

THE FILM

IBU

An interview with

Anaïs Ibert & Victor De Las Heras

(Directors of IBU)

THE FILM: *ibu seeks, stumbles. He sniffs, he observes. In the deep dark his road is enlightened with the path of his steps.*

And our steps with him... But where is ibu going?

What's your background and how did you come to filmmaking?

We didn't go to animation school, but we learnt these techniques while making little amateur films, before we met each other. Victor with his toys and Anaïs with dolls she made.

We both wanted to make films, from around the age of 10. Thereby, our education was naturally oriented toward the study of cinema. Anaïs, after achieving a degree in Cinema, went to documentary school in Paris. Victor spent three years studying and practicing cinema in a Paris University. We then preferred making films at home with very few funds, rather than entering a big public cinema school.

ibu is our first artistic collaboration. We gave our works the symbolical name of TRAIN DE NUIT, with which we sign our films.

What camera and equipment did you choose to use in making this film and why?

With no production and external funds, we used the equipment that was available to us to make the film. We shot at home with our small HDV camera, connected to a computer equipped with stop-motion software. For the various camera movements of the film, we tinkered with various machines from recovered materials (cardboard supports, curtain rods...)

There's a theme of old things being given a new life and a new voice, where does that inspiration come from?

We think old objects should not be con-

demned to be thrown away. The world of today produces disposable objects or made to become quickly useless, often made of plastic and taking part in the consumerism of our society.

We prefer the aesthetic of old objects, the materials that compose them. These objects give us the feeling of a greater proximity with their manufacturers, closer to a manual labour than a chain production by machines. We believe these objects have a soul and conceal some secrets. For the film, the objects aroused our imagination and led us to create these characters.

Similarly, stop-motion animation is perfect for us, because it's work made with hands, which requires a great patience and a high precision. We believe digital animation made with computers seems colder and with no soul.

How long did it take to shoot ibu?

Two years have passed between the discovering of the object which became the main character, and the finished film. During this period we shot the sequences in order, sometimes with several months apart. We had no written script and shot the sequences like improvisations, keeping in mind the end of the movie.

What foley props did you use to create the voice of ibu and the world around him?

All foley we can hear during the film are made with the actual objects we can see on screen e.g. the electrical outlet, clockwork, door hinge, bicycle chain, radio set, electrical wires, pepper spray tank...

All these objects have been found in the streets or recovered in cellars. The main character is an electrical outlet pulled out of a wall of a 1930's building, in the very same apartment where we live and where we shot the movie.

When did you first want to be an animator?

Anaïs discovered stop-motion animation rather late. However she always wanted to give life to characters she invented and made during her childhood. The first "milestone" was a theatrical performance called "Borzagah", telling the story of a puppet who comes to life and how it was alive and not just a toy.

Victor used early the animation technique in his amateur films made with toys. He never wanted to become an "animator", but only wanted to make films using all possible techniques. The reading of Steven Spielberg's childhood story was surely a first "milestone", since it proved to him that it was possible to make films at a young age.

Will we see ibu in a new adventure?

Yes ! We are writing the sequel of the movie, which will be an animated series of 4 minutes episodes, called "ibu's Odyssey". The spirit, the atmosphere and the main character will remain the same, but there will be more characters and adventures. Furthermore, we are looking for producers and distributors for this project!

itz Fiction Animation

continued...

Catch it:

WEDNESDAY	25th	@ 14:30
THURSDAY	26th	@ 00:08
FRIDAY	27th	@ 08:25
SATURDAY	28th	@ 12:35
SUNDAY	29th	@ 01:12
MONDAY	30th	@ 06:16
TUESDAY	31st	@ 10:07

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The unnecessary, but strangely insightful, quick fire questions!

NAME: Anaïs Ibert
AGE: 24
LOCATION: Paris, France

What was the first film you saw at the Cinema? I don't remember the first film I saw at the Cinema, but I have a strong memory of Gremlins

What was the first film you made? Take me away, a film I made at the age of 17, with characters I handmade and a clay setting. The simple story of a romantic encounter.

Best experience on a film set/location?

On an animated film set, it is to see the character moving by itself when we watch the shot after the shooting. On a live-action film set, it is the power liberated by the film crew and that pushes us to go further.

Your worst experience on a film set/location?

On the films sets of my film school. Everyone goes in different directions and there is no common goal. No one really gets along with the others and nothing creative was born from the collaborations I could have with my classmates.

What did you want to be when you grew up? Dolphin breeder.

Hero? Franck Poupard (main character of Série Noire, film by Alain Corneau), because he has no luck but tries to be happy despite everything.

Secret Talent?

I am an excellent dreamer.

Top tip? Putting the whole biscuit in your mouth, it avoids making crumbs.

Rule to live by? Nietzsche said : "What does not kill you makes you stronger."

Who would play you in a movie of your life? We'll take a few years to think about it.

Where we can learn more about you?
Website: www.traindenuit.net

NAME: Victor De Las Heras
AGE: 23
LOCATION: Paris, France

What was the first film you saw at the Cinema? Charlie, a Don Bluth animated film.

What was the first film you made? At my level, each film is like a first film. But the very first is a sci-fi-adventure film in LEGO co-directed at the age of 10 with a friend.

Best experience on a film set/location?

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Your worst experience on a film set/location? Several years ago I tried to shoot a film in Paris by night. Once I arrived on the set, alone, I quickly realized that the street lights were way too low... I called the main actress and asked her to bring a flashlight. She got mad. The shooting stopped there.

What did you want to be when you grew up? Inventor.

Hero? At the moment, Stephane Hessel, a French writer and former member of the Resistance movement. He is full of hope for humanity's future, despite the world's actual condition.

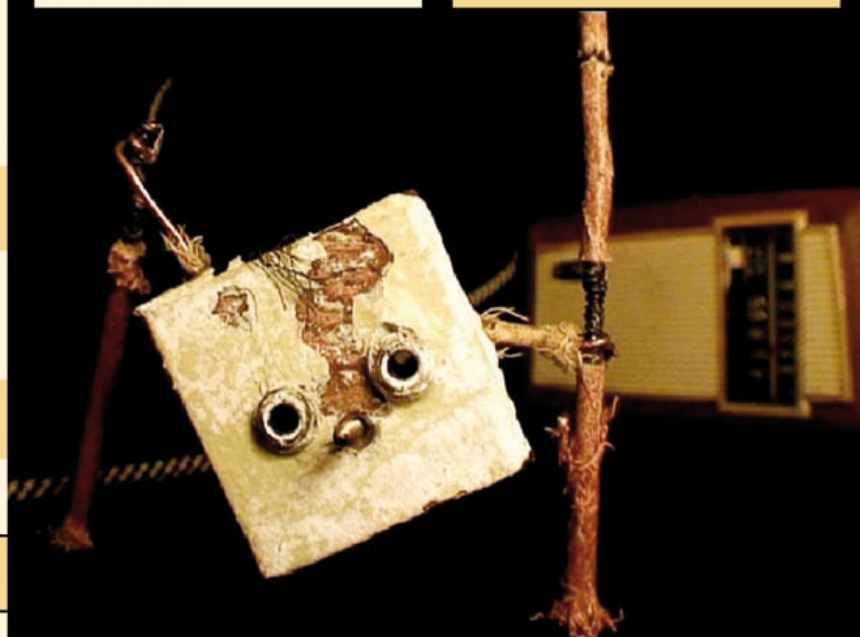
Secret Talent? If I tell you, it won't be secret anymore.

Top tip? Pee in the sink, avoid flushing!

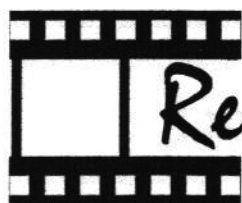
Rule to live by? In "Sansho The Bailiff", the father tells his son : "Be good to others and severe to yourself".

Who would play you in a movie of your life? We'll take a few years to think about it.

Where we can learn more about you?
Website: www.traindenuit.net

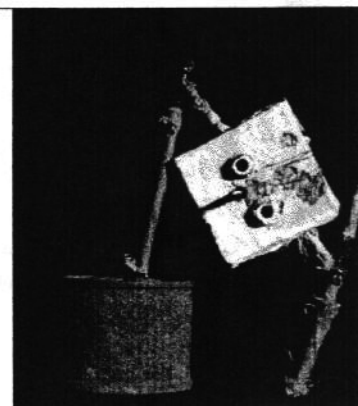


Les brèves de Courts Pour Tous - Festival de courts-métrages 2009 - MJC Maison Pour Tous de Ville d'Avray



Rencontre de quelques types

40 printemps, un mois et soixante euros



Cela pourrait être un titre de long métrage. C'est tout simplement le résumé d'une aventure auto-produite par des artistes malins, inventifs et doués.

Anaïs Ibert et Victor De Las Heras ont donc à peine plus de quarante à eux deux, mais à quatre mains ils ont bricolé une drôle de prise électrique arrachée à son mur d'origine. Devenue Ibü avec ses yeux de petit rapace nocturne et sa démarche chancelante, la créature a pris les choses en main et les a menés vers son envol final au gré d'une déambulation improvisée.

Il leur a fallu un mois pour mettre au point leur court métrage, deux jours pour le brouter avec les vrais objets utilisés dans le film et quelques dizaines d'euros pour le financer. Il en faut de l'imagination, du talent, du cran, pour "faire" les choses plutôt que de se lamenter sur telle ou telle difficulté.

Ceux-là n'ont pas peur de s'engager dans le "noir profond", tout comme Ibü, et ce n'est pas un hasard si, amoureux des salles obscures, ils ont choisi d'appeler leur duo Train de Nuit.

Les brèves de "Courts Pour Tous"

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