

INTIÑAHUI – In the Eye of the Sun

Short Info

INTIÑAHUI. In Quichua, a language spoken in the Andes, this phrase describes an area quite difficult to locate: The area IN THE EYE OF THE SUN. By means of 3D-animation the film substantiates an oversized painting of the cycle of life.

The film is based on the mystique of numbers of the indigenous Ecuadorian culture, in particular the mystique of the numbers 1 to 9. Nine sequences illustrate the flowing movement of life: origin, development, blossom and decay. Throughout the film allusions and episodes develop and vanish, speechless, without interruption, and with a kind of lightness that is entirely due to years of hard work and a mindful approach.

INTIÑAHUI – IN THE EYE OF THE SUN overflows with visual energy. It's optical impulses systematically work against current trends.

DVD Covertext - Nina Popp, Translation Wolfgang Wendlinger

Festivals and Awards

INTIÑAHUI was honored with the Grand Remi Award at Houston WorldFest 2009 in Texas, USA – thus it received, the highest award of the festival. The film was "BEST OF SHOW" amongst 4300 entries from all around the world. At the end of 2008 director Klaus Schrefler was invited to the International Film Festival India, (IFFI 2008), Goa. INTIÑAHUI was first screened in Austria in Kunsthaus Graz, 2010 the animation film will be exhibited as one of the "best selected entries" at Ars Electronica Animation Festival in Linz, Austria.

Supported by

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The Project

INTIÑAHUI. This is a Quichuan phrase meaning IN THE EYE OF THE SUN. “It is a reference to the intuitive knowledge of archaic cultures and at the same time builds a bridge to our present,” explains Klaus Schrefler, initiator of this interdisciplinary work of art.

It all began at a place of worship in the Andes called Ingapirca, facing a symbol of the Sun 3000 meters above sea level. There, enormous chiseled stone ruins still mark the point where the indigenous population celebrated the most important moments of their lives – birth, initiation, and death. It was a place to observe the stars and to interpret the connections between heaven and earth, between macro- and microcosm. Time and again, rites helped to commemorate the life cycle with pictures, rhythms and numbers.

Klaus Schrefler - artist and biologist in Graz, Austria - based this project on these rites and myths. Being a traveler and observer, he originally started out to capture his perspectives through photography. In order to account for the permanent flow of life, his visions and pictures urged to be brought to life. To this end 3D-animation seemed to be the medium of choice.

The Film

In 2001 first sketches for INTIÑAHUI – IN THE EYE OF THE SUN came into being. Like with all his previous efforts, Schrefler conceived his idea as an interdisciplinary project from the very beginning. Years later the project had become an opus magnum with international artists participating, from disciplines such as film, music, performance, and sculpting.

The film of 26 minutes represents the center piece of the project, in which a fictional universe is brought to life in sequences created via the help of 3D-animation. The numbers 1 to 9 build the structural backbone of the movie. They were of great symbolic relevance to the indigenous peoples of the Andes and other cultures that have fallen into oblivion. Adhering to this, nine sequences and their associated imagery were conceived.

Impressions flow like timeless dreams; endless rooms shrink and grow, the visualization of which demanded years of commitment and thorough technical expertise from Klaus Schrefler and his team.

Media Multiplication

“Creating connections” stands as one of the maxims of the project’s initiator. Consequently the abstract vision of INTIÑAHUI has manifested itself into solid forms by now: Stone sculptures, graphics, and other media supplement the film by creating a multidisciplinary, intercultural oeuvre. Sculptures produced by Ecuadorian sculptor Luis Viracocha prior to the project as well as models by Klaus Schrefler became templates for parts of the animation. In turn, virtual models were transformed into manifestations of stone by Klaus Schrefler and Thomas Siegl.

Festival Screenings

<i>Festival</i>	<i>Organisation</i>	<i>Location</i>	<i>Selektion</i>	<i>Datum</i>
Ars Electronica Animation Festival	AEC	Linz, Austria	Selection of Best Entries	Sep 02 - 11 2010
42nd International WorldFest Houston, USA 2009	WorldFest	Houston, Texas, USA	Award: WorldFest Grand Remi Award Special Jury Award, the Highest Award for Best Experimental Film	Apr 17 - 26 2009
39th International Film Festival of India, IFFI Goa 2008	IFFI Goa	Panaji, India	Official Selection International Competition Invitation of director	Nov 22 - Dec 2 2008
Rencontres Cinématographiques d'Aix-en-Provence	FTC	Aix-en-Provence, France	Selection for Short Film Market	Nov 26-30 2007
CFC Worldwide Short Film Festival	CFC	Toronto, Canada	Selection for Marketplace Library	June 12-17 2007
13th Annual Twin Rivers Media Festival	Courtyard Gallery	Asheville, USA	Official Selection International Competition Award: 4th place	May 5 2007
International Aarhus Festival of Independent Arts (AFIA)	AFIA	Aarhus, Denmark	Official Selection International Competition	April 25-30 2007
23rd Chicago Latino Film Festival	International Latino Cultural Center	Chicago, USA	Official Selection International Competition	April 13-25 2007
Vidéoformes 22nd New Media & Video Art Festival	Vidéothèque Ephémère	Clermont-Ferrand, France	Official Selection Vidéothèque	March 13-17 2007

Meaning of Numbers

Kechua-Aymara / Quichua *Meaning*

- 1 ujka / shuc** **Wiñaykawsazkallpak'a** **Unity (Active Power)**
One – unity, the active power, symbolized by the energy of the sun. Source of all life, the sun represents the very beginning and initiative from within.
- 2 iskayka / ishqui** **Wañuyniujkallpak'a** **Separation (Passive Power)**
Two, the passive power, describes the all-embracing female principle; that power and allegory of duality, which is able to give birth to life.
- 3 kinsaka / quimsa** **Sokomanta ruwayk'a** **Creation**
Three – this number represents creation, the genesis of life, the body as a shell. Illustrated by the petrified lifeline it forms the foundation for life in the realm of matter.
- 4 tawaka / chuscu** **Tukuyimak'a** **The Whole**
Four – the four elements, the four seasons, the four directions – they stand for the whole (the world) and are visualized by the outside, by terrestrial life.
- 5 piskaka / pichca** **Yachaykunask'a** **Principle (The Law)**
Five, the number of regularities - the balance between the poles, reigning element in the center. The now between the past and the future, justice and harmony.
- 6 sojtaka / sucta** **Iskayarakuyk'a** **Desicion**
Six - indecisiveness, the mirror of fear, the abyss which is the perception of one's own failure. Love for one's self-image, so to speak.
- 7 k'anchiska / canchis** **Umallyniujkunak'a** **Organisation**
Seven - the organisation; unifying element - in many cultures the number represents sanctity per se. It comprises perception of the coherence of all individual parts.
- 8 pusaka / pusac** **Manatucuyinijk'a** **Infinity**
Eight - Infinity is represented by this number, macro- and microcosm meld in their extremes.
- 9 iskonka / iscun** **K'yary warmi kayk'a** **Transformation (Sex)**
Nine – it is the number of transformation, the resolution of the sexes and symbolizes orgasm and death.

The Team

Sprung from the idea of one person, INTIÑAHUI has become a visualized artwork by means of interaction and teamwork. Thomas Siegl was the first to join the project in respect to animation, followed by Martin Schemitsch in 2003. Both of them specialize in the field of 3D imagery. Elmar Ranegger took on montage and post production responsibilities. Prior to that he and Schrefler already had worked together on the double screen video “Rhythms of Violence” (2001).

Walter Brantner, alias Dr. Nachtstrom, composed the electronic score. He found his inspiration in the film's imagery itself, but like the two animators was influenced by Klaus Schrefler's sketches as well. Georg Brandenburg became responsible for project management. In 2004 Luis Viracocha traveled all the way from Quito to Graz in order to appear in performances and to create a marble sculpture in teamwork.

In the spring of 2002, the first storyboards were developed and began to be realized in the fall of that same year. By the time the DVD was to be finalized the project had grown on a grand scale by Austrian standards in both organisation and effort. Render time for over 500,000 visual elements used in INTIÑAHUI added up to roughly 15,000 hours.

Team-List

DIRECTOR, PRODUCER, WRITER & VISUAL DESIGNER Klaus Schrefler
 ASSISTANT DIRECTOR & SCULPTURE RECONSTRUCTION Thomas Siegl
 3D MODELING, SHADING & ANIMATION Martin 'Martinland' Schemitsch & Thomas Siegl
 MONTAGE, POST PRODUCTION & SPECIAL EFFECTS Elmar Ranegger & Klaus Schrefler
 MASTERING, DVD MENU & AUTHORIZING Martin 'Martinland' Schemitsch
 PHYSICAL SCULPTURES Luis Viracocha Quishpe *, Walter Ackerl **, Klaus Schrefler *** & Thomas Siegl ****
 TEXTURES, PAINTINGS & BACKGROUND IMAGES Klaus Schrefler
 LYRICS & SYMBOLISM Klaus Schrefler
 SYMBOL DESIGN & CONSTRUCTION Klaus Schrefler & Thomas Siegl
 PHOTOGRAPHS / IRIS PHOTOGRAPHY Klaus Schrefler / Hermann Redlingshofer
 ORIGINAL MUSIC Dr. Nachtstrom
 COORDINATION ECUADOR Lorenzo Maza Tandazo, Luis Viracocha Quishpe
 TRANSLATION QUICHUA Maritza Maldonado, Fabian Flores Campo & Lorenzo Maza Tandazo
 TRANSLATION QUECHUA [-AYMARA] Paulino Alejo & Carlos Escobar Pukara
 ORGANISATION theSYNdicate - intercultural network for transforming arts
 MANAGEMENT Georg alias Gina Brandenburg & Klaus Schrefler
 FESTIVAL SUBMISSIONS Roman Fasching, Martin 'Martinland' Schemitsch & Klaus Schrefler
 VIDEO STUDIO Salon Deluxe Graz
 LINUX & SERVER SUPPORT Peter Gantner
 COVER & BOOKLET DESIGN Klaus Schrefler
 COVER & BOOKLET TEXT Nina Popp
 ENGLISH TRANSLATION Wolfgang Wendlinger
 DVD PRESSING Copy Rath & Sony DADC

Line

**Intijñawimpi ujniyka iscayray acuypitucum
Intimantakausayka jamun causaytaj ruanrunacunata causaspa uj
Hallp'napi quiquinpurajpi
Maqui guatashka dualidad, ñucanchi pura cana kanchi
Macanacuypi japishca iscayrayacujcunamanta cuscas casianchis
Ujcunamanta ujcunapaj.**

**In the eye of the sun unity becomes duality,
the sun bears life – life creates beings.
Hovering in a world of perfect symmetry,
slaves of duality bound to each other,
losing balance between their own extremes
in a world characterized by polarities.**

...pachak yaku cank tamya rausa ima shina inti kan ñucanchicpa kausay...

...and the sea is part of a drop, just as the sun is part of us...

Klaus Schrefler