

Christian Krupa

Director / Animator

2007- Freelance activity. Currently writing, artworking & storyboarding a film based on a Jeff Noon short story with OpenBook. 2008 was spent developing a high production value animated documentary series as creative director with a major broadcaster, writing/developing the concept & script, directing studio & location shoots, designing & producing the finished piece. It is currently undergoing the commissioning procedure.

2001 – 2006, Shroom Studio. As a founding member of the studio working collaboratively as part of the core team of 3 director/animators I held a varied & busy role encompassing all aspects of moving image production, from painting live tour visuals or constructing music promos, through design of advertising, documentary GFX & titles & the production & direction of film & animation to art installation/performance in venues as diverse as Wembley arena & the Victoria & Albert museum. www.shroomstudio.com

1999-2001 graphic designer/animator/head of department, FOX Kids Europe. Duties in a very busy environment ranged from preparing on or off-screen artwork to producing, designing & delivering broadcast promo material, working with producers & voice-over artists.

Selected Projects

2007 The Story of India, major series for BBC/PBS. Working closely with Mayavision & Michael Wood over several months I produced ten animated pieces for their series, each in a different style to tell a part of the story, from marriages to classical tragedy, glorious cities & extinct civilisations in lovely HD.

2006 SingleShot, Vanished Point for Arts / Film Council. Produced in response to the concept 'SingleShot', Vanished Point was conceived as an experiment in form, adapting techniques used in previous work though without stipulating a narrative. Shot on DV & recomposed to form one continuous shot, exploring an impossible urban landscape. Shot, directed & edited / composited. www.single-shot.co.uk/

2006 Fightstar 'Hazy Eyes' single release Animation for promo. Client, Tom King; Gas & Electric, Mark Silver; Yeast; Universal Records. Extensive 3D CGI, Directed animation & design with composite elements of live performance 16mm bluescreen footage incorporated

2005 London Jazz Festival Workshop sessions in collaboration with Serious Productions youth group from the East London area to create a short abstract animated piece from soundtrack by Courtney Pine for performance at the London Jazz Festival in Nov 2005. Coordinator & editing.

2004 TERRA 2050, 4x3 minute animated series. Produced & directed by Shroom for Channel 4, interviewed 60 people on topics concerning 'the future', focussing on creating a dialogue that could be emphasised during the editing process. 60 hours of tape were cut down to radio edits developed alongside visual prep & design. Once in place, the edits & designs were animated into scenes, where the imaginings of children, industrialists & elderly folk mingle freely with predictions of climate modellers & space explorers to invoke a dystopian & humorous vision of the future. <http://www.bbc.co.uk/dna/filmnetwork/A22364697>

2002 - 2003 Mirrormask, Feature length Live/CGI Fantasy. With Shroom pre-produced 75 minutes of CGI animation with live action compositing, editing & interaction, coordinating with Henson & Sony Pictures to build a studio from the ground up specifically to produce this movie, over six months Shroom interviewed & slated 30 animators into an 18 month schedule, Location of premises & acquisition of materials was negotiated & budgeted as well as development of methodology, production & schedule for each shot. http://www.apple.com/trailers/sony_pictures/mirrormask.html

2002 - 2003 Signal to Noise, Pilot Feature adaptation of Dave McKean/Neil Gaiman story. Produced by Keith Griffiths of Illuminations film, some scenes were shot traditionally with Pro8 cameras, others with an array of up to 15 PD150s, these shots being used to cubistly reconstruct the scene in After Effects.

1998 –2000 Neon, 24 minute film by Dave McKean. Construction of virtual sets & scenes, some dreamlike spaces from Venice with composited live action, some abstract visualisations of the interior space of paintings or other imagined place. 'Re-shooting' of 'blackscreen' footage incorporated into sets within these CG environments was a particularly interesting challenge, achieving a sense of space where there was none.

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