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This year's onedotzero festival has a strong French flavour including, 1. this promo for *Ousalaradine* by Zebda directed by Antoine Bardou-Jacquet which runs through popular animation styles and, 2. *AP2000* by Loic + Aurelien in which alien killing machines attack cute critters. 3. *E4 Ident* by Ed Holdsworth. 4. *RND906* by Richard Fenwick. 5. *In God We Trust* by Honey Brothers

◀ "It has been a visual ideas lab for the artists and for us as well," Hanson says. "At the first festival Fuel presented *Pure Fuel*: a couple of years later some of that work was fed out into the mainstream through their Heathrow Express ads. We see that so often now. The festival has always been about cross-disciplinary work and moving between the personal and the commercial. That's seen as commonplace now, as almost the perfect way of working, but when we started only a few people were doing it."

Typical of how onedotzero work is its relationship with The Light Surgeons, who were previously best known for club visuals. "They were tired of DJs getting all the credit and wanted to become artists in their own right," says Hanson. "We commissioned them to make their first ever short film [Thumbnail Express] for last year's festival," adds Walter. "It was based around an audio recording of a guy on Venice Beach and a live event on the same subject: doing the live event was like a test mixing

for the audio and images."

Now Walter and Hanson have commissioned The Light Surgeons to create a new piece - Gilligan's Travels - which will be a series of short films, footage of live events, stills, audio and music which will be released on DVD next year under onedotzero's own label. "You get record labels that are known for, say, electronica, but you don't get that in moving image," claims Hanson. "We want to be like an independent label for moving image."

Hanson and Walter believe

that DVD offers "a much more gratifying way of delivering content than the web. There's something really nice about making real world objects when so much of what we do is virtual," says Hanson. There was a time, they say, when they were getting a couple of approaches a week from film sites but, says Walter "we didn't see the benefit of giving away our content for free. They weren't going to treat the work with the respect it deserves."

"On the web people are either working on a really ▶



FIVE YEARS WORTH OF "adventures in moving image" have cemented the onedotzero festival's place in the creative calendar. By bringing together a disparate group of designers, illustrators, photographers and directors with one thing in common – a desire to explore the limits of what is meant by film and filmmaking – the event has opened up the production of moving image work to a new breed. But onedotzero is about more than ten days in the cinemas of the ICA.

"This is a real transition year

for us," says Matt Hanson, co-director of the festival with Shane Walter. "The festival has its own legs now which means that we can concentrate on onedotzero as a production company." Plans for a range of DVDs plus a new series of onedotv for Channel 4 indicate that Hanson and Walter are about to take the onedot brand to a new level.

Last year's event attracted 10,000 visitors with its mix of motion graphics, documentaries, promos, computer games sequences, commercials and

shorts. This year holds similar promise with highlights including the European premiere of Mike Mills' *Paperboys* documentary plus work from the likes of Spike Jonze, *The Designers Republic*, *Shynola* and a host of new work produced specially for the festival. The latter is what has separated onedotzero from other film festivals and is what is leading it in new directions.

"Our agenda was to create a producing festival where new work was created specially for it," says Hanson. He and Walter

identified the opportunities afforded to imagemakers by desktop video technology early, recognising that a combination of digital video camera, Mac and software such as Adobe Premiere or Macromedia Director could allow anyone to create moving image pieces. Five years ago, they say, few designers were producing moving image work. Taking a proactive stance, Hanson and Walter approached groups whose graphic work they admired and suggested that they might like to produce moving image work for the festival. ▶

Shane Walter (below left, as illustrated by State) and Matt Hanson first staged the Onedotzero digital film festival in 1996: now they plan to expand its remit to include more production work including a range of DVDs to be released under their own label. Background images also by State

# ON TO NEW ADVENTURES

SHANE WALTER AND MATT HANSON TAKE ONEDOTZERO TO THE NEXT LEVEL. BY PATRICK BURGOYNE



Onedotzero's Lens Flare programme features work from video games including, 1, *Final Fantasy IX*, 2, *Metal Gear Solid 2* and, 3, *Onimusha Warlords*. The *Light Surgeons*' live event last year, 4, and first film, *Thumbnail Express*, 5, paved the way for a new work to be released by onedotzero on DVD next year. Also on DVD will be Jake Knight's *Salaryman* film, 6, and *Underdog* by Felt, 7

◀ conceptual level or on lowest common denominator usability stuff and transferring the GUI mentality to the web: where is the space between, where people are trying to bring an audience with them but still produce challenging work?" Hanson asks.

Onedotzero hope to achieve this through DVD. "Designing for DVD is like jumping back ten years," admits Walter. "There are limitations but unless people really push it, it won't move on."

"There are always limitations," adds Hanson.

"Printed pages have margins, the web has bandwidth restrictions and DVD has interactive restrictions, but that doesn't mean you can't try and apply the medium in a more interesting way."

The first releases will come out later this year: the Signifier project consists of three specially commissioned pieces from designers Felt and directors Jake Knight and Grant Gee around the loose theme of mass consumerism. Walter is confident that "there will be a market for selling these DVDs.

We are in the perfect position for creating a onedotzero label as a home for people to bring projects to. We have respect and a guaranteed quality mark: what we are able to bring to the table is an audience which we have created, educated and moved along with us."

That audience will be gathering again in London shortly for onedotzero5. The blurring of disciplinary boundaries and reassessment of what "film" can be, that have been the festival's dominant themes, now reside at the centre

of discussions over what creatives do and how they do it. Like this magazine, onedotzero has played an important role as an identifier of new talent and trends and as a catalyst for change. If you're an old school director, disgusted by all these designers who wouldn't know one end of a Panaflex from another suddenly thinking they're filmmakers - blame Matt Hanson and Shane Walter. ■

*onedotzero5 is at the ICA, London from 28 April - 5 May. See <[www.onedotzero.com](http://www.onedotzero.com)> for details*

