedra kot lokacije poudarja brezčasnost obravnavane teme. Na ogled je tudi več sob staromeščanskega stanovanja, ki presenečajo z vsemi podrobnimi detajli in skrbno izdelanimi realističnimi miniaturnimi rekviziti. Na razstavi ne manjkajo niti lutke, ki jih je avtorica z ekipo v celoti izdelala sama. Skeleti so sestavljeni iz sto štiridesetih različnih delov, glave so narejene s pomočjo 3D tiska, za izražanje čustev pa imajo lutke več različnih obrazov, ki se med animiranjem po potrebi menjavajo.

Onkraj obraza skozi spretno stop animacijo obravnava okamnelost pogleda, izraza in dojemanja sveta odraslih ter splošno nesenzibilnost posameznika_ce v sodobni družbi. Avtorica izbira medij stop animacije, ker ji je magični svet lutk, ki mu lahko vdihne delček sebe, izjemno pri srcu. Tako s spominom na izgubljeno otroško radoživost, radovednost in neposrednost ter s simbolnim jezikom opominja na izginjajoče vrednote.

Anja Resman (1997) je slovenska animatorka, režiserka in scenaristka. Po končani Srednji šoli za oblikovanje in fotografijo v Ljubljani, smer grafično oblikovanje, je študij nadaljevala na Akademiji umetnosti v Novi Gorici. Med študijskim procesom je posnela več animiranih filmov (med njimi *Anabel* (2016) in *Wake up* (2018)), *Onkraj obraza* (2024) pa je njeno magistrsko delo ter profesionalni prvenec. Leta 2019 je animacija *Onkraj obraza* prejela nagrado Društva slovenskega animiranega filma (DSAF) za študijski animirani projekt v razvoju, leta 2024 pa nagrado za končan študijski animirani film.

Producent razstave:

Društvo za oživljanje zgodbe 2 koluta organizira Mednarodni festival animiranega filma Animateka, ki leta 2024 beleži svojo 21. edicijo. Festival v Ljubljano privabi več kot 13.000 obiskovalcev, ki si vsako leto ogledajo preko 400 animiranih filmov z vsega sveta, sodelujejo na delavnicah, se udeležujejo dogodkov strokovne platforme AnimatekaPRO in uživajo v zabavnih večernih programih. Letno festival gosti več kot 300 mednarodnih gostov. Društvo si prizadeva približati avtorski animirani film najširšemu občinstvu ter že leta deluje tudi kot producent razstav sodobnih ustvarjalcev animiranih filmov.

Koproducent razstave:

Društvo slovenskega animiranega filma (DSAF) združuje avtorje in ustvarjalce na področju animiranega filma ter zastopa njihove interese tako na nacionalni kot mednarodni ravni. DSAF izvaja promocijske aktivnosti, sodeluje z javnimi institucijami, podeljuje nacionalne nagrade za animacijo in organizira srečanja članov. DSAF podpira tako uveljavljene filmske ustvarjalce kot mlade talente ter sodeluje z Akademijo umetnosti v Novi Gorici in Akademijo za likovno umetnost in oblikovanje v Ljubljani. Organizira izobraževalne dejavnosti na festivalih animiranega filma, pospešuje distribucijo slovenskega animiranega filma, vodi rezidenčni program za animatorje ter predstavlja animiran film skozi galerijske postavitve. Na mednarodni ravni je DSAF vključen v mrežo CEE Animation, ki promovira animacijo v več kot 20 državah srednje in vzhodne Evrope.

Anja Resman: BEYOND THE FACE

Accompanying events:

3 December, 16:00, **Guided tour of 'Beyond the Face' exhibition in English with Anja Resman**
12 December, 16:00–17:00, **Look behind the scenes of the animated film *Beyond the Face***:
Guided tour for children with Anja Resman & a short animation workshop

Opening as part of the International Animated Film Festival Animateka 2024, *Beyond the Face* is an exhibition that gives insight into Anja Resman's eponymous professional debut film, created using the stop-motion puppet animation technique. Animation, especially in analogue form, is inextricably linked to many sub-genres of visual art, including drawing, design, modelling, painting and antiquing of sets, puppets and props, as well as the use of photography, a fundamental aspect of the cinematic experience that shapes the visual language, artistic style, narrative structure and atmosphere of the animation.

The whole process and the specifics of the animation technique often remain invisible since our eye, if the animation is well executed, falls under the illusion of movement and the narrative itself. This is why animation exhibitions are so valuable: they pause the film and allow for a new perception of individual segments of animation through the prism of the visual art that underpins it.

The basic motivation for and concept of the story is based on the words of writer Amanda Richardson: »In a world where everyone wears a mask, it's a privilege to see a soul.« The story takes the viewer through an interplay of reality and fantasy. It is told through the eyes of a young man who, clearing the apartment of his late father, recalls his traumatic upbringing and the loss of his childhood the moment his father put a mask on his face to prepare him for an independent life. The mask is an abstract, motionless metaphor for an expressionless face, similar to those worn by all the other characters in his life, including his father. The film follows the adult Nalu as he decides to take off the mask, arriving in a dimension that combines the perspectives of a child and an adult, but not without consequences.

The protagonist's last gesture symbolises introspection, self-reflection and confrontation with one's identity, completing the cycle of exploring one's past and the meaning of existence. The film allows for an open interpretation, enveloped in an interplay between reality and the fantasy of abstract and grotesque metaphors, thus enabling a wide variety of viewers to relate. The filmmaker takes the viewer through her own experience and feelings of her first venture alone from the safety of her family home into the wide world.

The exhibition showcases the sets of the old town street, which draws its aesthetics from the architecture of various Slovenian towns (Ljubljana, Kamnik, Kranj and Radovljica), with the hill with the castle reminiscent of the Ljubljana Old Town. The buildings seem renovated, but despite the attraction of the shops and cafés, the street has a harsh feel to it. The choice of the Old Town as the location underlines the timelessness of the theme. Several rooms of the old town apartment are also on display, with strikingly intricate details and carefully crafted realistic miniature props. Then there are puppets, made entirely by the artist and her team. The rigs are made up of a hundred and forty different parts, the heads are 3D printed, and the puppets have several different faces to express emotions, which are changed as necessary during the animation process.

Beyond the Face uses skilful stop-motion animation to address the hardened gaze, expression and perception of the adult world and the general insensitivity of the individual in contemporary society. The artist uses the medium of stop-motion animation out of her love for the magical world of puppets, to which she can breathe a piece of herself. By recalling the lost childhood cheerfulness, curiosity, and candour and using symbolic language, she points to disappearing values.

Anja Resman (1997) is a Slovenian animator, director and screenwriter. After graduating from the Secondary School of Design and Photography in Ljubljana, majoring in graphic design, she continued her studies at the School of Arts in Nova Gorica. During her studies, she made several animated films (including *Anabel* (2016) and *Wake Up* (2018)). *Beyond the Face* (2024) is part of her master's thesis and a professional debut. In 2019, it won the Slovene Animated Film Association (DSAF) Award for a student animation project in development, and in 2024, the DSAF Award for completed student animation.

Exhibition producer:

The 2 Reels Association for Reanimation of Storytelling organises the International Animated Film Festival Animateka, which celebrates its 21st edition in 2024. The festival attracts more than 13,000 visitors to Ljubljana each year to watch over 400 animated films from all over the world, take part in workshops, attend industry events at the AnimatekaPRO platform, and enjoy fun evening events. The festival hosts more than 300 international guests each year. The association is committed to showcasing auteur animation for the widest possible audience and has been producing contemporary animation exhibitions for many years.

Exhibition coproducer:

The Slovene Animated Film Association (DSAF) brings together authors and creatives in the field of animated film and represents their interests at both national and international levels. DSAF carries out promotional activities, cooperates with public institutions, awards national animation prizes, and organises meetings of its members. DSAF supports both established filmmakers and young talents and collaborates with the School of Arts in Nova Gorica and the Academy of Fine Arts and Design in Ljubljana. It organises educational activities at animation festivals, promotes the distribution of Slovenian animations, runs a residency programme for animators and presents animated films through gallery exhibitions. At the international level, DSAF is part of CEE Animation, a network promoting animation in more than 20 Central and Eastern European countries.