

Skip Battaglia

a.k.a. Carl F. Battaglia

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Selected FILMOGRAPHY :

Car Crash Opera. Libretto and production of this seven-minute opera of seven voices, 14 instruments, to be the soundtrack for Battaglia's newest animated film.

Music composed by Jairo DuArte Lopez and Michaela Eremiasova. Opera recorded and mixed March 2007; performed to public May 7, 2007. drawing begun Feb. 2008.

Crossing the Stream. (2006) 35mm, color, fully animated. 4 minutes. All animation and sound design.

"Best Animation": independent film category. ASIFA-East (New York, USA), May 7, 2006.

2nd Place and cash award: Sarah Lawrence Experimental Film Festival, Sarah Lawrence College, Bronxville NY, USA; April 13, 2006.

Director's Citation Black Maria Film Festival April 2007.

Buffalo – Niagara Film Festival, March 2007.

Ann Arbor Film Festival, Ann Arbor, Michigan. March 2007.

Kalamazoo Animation Film Festival (KAFI), Kalamazoo, Michigan 2007.

Rooftop Films and Rural Route Film Festivals, New York. summer 2007.

Melbourne International Animation Festival, AUSTRALIA.

Australian International Animation Festival, AUSTRALIA.

New Zealand Film Festival, NEW ZEALAND.

Taiwan International Animation Festival (TIAF), Taipei, TAIWAN.

London International Animation Festival, London, ENGLAND.

More True Shit (2003) Animated, color, 5 minutes. Computer animated.

Second Nature (2000) 35mm stereo hand-drawn animated film: 5 minutes.

Sound by F'loom. Completed February 2000.

Received \$10,000 grant 11/97 toward production from Film /Media Program, the New York State Council on the Arts.

Opened: The Little Theater, Rochester NY.

Honored screenings:

Charles Samu Award, ASIFA-East, New York

Telluride Film Festival, Telluride, Colorado.

AnimaMundi, SaoPaolo, BRASIL.

Empire State Film Festival, 2000-01 throughout NY State.

Taos Talking Picture Festival, Taos, NM.

Kalamazzo International Animation Festival, Kalamazoo, Michigan.

Qualifying Screenings for Animation category, Academy Awards:

Los Angeles County, Nov. 2000.

Taki Dom. (1997). design and production with Julie Anne Jurgens and Daniel Pejril. Computer animation to musical performance "Taki Dom" by experimental group F'loom. 4:30.

Restlessness. (1994). A fully animated experimental 35mm color film, digital sound, 4:30.
Selection Jury screening. Hiroshima '96 Int. Animation Festival, JAPAN
Ottawa International Animation Festival 1994 (in competition), Ottawa, CANADA.
7th Zeeland Film Animation Festival (by invitation); Zeeland, NETHERLANDS.
Espinho Animation Festival; PORTUGAL.
35mm animated film "In Competition" , and attendee to International Festival of Animated Film, Stuttgart, GERMANY.
Muestra de Cinema Mexicana (with discussion); April 1995; Guadalajara, MEXICO.

Geologic Time. (1989). a fully animated 35mm , digital sound, 6:00.
Experimental Animation Award: Cinanima, Espinho, PORTUGAL
"Best Animation" New York Expo of Independent Film New York, NY
"Best Animation" (shared award), and tour, Ann Arbor Film Festival

The Academy Leader Variations (1987) Collaborator. Cannes Festival Opener 1987.

The Animated Star Spangled Banner: (1990) Producer of a collaborative animation.
Opening film, "3rd Animation Celebration" January 1991.

How The Frog's Eye Sees: (1984) all design, drawing direction, sound and editing of this fully animated 16mm color film. 6:30.
Blue Ribbon, Animation: American Film Festival.;
"Best Soundtrack": World Festival Animated Film, Zagreb, CROATIA; 1986.

Boccioni's Bike: (1981) all design, drawing, direction, sound and editing on this fully animated 16mm color film. 8:00.

Parataxis: (1980) all scripting, design, direction, xerographic imaging, editing and animation. 3:00.

I am interested in abstracting imagery from a variety of working processes, and putting these into movement on film. The imagery is either drawn by hand frame-by-frame directly onto paper before shooting on film, or captured and modified by hand for a frame-by-frame film production. I work so that each short animated film engages the audience's perception and educates that perception on how the work must be viewed. My works therefore are not structured as commercial narratives, but are, rather, graphic musings on themes like: acceleration, the starry sky, looking, landscape. Continuities in my film are not provided by assembly-line smoothness, but by movement, sound design, argument, and emotion.