

Tamás Waliczky

unterrichtet Computeranimation im Studiengang Medien-Design

I was born in Hungary and spent my childhood in a small village in the south of the country, near the border with ex-Yugoslavia. The village's geographical position meant that Yugoslav television was easier to receive than its Hungarian counterpart a significant point, since in the 1960s and '70s Zagreb was a major centre for animation, and this was reflected in the number of cartoon films shown on television.

Their influence led me, at the age of nine, to begin making my own animated films. I used a Normal 8 film camera, and I learned the animation technology by myself. During the next years I produced a dozen of 1–5 minutes long animations. Since then I was only interested in animations, or – in wider term – visual arts.

At the age of fourteen I moved to Budapest, the capital of Hungary. The city gave me lots of new possibilities; galleries, museums, concert halls. In my childhood I wanted to be a new Walt Disney; now I recognised there are several other and more interesting ways of art. I continued to produce animations, but I also started to paint. I was influenced by Brueghel, Bosch, Chagall and Picasso, just to name a few artists. Every evening after school I went to private artschools and made classical art studies.

After the secondary school I worked for three years at the Pannonia Animation Studios in Budapest, but at this point I was far more interested in painting than in industrialized cartoon film production. I took part in the production of two feature long cartoon films, and then I left the studio.

I went to work for a software company, named Caesar Software Studio, which specialized in the development of computer games for American and English clients but also wrote programs for animated graphics. This studio was one of the most important working places for me. It's members were very clever, enthusiastic programmers, most of the things I know about computers I learned from them. The atmosphere was friendly and inspirative. The hidden potential of computer animation began to interest me, the computer became a vehicle for artistic experimentation.

Between 1986 and 1988 I produced 3 short computer animations, and sent them to the Ars Electronica Festival, Linz. One of them won a Honorary Mention. This was the starting point of my career. My animations were invited to several festivals from Italy to Japan, I have got a grant from the French Ministry of Culture to work in Paris, an English film producer offered me a contract to produce a

computer animation with high level, professional equipments, and one year later again at Ars Electronica Festival I won the main prize, the Golden Nica.

In 1990 I started to teach at the Academy of Fine Arts, Budapest. As far as I know I was the first person in Hungary who taught computer art.

In 1992 the director of the Visual Department of ZKM, Karlsruhe invited me to finish my last computer animation at the ZKM. I was artist-in-residency for one year, and after completing the animation, ZKM offered me to be a member of the Institute's research staff. The ZKM Institute for Visual Media was again one of the most important working places in my life. There I took part in the research work of the Institute, met and worked together with media artists from different parts of the world, and last but not least I was able to produce quite a lot of new works: computer animations, installations, interactive installations and cd-roms. The ZKM supported us with excellent technology and working conditions, therefore we could concentrate on the development and produce a lot. Perhaps I can say our Multimediale exhibition at 1993 was a milestone in the history of computer art.

I left ZKM in 1997. At the same year the HBK Saar, Saarbrücken invited me as questprofessor to teach computer art there. I worked at the HBK Saar until the year of 2002. Parallel with this activity in the year of 1998/99 I was artist-in-residency at the International Academy of Media Arts and Sciences, Ogaki, Japan, where I held lectures, and produced a new, half-an-hour long computer animation. Japan was a very-very interesting cultural and artistic experience.

At the beginning of 2003 I started to work as a fulltime professor at FH Mainz, where I teach mainly computer animation. I am still new here, but I hope this position will be fruitful for the FH Mainz, as well as for me.



I am a lucky person. My works were shown in more than hundred exhibitions worldwide, won several prizes, and can be seen in the collections of big museums, like Pompidou Center Paris, Oppenheimer Collection Bonn or the Museum of Modern Art New York. But the most lucky thing is, that I can do what I like the best. ■