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**ANIMATION
FESTIVAL 2013**

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Directors Message

Wow – we made it to our 10th anniversary!! Who would have thought it?

From very humble beginnings – our first festival in 2004 screened at the now-defunct Rupert Street Cinema in Piccadilly – to LIAF 2013, 10 days at 3 different venues. We have survived - sort of. Over 10 years we've received more than 12,000 entries, screened more than 2,500 films, and had some of the most talented animators in the world come and hang out with us. And we've had a ball on the way.

It's time to blow our own trumpet. As well as being the largest festival of its kind in the UK in terms of films and programmes screened, we have a substantial touring component and we run satellite events all year-round. We've screened at festivals, cinemas, theatres and colleges all around the world and in the UK and hopefully we have spread the word that animation is a valid artform that is only limited by the animator's imagination. In short, our maxim is that in animation anything can happen. Long may this be.

There are far too many people to thank here (hopefully you know who you are) but the guidance and immense work-rate of my co-Director Malcolm Turner has to be acknowledged. Way back when in our ground zero - actually in the year 1999 - I still vividly recall that very first meeting Malcolm and I had with our then-colleague Susi Allender in the back garden of our Melbourne flat. In a nutshell we wanted to create one of the biggest animation festivals in the world and, well, here we are. First we did it in Melbourne (the Melbourne International Animation Festival turned 13 this year) and then we did it a few years later in London.

This all came about because Susi and I had travelled the animation festival circuit ourselves on a modest basis with the film we made in 1998-99 *Ashputtle or the Mother's Ghost*. Meeting other animators at these festivals and being immersed in animation with like-minded souls was an amazing experience. We couldn't understand why Melbourne didn't have an animation festival. 3 years later, when I returned to London I had the same thought – why didn't London have an animation festival?

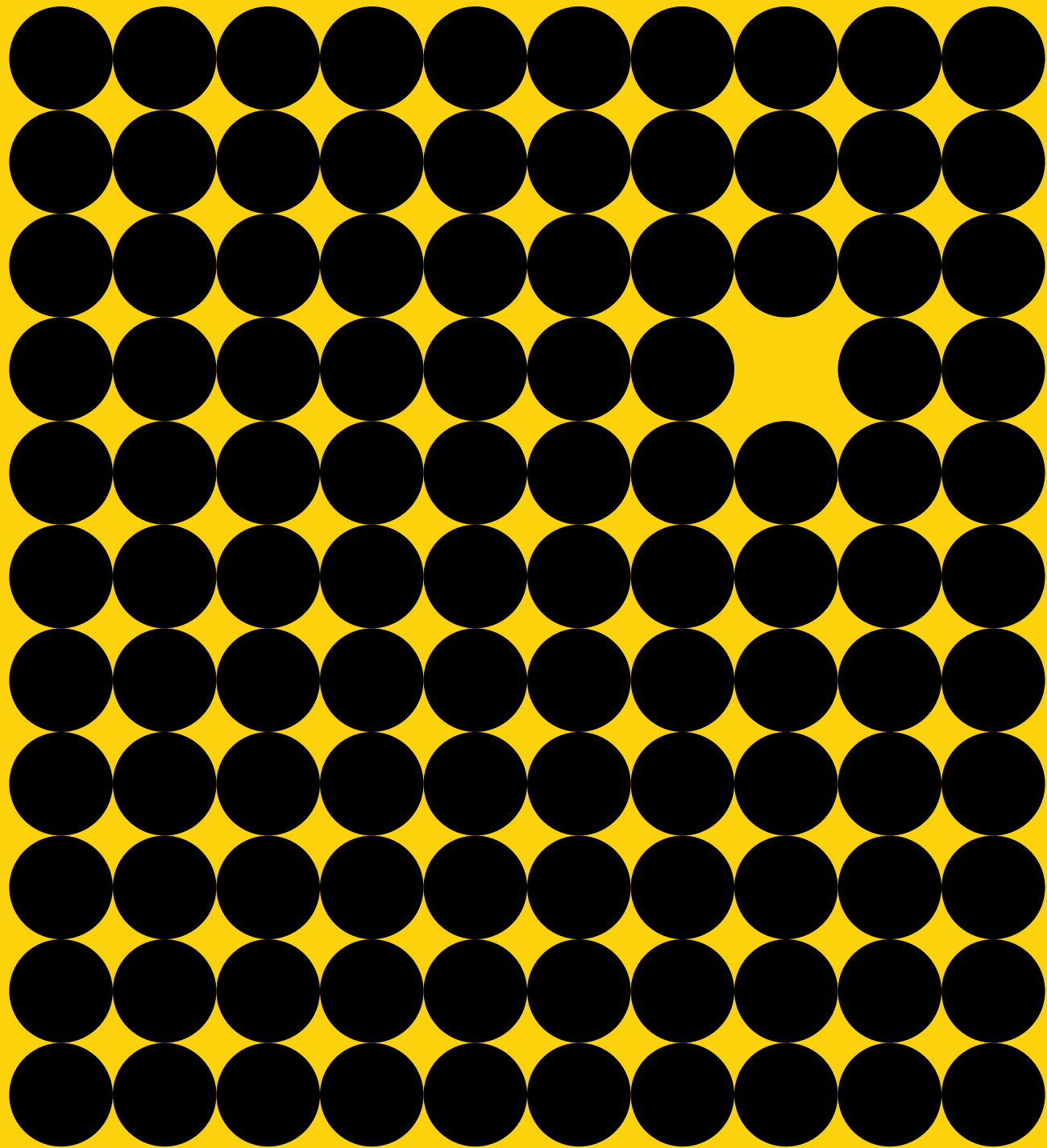
In London word of my grand plan was put out, and I talked to anyone and everyone I knew in the industry for any sort of advice. Awards For All came through with a tiny grant to pay for us to print up some programmes, the Rupert Street Cinema said they were happy to give us a trail run, and Malcolm and I sat down and invited 60 or so of the best films we had seen on the festival circuit over the previous 2 years. Surprisingly, almost none of them had screened in London before. Not surprisingly all of the filmmakers were over the moon to be offered the chance to screen their films. Generally speaking, entry forms and invitations had to be faxed. Anyone out there remember fax machines?

Our largest expense was the freight bill. Most films we screened back in 2004 were 35mm film prints. This year we are screening 95% of the films on digital compiles, every single format you can possibly think of. It's a minefield. The freight bill may have been reduced but the headaches for Claude, our trusty technician have increased a zillion-fold. The files have all been emailed into us from every corner of the planet by the filmmakers themselves and compiled here in London. And now there are also DCP's (digital cinema prints). In 5 years time, maybe even in 3 years time, the whole festival will be run on DCP. Or maybe there will be a newer format that we don't even know about that hasn't even been invented yet.

And so – 10 years have zipped by in a flash. Scary! But here's to the next 10 and whatever they may bring. We hope you can join us for the ride.

Nag Vladermersky

Director,
London International Animation Festival
October 2013



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The multi-million pound Skills Investment Fund is administered by Creative Skillset and funded by industry contributions with Government match funding to support skills, talent and business development in animation.

For every pound invested by industry into the SIF will be matched by Government by up to £8m a year until 2015, making the total potential co-investment in skills through the SIF £32m over two years.

In response to industry feedback and requirements, co-investment in the SIF will give animation companies access to:

The Challenge Fund – grants of up to £1 million a year are available to individual employers or consortia of employers to deliver creative and practical ways to boost skills and develop talent in their companies.

Trainee Finder – providing the best trainee placements and giving employers access to a diverse talent pool, and match funding.

Commissioned Training – created to address collective industry barriers allowing employers to procure training from approved central resources.

To find out more, go to www.creativeskillset.org/sif

For Trainee Finder, email traineefinder@creativeskillset.org

For Challenge Fund, please contact **Fergal McBride** on **020 7713 9858** or fergalm@creativeskillset.org

The SIF is administered by Creative Skillset and funded by industry contributions with Government match funding to support skills, talent and business development in the film, TV, animation, games and VFX industries.

Each industry determines how it contributes to the SIF and employers who make a contribution gain access to the SIF's talent, grants and training resources.



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Crew & Credits

Executive Director **Nag Vladermersky**
 Co-Director **Malcolm Turner**
 Programmers **Nag Vladermersky & Malcolm Turner**
 Producer **Mandy Smith**
 Website **Matt Smith**
 Design **Mandy Smith**
 Digital Compiling **Claude Trollope**
 Catalogue Design **Matt Smith**
 Catalogue Notes **Malcolm Turner & Nag Vladermersky**
 Childrens Workshop Leader **Kevin Griffiths**
 Flipbook Workshop Leader **Elizabeth Hobbs**
 Industry Event Producers **Anna Gregory & Saint John Walker**
 Festival Assistant **Becky Weston**
 Volunteer Coordinator **Anna Gregory**
 Event Co-ordinator (Barbican) **Tamara Anderson**
 Marketing (Barbican) **Graeme Campbell**
 Publicity **Sarah Harvey**
 Festival Trailers **Katerina Lavrionova & Bexie Bush** (National Film and TV School)
 Festival Judges **Philip Ison, Kim Noce & Tim O'Sullivan**
 Printing **Aquatint BSC**

Special Thanks

Simon Oatley at the **Film and Video Workshop**, **Saint John Walker** at **Creative Skillset**, **Roger** and **Tai** at the **Horse Hospital**, **Helen Gibbins**, **Charles Rubinstein** at the **Rio**, **Sarah Chorley** at **Shooting People**, **Helen Nabarro** & **Helen Stevens** at the **NFTS**, **Liz Hobbs**, **Kristel Oitmaa** at the **Estonian Embassy**, **Marie Morin** at the **Quebec Government Office**, **Marlena Lukasiak** at the **Polish Cultural Institute**, **Gareth Evans**, **Mark Ashworth**, **Kevin Schreck**.

Programming Thanks

Ülo Pikkov, **Danielle Viau**, **Munro Ferguson** and **Chinda Phommarinh** at the **NFB**, **Agnieszka Piechnik** and **Ola Watras** at **Platige Image**, **Ron Dyens** at **Sacrebleu**.

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Programme Schedule

Fri 25 Oct	18:30	🎬	Gala Opening Night feat. <i>Persistence of Vision</i> + Q&A
	21:30	🎬	10 Comedy Animations
Sat 26 Oct	10:00	🎬	Animation Workshop
	11:00	🎬	Amazing Animations (0-6 years)
	14:00	🎬	Sacrebleu Productions
	14:30	🎬	Flipbook Challenge Workshop
	16:00	🎬	10 Sci-Fi Animations
	19:00	🎬	International Competition Programme 1
	19:00	🎬	Canadian Indie Showcase 1
	21:00	🎬	Ülo Pikkov Retrospective
	21:00	🎬	Canadian Indie Showcase 2
Sun 27 Oct	11:00	🎬	Marvellous Animations (7-15 years)
	14:00	🎬	Animated Documentaries + Q&A
	16:00	🎬	Abstract Showcase
	19:00	🎬	International Competition Programme 2
	19:00	🎬	International Competition Programme 1 (Repeat)
	21:00	🎬	International Competition Programme 3
	20:30	🎬	Feature: <i>Consuming Spirits</i>
Mon 28 Oct	19:00	🎬	International Competition Programme 4
	19:00	🎬	International Competition Programme 2 (Repeat)
	21:00	🎬	International Competition Programme 5
	21:00	🎬	Feature: <i>Tito on Ice</i>
Tue 29 Oct	19:00	🎬	International Competition Programme 6
	19:00	🎬	International Competition Programme 3 (Repeat)
	20:30	🎬	International Competition Programme 7: Long Shorts + Q&A
	21:00	🎬	International Competition Programme 4 (Repeat)
Wed 30 Oct	18:30	🎬	British Showcase
	19:00	🎬	International Competition Programme 5 (Repeat)
	21:00	🎬	National Film Board of Canada 3D Stereoscopic Films
	21:00	🎬	International Competition Programme 6 (Repeat)
Thu 31 Oct	19:00	🎬	Platige Image 3D + Q&A
	21:00	🎬	10 Horror Animations
Fri 1 Nov	10:00	🎬	Industry Event: Animation Breaks Out
	14:00	🎬	Industry Event: Bit Players: Is Coding Creative?
	19:00	🎬	Feature: <i>The Pain and The Pity</i>
	21:15	🎬	International Competition Prog. 7: Long Shorts (Repeat)
Sat 2 Nov	10:00	🎬	Industry Event: Living Long & Prospering in Animation
	10:00	🎬	Make a Spooky Film Workshop
	12:30	🎬	Platige Image Masterclass: Creativity & Technology
	13:15	🎬	Amazing Animations (0-6 years) (Repeat)
	15:00	🎬	Marvellous Animations (7-15 years) (Repeat)
	14:00	🎬	Industry Event: The Importance of Sound in Animation
	19:30	🎬	Music Video Session
	21:30	🎬	Late Night Bizarre
Sun 3 Nov	18:00	🎬	Best of the Fest
	20:00	🎬	Best of the Fest (Repeat)

International ⁽¹⁵⁾ Competition Programme

at Barbican **Sat 26 Oct 19:00**
also at The Horse Hospital **Sun 27 Oct 19:00 (Repeat)**

The opening film in our opening competitive programme is always a statement of intent from the LIAF team and *We May Meet, We May Not* encapsulates everything that we love about the kind of animation LIAF is committed to screening.

At heart, it's a fairly simple premise. Raising children is an experience that has few certain outcomes. The person you nurture and ultimately send off into the world may be very different to the person you thought – or hoped – to raise. Letting them go is also not such a black and white situation. They are not your kids one day and fully independent adults the next. The transition is hazy, faltering and the conclusion is, well, inconclusive.

Taking what are essentially emotional states, giving them an aesthetic that we, as an audience, can visualise and experience, is the perfect use of such a fluid and expressive medium as animation and in *We May Meet, We May Not* the animation captures these turns, changes, unclear paths, fears and myriad points of view beautifully and profoundly. Setting this entire emotional and experiential melee in a forest taps into the incredibly important cultural significance that forests have for Lithuanians. Forests feature heavily in their art, fairytales, literature and oral history. Until quite recent times, it was relatively common practice for old people to walk into the forest when they decided that it was their time to die.

Skirmanta's film is a uniquely individual style of art; every frame could probably be hung on the wall. More than that, it uses the unique and special properties of animation extraordinarily well. Under somebody else's direction, this rolling diorama could feel like a rollercoaster and leave our senses with few choices but to simply buckle in and watch it as a spectacle. Here, it is far more of a magic carpet ride, somehow drawing us into its midst, subtly massaging our senses and taking us along for the journey as engaged participants.

Michael Frei's film *Not About Us* arguably, drifts into our view floating on a less weighted soul than *We May Meet, We May Not* but in both we see not just the relative form of

artists who can draw and animators who can animate but, more importantly, we are witness to the true substance of animated film, which is a series of ideas that can only be imagined and realised in the first instance in this particular artform.

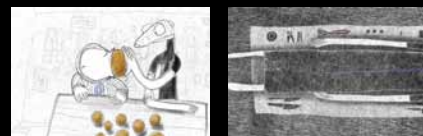
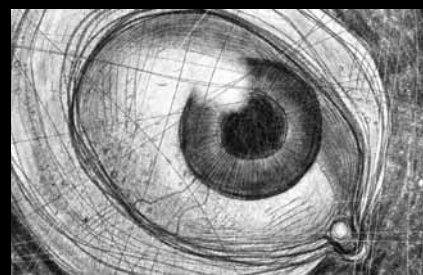
In *Not about Us*, Frei is channelling some sort of anti-Houdini spirit. Hary Houdini was a master of distraction; his carnival modus operandi was to make us look somewhere else while he did whatever he had to do. Magic ... of a sort. The charm of *Not about Us* is that Frei directs our eye right to the epicentre of each magical transmogrification as he relentlessly but gracefully soft peddles us through a series of environmental ultra-realities that are in a constant state of unpredictable flux. Now that's magic.

This programme also contains a number of films from favourite filmmakers we haven't screened in a while. Chris Landreth is one of the most acclaimed and accomplished CG animators of all time. His film *Ryan* (2004) won everything plus the kitchen sink the year it was released. And rightly so. Chris has always been way ahead of the curve – in fact, the curve kind of looks to him to see which way it should bend. *Bingo* blew everybody's minds when it was released in 1998 and a decade later when we screened it again at LIAF, it looked as fresh and cutting edge as ever, leaving many much newer films in its wake.

The good news is that Chris is back with his new film *Subconscious Password*.

It's quite a ride and it's Landreth doing the two things he does best – exploring what we are and animating the hell out of it.

Daniel Sousa is another filmmaker who's work we have screened regularly at LIAF over the years. *Feral* is his first long film since he released *Fable* in 2005 and it has a subtle, yet epic, feel to it. That 'feel' is Sousa's stock-in-trade. His first film, *Minotaur*, made in 1998, hinted at this and his two most recent very short films, *The Windmill*, 2007 and (particularly) *Drift*, 2009, honed both his beautiful painterly style and his ability to create the kind of soaring vistas that *Feral* effortlessly immerses us in.

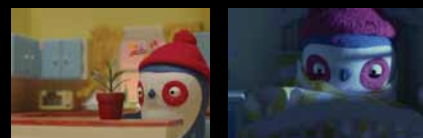


We May Meet, We May Not

Lithuania, 2011, 5'09

A perspective-bending trio meet in the woods and move forwards-backwards-sideways from there.

Director Skirmanta Jakaite



Fear of Flying

Ireland, 2013, 9'10

A small bird with a fear of flying tries to avoid heading south for the winter. Yet when disaster strikes he is left with no choice but to face up to his fear.

Director Conor Finnegan
www.fearofflyingfilm.com



Not About Us

Switzerland/Estonia, 2011, 3'37

A mysterious twin at arm's reach, a reflection on the water, a shadow on the wall, an entrance to another dimension at your finger tip.

Director Michael Frei
www.michaellear.com

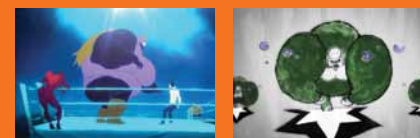


TINAMV 1

Austria, 2011, 4'15

The cloistered interior of a pure white room is the perfect space to unleash a sustained fiesta of stop-motion.

Director Adnan Popovic



Kick-Heart

Japan, 2013, 12'45

A love story between two people that each have a secret to hide. One is a pro-wrestler, the other a nun. When the two meet in the ring, something magical happens. Losing never felt so good.

Director Masaaki Yuasa



Astigmatismo

Spain, 2013, 4'00

A boy, having lost his glasses, can only see one thing in focus at a time, thus he explores a blurry world of unknown places and strange characters.

Director Nicolai Troshinsky
www.troshinsky.com



Feral

USA/Portugal, 2012, 12'41

A hunter takes in a feral child he discovers in the woods and quickly realises that creating a new life for him will take more than clothes, kindness and a haircut.

Director Daniel Sousa
www.danielsousa.com



To This Day

Canada, 2013, 7'40

By turn hilarious and haunting, poet Shane Koyczan puts his finger on the pulse of what it's like to be young and different.

Director Shane Koyczan/Giant Ant
www.shanekoyczan.com

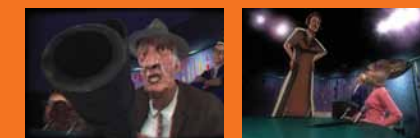


The Triangle Affair

Estonia, 2012, 10'39

A crazy-wild ballet of the strangest creatures getting a bit of after-hours cleaning done, drawing lines in the sand and making a break for it on the high wire.

Director Andres Tenusaar
www.nukufilm.ee



Subconscious Password

Canada, 2013, 11'00

The absurd misadventures of Charles, a friendly kind of guy who meets up with someone whose name completely escapes him.

Director Chris Landreth
www.nfb.ca/film/subconscious_password

International Competition Programme 2⁽¹⁵⁾

at Barbican Sun 27 Oct 19:00

also at The Horse Hospital Mon 28 Oct 19:00 (Repeat)

Andrew Huang burst onto the animation scene in 2007 with a film called *Doll Face* that pretty much cleaned up every award in every festival it entered. Huang's creative output has been less about individual films and more about exhibitions of digitally moving-image artwork, which have shown in venues such as MOCA Taipei, the Pompidou Centre, Paris and the ZKM Media Museum in Germany. Björk recently commissioned him to work on a music video for her, and amidst all of that he has found time to create *Solipsist*, the film that opens this programme. Years ago I was unexpectedly treated to an impromptu masterclass by Los Angeles resident Mike Goesdecke, who revealed to me the fascinating intricacies of animating vast quantities of dust and grains of sand. *Solipsist* turbo-charges everything I learned that day and was one of the easiest films to programme this year – an instant, "yes please".

Butterflies is a gothic stop-motion film by Isabel Peppard in response to a stagnant time in her creative life when she didn't have time or the energy to produce her own work. The main character in the film, Claire (voiced by acclaimed Australian actress Rachel Griffiths), is a young artist who struggles to make a living by selling her drawings on the footpath to passers-by. She has a muse – a butterfly creature – which is the embodiment of her extended mind. Eventually, a businessman offers her a paying job in a card factory. At first, it is an enticing prospect but in reality it threatens to kill off her imagination. This is a film that will have every fellow artist in the audience assessing their own situation: do they still have an air-borne butterfly or is it the sun-bleached skeletal remains of one?

Isabel Peppard has created a predominately bleak but beautifully ornate handcrafted world. Her silicon puppets are incredibly hyper-real and wonderfully fleshy, so much so that in the first moments of the film you think you are watching CGI. They command a screen presence all of their own. *Butterflies* has been described by one of the world's top horror and fantasy film festivals – Sitges International Film Festival in Spain – as "a short destined to become an instant stop motion classic". *Butterflies* has also qualified for Oscar nomination since taking out the Jury Prize for Best Animated Short at the Cinequest International Film Festival (an A-List Academy Accredited festival) in San Jose. This film was destined for fame right from the beginning when none other than Tim Burton 'blessed' a small prototype of the butterfly creature in Melbourne at the opening of his exhibition in 2010.

There are also several films in this screening, as in international programme 1, made by filmmakers who have screened regularly at LIAF over the years. The names of Theodore Ushev, Zbigniew Czapla, Phil Mulloy, Edmunds Jansons, Paco Vink and Albert 't' Hooft should be familiar to past LIAF attendees. It's great to see how these filmmakers careers are progressing and how, through great adversity, they continue to make their work. More power to them.



Solipsist

USA, 2012, 10'10

A rupture of entanglements swarm and squirm into a herd of divine spectacle.

Director Andrew Huang

www.autourdeminuit.com



Widow Caillou

France, 2011, 8'00

About as good as this style of animation gets! A film of astounding – and yet richly understated – atmospheric beauty.

Director Agnes Patron

www.cargocollective.com/agnespatron



Chopper

Holland, 2012, 2'15

The circle of life. A mantis gets eaten by a frog. The frog is swallowed by a stork, while the stork is eaten by a crocodile, before the crocodile gets shot by a hunter.

Directors Lars Damoiseaux & Frederik Palmaers

www.palmaers.com



Wind

Germany, 2012, 3'05

Wind can be a nutty friend, a challenging protector or a wily, invisible predator. But how is it generated?

Director Robert Loebel

www.robertloebel.com



Toto

Poland, 2013, 12'10

An exuberant feast for the eyes. Painted animation of a richness, complexity and rawness that saturates the viewer and draws them into its world.

Director Zbigniew Czapla



The Banker

UK, 2012, 3'00

Will Mr Christie allow Terry to join the Mayan End of World Society?

Director Phil Mulloy

www.philmulloy.com



Fallin' Floyd

Holland, 2012, 8'50

Floyd, after being dumped by his girlfriend, suffers from psychological problems manifested as a little demon who disrupts his everyday life.

Directors Paco Vink & Albert 't' Hooft

www.illustrer.nl



Crazy For It

Japan, 2012, 3'37

A crazed blizzard of imagery supercharging a variety of moving bodies ahead of its crest.

Director Yutaro Kubo

www.yutarokubo.com



International Father's Day

Latvia, 2012, 5'00

For most people Fathers Day is a celebration, but for one small bird – an ordinary working day where he has to feed his family.

Director Edmunds Jansons

www.atomart.lv/?section=films



Gloria Victoria

Canada, 2013, 6'55

From the Russian front to the Chinese Revolution, and Dresden to Guernica, great black birds fly over graves while vampires and reapers keep moving.

Director Theodore Ushev

www.nfb.ca



Butterflies

Australia, 2012, 12'00

A young artist sits on the pavement, struggling to make a living selling her drawings to passers-by. A businessman offers her a paying job. The prospect seems inviting but the reality threatens to kill her imagination.

Director Isabel Peppard

www.butterfliesanimation.com



Kaspar

Canada, 2012, 8'25

Kaspar is a young man who discovers life – and light – after spending his entire existence in a dark cave with a small wooden horse as his only company.

Director Diane Obomsawin

www.nfb.ca

International Competition Programme **3** ⁽¹⁵⁾

at Barbican **Sun 27 Oct 21:00**

also at The Horse Hospital **Tues 29 Oct 19:00** (Repeat)

Tram is unstoppable! Michaela Pavlatova has created some pretty popular gems during her career, including *Words, Words, Words*, which was nominated for an Academy Award in 1993 and her 2006 film, *The Carnival Of Animals*, which she made with husband Vratislav Hlavaty. But popular reaction to her latest film, *Tram*, looks like it will surpass both of these. I know somebody who saw it screen in Kenya, a little off the well-trodden festival trail, and reported that it was a clear and uncontested crowd favourite that night. Pavlatova has a special knack for creating apparently outrageous imagery and hiding it in plain view, charming audiences rather than shocking or offending them. Humour helps grease the tracks for this particular train but it still needs a special, undefinable magic to pull it off in the effortless way she seems to be able to.

One of the more interesting phenomena that I've encountered lately is the depth of the reaction to Leah Shore's latest film, *Old Man*. Somehow she managed to get hold of a long-form tape-recording of a conversation held over a prison phone between Charles Manson and a researcher. Manson, for those younger than a certain age, is the fully-leaded head-case who fronted a band of delusional disciples that roamed around the fringes of Los Angeles in the 1960s and brutally slayed a number of people in the pursuit of who knows what. Fuelled by acid-fried brains and empowered by a misreading of The Beatles' song Helter Skelter, Manson's body count wasn't as high as many who came after him but, as one of the earlier breed of psychopathic spree killers, he will remain the founding poster boy of that select club. It doesn't look like Charlie is getting out any day soon. And judging by the tapes Shore uses as the basis for her film, it doesn't even sound like the prison authorities have been making him take all his

medication. He's nuts, plain and simple. Shore's film makes all that extremely clear. Manson condemns himself to permanent incarceration by his own words – it's REALLY obvious he'll never be fit for release. But the depth of the antipathy directed at Shore's film, and occasionally at Shore herself, is as interesting as it is diversely expressed. Shore got a fairly rough time at a filmmakers' function at the Ottawa festival the morning after her screening there and other festival directors have rejected the film with the comment that they weren't interested in providing Manson with any more publicity. It's an interesting nerve that it strikes. I hadn't really absorbed that element of the film to be honest. I just thought it was really good animation.

Every year, I forget to point out what a fantastic contribution the Netherlands Institute for Animated Film (NIAF) makes to the world of auteur animation. For twenty years, NIAF has provided a platform to support Dutch animation, encouraging and assisting people to get their films made, setting up artist-in-residence programs and doing an outstanding job of distributing Dutch films to festivals like LIAF. A disproportionate number of the films we've received from them are fairly challenging, fully abstract animations (including *Big Signal* by Evelien Lohbeck that made it into our Abstract Showcase this year). But *Coffee* by Sjaak Rood is a pretty good example of the kind of innovative and interesting work that they distribute and the kind of talent that their presence has encouraged to grow and develop. And yet, despite all of this, NIAF may be no more. At the beginning of this year, a series of sinking lid budget cuts forced them to suspend all operations. This seems – to say the very least – an enormous pity. In the grand scheme of all things budgetary, keeping NIAF alive is surely a drop in the proverbial ocean. Fingers crossed for a resolution on this one.



Tram

France, 2012, 7'00

A voluptuously sultry tram ride resplendent in all its wondrously esoteric wobbliness.

Director Michaela Pavlatova

www.sacrebleuprod.com



The Box-Poltergeist

Italy, 2012, 3'00

The Box and Dox spend their entire lives sitting on the couch in front of the TV. Both are afflicted with a very powerful addiction to television.

Director Dadomani Studio

www.dadomani.com



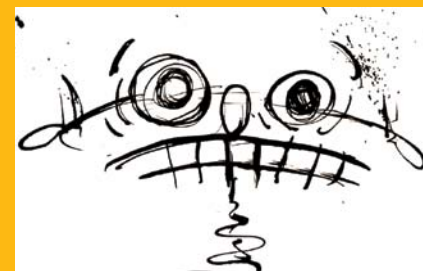
Guilt / Kalte

Lithuania, 2013, 5'20

A lonely fox isolates itself from the world to enjoy the pleasures of being tormented by guilt. She is forced to choose between madness and reconciliation.

Director Reda Bartkute

www.animalsindresses.com



Coffee / Koffie

Holland, 2012, 5'40

How hard can it be to simply order a coffee? Just give him a coffee and nobody gets hurt.

Director Sjaak Rood

www.sjaakrood.nl



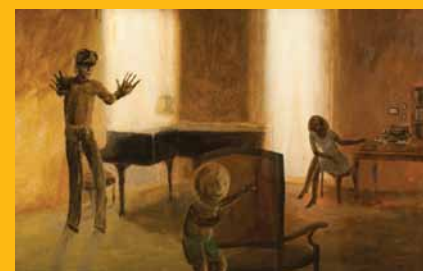
The Bungled Child / La Ravaudeuse

France, 2012, 9'15

There's nothing easy about mending a bungled child.

Director Simon Filliot

www.simonfilliot.com



Agnieszka

France / Poland, 2011, 10'10

Following some harmless children's game, Agnieszka experiences a family breakup which causes her to withdraw into herself.

Director Izabela Bartosik-Burkhardt

www.filmsdelarlequin.com



Old Man

USA, 2012, 5'45

Animated to snippets of phone conversations with helter-skelter serial killer Charles Manson, this reaffirms his 'down to the bone' madness.

Director Leah Shore

www.leahshore.com



The Deep

USA, 2012, 1'35

Metal objects of the past come to life in the depths of the sea.

Director PES

www.eatpes.com



Droplets

Germany, 2011, 2'45

Oppression, disorientation and fear can be paralyzing, but are often a very important element on the way to the perfect idea.

Director Simon Fiedler

www.simonfiedler.de



La Chute

France, 2012, 4'40

Lola, a teenager, learns to love life by discovering fear and death.

Director Gwenola Carrere

www.autourdeminuit.com



Moirai

Germany, 2012, 9'50

Moirai are the Goddesses of Fate in Greek mythology. They spin the strings of life and allot them to the living.

Directors Kerstin Unger & Jasper Diekamp



Assembly

Canada, 2012, 4'25

A woman's hands reach in and out of frame, cutting and editing a reel of film on a flatbed editing table. Fragments of animated archival footage flash across the screen – until a message is revealed.

Director Jenn Strom

www.nfb.ca



Paula

Canada, 2011, 10'29

A disturbing portrait of a mixed-use, working-class neighbourhood in which social interactions leave unpredictable ripples in its motley fabric.

Director Dominic-Etienne Simard

www.nfb.ca

International Competition Programme 4⁽¹⁵⁾

at Barbican **Mon 28 Oct 19:00**

also at The Horse Hospital **Tue 29 Oct 21:00** (Repeat)

The number of funded and professionally managed organisations that employ animators to turn out personal and creative animated short films has dwindled over the years. The British Post Office employed the likes of Len Lye to make experimental animation – Thatcher would have choked on her pearls – and NASA's Jet Propulsion Lab has a digital animation department that, in earlier times, mostly busied itself letting the crème of America's experimental filmmakers play with its computers to see what they could come up with. Somewhere in the middle of these is a type of organisation that is neither commercial in its output nor managed/funded to the extent that it can employ people to make their films. Instead these types of organisations devote their energy to building the best possible environment to support auteur animators.

Our Canadian Indie Showcase this year, for example, would not have been possible without the assistance of the Toronto Animated Image Society (TAIS) or the Quick-draw Animation Society (QAS). Belgium's Camera-Etc is another such example. Established around 1980 in Liege, it is a magnet for accomplished, aspiring and untrained animators alike, all of whom have one thing in common – they have a film to make. Viewing this year's entries from Camera-Etc has been a very enriching experience and *Cleo's Boogie* is a joyous inclusion in LIAF this year. It's absolutely fascinating in the way that it transitions from a fairly solid but simple narrative-driven puppet animation through to a fast paced, purely abstract film. Along the journey, it utilises almost every animating technique in the book but somehow it all fits in to create a spellbinding six minutes, reflecting, presumably, the various styles of the fairly large roster of animators involved.

Eamonn O'Neill – make a note of the name. I reckon you'll be hearing a lot more from this young man in the next few years. We screened his anarchic first year student film, *I'm Fine Thanks*, at last year's LIAF. And now here comes his graduate film, also made at

the Royal College of the Arts – *Left*. Eamonn says "Like many animators I liked to draw when I was young. Mostly I would watch *Sesame Street* or *Postman Pat* and draw the characters in the show. When I was a little older my best friend Billy and I would talk about becoming animators but I don't think we really understood what it meant – we just knew they drew cartoons. I veered away from that idea in school – I kept drawing but thought maybe I would be an engineer or an architect; it seemed a bit more realistic. I changed my mind before finishing school and haven't looked back. I suppose initially I was attracted to the idea of drawing for a job. Filmmaking and storytelling came afterwards but soon took over."

Left has been on the festival circuit for the past year and grabbing accolades and awards along the way. It's no surprise when Eamonn cites the following live-action filmmakers as inspiration for his work – Michael Haneke, the Coen Brothers, Lynne Ramsay and Andrea Arnold. *Left* has real heart and sentiment, deals with quite intricate emotional themes but in a subtle way, without forcing them on the viewer.

Finally, what LIAF would be complete without a Robert Morgan film? We probably screened Robert's last magnum opus *Bobby Yeah* more than any other festival. We just couldn't help ourselves. And now here comes Robert's latest little epic – *Invocation* – made for the excellent Random Acts strand on Channel 4 television. Whereas *Bobby* was 26 minutes long, *Invocation* lasts just 3 minutes – enough time though to see a man shooting a stop-motion film starring a toy bear, an accidental cut finger, blood dripping into his camera and...hang on a mo', how autobiographical is this film? Once again, a big mention to the mighty Mark Ashworth for the astounding sound design on this film. Mark's work can also be seen in Louis Hudson's *Don't Fear Death* (screening in the British Showcase) as well as *The Cat With Hands* (screening in 10 Horror Animations). And as we are fully paid-up members of the Mark Ashworth appreciation society, we also need to mention that Mark is chairing this year's sound panel at the LIAF Industry Event. Go Mark!



Invocation

UK, 2013, 3'00

A grotesquely surreal deconstruction of the guts of stop-motion animation.

Director Robert Morgan

www.robertmorganfilms.com



Left

UK, 2012, 11'30

When I was 12 my best friend at school was Neill. We cycled our bikes and fished off the jetty. We got older, drifted apart. Neill changed and so did I.

Director Eamonn O'Neill

www.eamonnoneill.ie



Morning Train / Fruhzug

Switzerland, 2012, 5'16

The rhythm of the train on the journey home from a romantic entanglement transports a woman into a parallel and confusing space.

Director Delia Hess



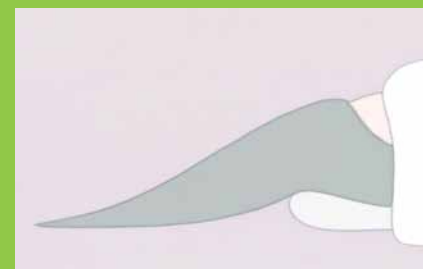
Cleo's Boogie

Belgium, 2012, 6'18

Sure, it's all a bit seedy backstage but come showtime Cleo and Her Orchestra cut loose the coolest roomful of tunes this side of the baby grand.

Director Collective Camera Etc

www.camera-etc.be



Futon

Japan, 2012, 6'00

A woman wrapped in a futon begins to dream and think about the future. Everything melts pleasantly together.

Director Yoriko Mizushiri

www.c-a-r-t-e-blanche.com

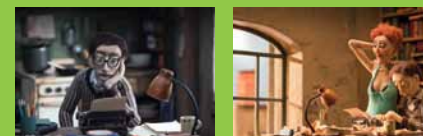


Marcel, King Of Tervuren

USA, 2012, 6'00

The owners of Marcel, a much-loved rooster roaming his domain in Brussels, strike a problem when a bird flu warning is issued.

Director Tom Schroeder



Boles

Slovenia/Germany, 2013, 12'00

Filip lives in a poor neighbourhood dreaming of becoming a famous writer and having a luxurious lifestyle in a more prosperous part of town. One day there's a knock on his door.

Director Spela Cadez

www.spelacadez.com



The Hours of Tree

France/South Korea, 2012, 8'20

A delightful, slow-paced collection of stories inspired by the observation of the life-cycle of trees.

Director Dahee Jeong



Sunny Afternoon

Austria, 2012, 6'20

A self-portrait and a kind of music-video based on a song composed 25 years ago.

Director Thomas Renoldner

www.thomasrenoldner.at

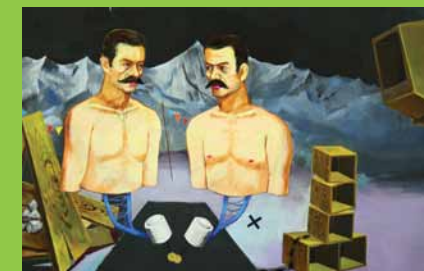


Ballast

Germany, 2012, 5'00

Sorrow is not part of my mind – but part of my head.

Director Jost Althoff

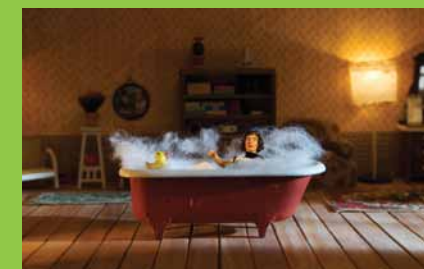


Double Fikret

China, 2012, 3'30

Non-narrative, surreal associations and transformations around two Eastern men.

Director Haiyang Wang



Little Plastic Figure

Germany, 2012, 3'10

Sometimes we need a little help from our inanimate friends. A plucky stop-motion musical irreverent tribute to an unassuming doll figure who stays vigilant while her sleepwalking companion causes havoc in their apartment.

Director Samo-Sama

www.tiger-unterwegs.de



My Little Underground / Suivra le Jour

Canada, 2012, 6'43

A haunting, compassionate exploration of addiction and existence. An almost absurdly beautiful autobiographical depiction of a young girl's journey between real and imagined events.

Director Elise Simard

www.nfb.ca

International Competition Programme 5⁽¹⁵⁾

at Barbican **Mon 28 Oct 21:00**
also at The Horse Hospital **Wed 30 Oct 19:00** (Repeat)

If you are paying extra special attention, you will notice that there is at least one National Film Board of Canada (NFB) film in every International Competition programme. The NFB is such a precious institution and the service it has provided Canada in documenting its history, telling its stories, and crafting its very creative and cultural soul is beyond any monetary value that can be ascribed. Canada is probably always going to struggle to create effects-laden blockbusters for the launch-queues-are-cool brigade or story-lite megastar vehicles that smell the same as the popcorn they help to sell, but they don't really have to – somebody else in their neighbourhood has that gig covered.

In 5,000 years time, when the visiting aliens dig a random film archive out of the smouldering (or frozen) wreckage we have left behind, hopefully they'll find themselves teleporting into the NFB vault rather than thumbing through the DVDs at a deserted Blockbusters where there won't be much we can be very proud of – the exception, of course, being box-sets of *The Simpsons* (although post-contemporary critics will have been divided about the quality of the show after about the 64th season).

Ummm ... oh, the NFB. Watch their films. Somehow the NFB gets it right just about all of the time. Usually, the more people who get their hands on a film before it is made, the sillier and lazier it gets. And like a coffee machine, the longer it takes to make the final product – the more filters it has to go through and the more water that's put in from up top – the weaker, sourer and colder the brew that drips out the bottom is. But somehow the NFB turns this tried and true assumption upside down.

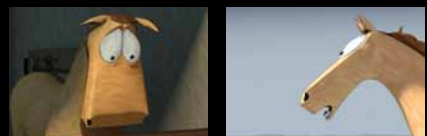
I visit the NFB in Montreal every year – religiously. The building itself is a bit of a bunker on the edge of the highway. But sign in, walk through the door and it's a

different world. Filmmakers each have their own studio space to work in, there is a stunning sound lab, technical support departments for every imaginable genre, a fantastic library (and it's QUIET, the way libraries used to be), producers and a few people whose roles I've never quite defined.

That annual visit to the NFB often defines the texture of LIAF's competition programmes. Hanging out with producers like Marcy Page, Marc Bertrand and Michael Fukushima is beyond invaluable. Doing the rounds of the studio spaces is a 'real-as-you-get' insight into films in progress and films nearing completion. Sitting down with Danielle Vau in the distribution office (and her no-nonsense predecessor Madeleine Belisle) is a unique opportunity to wrap up in a day what would otherwise take months.

And, well, it's been a pretty astounding year for the NFB. In this programme you'll get to see Martine Chartrand's *MacPherson* - a beautifully fluid paint-on-glass film that I've been watching her paint for three or four years now.

Iranian animation seemed incredibly strong when we started LIAF ten years ago but for whatever reason it hasn't made it through the jury process much in recent years. A lot of it seems to be responding to a pressing need to create content for younger-skewing TV stations, which generally doesn't play well in a cinema. Last year, almost every Iranian film entered was well over 15 minutes long and that doesn't help either. With a couple of spectacular exceptions, Iranian animation seems to me to be at its best when it is hand-made and dealing with more universal themes. Films don't get much more hand-made than the sand-animated *Tunnel* by Iranian animator and poster artist Maryam Kashkoolinia. In its own way, in the end, it is unflinchingly political but the journey of the film encapsulates a range of conflicting scenarios and emotions that are perfectly matched by her perception-altering grasp of the technique.



Rising Hope

Germany, 2012, 9'15

Rising Hope, once the fastest horse in the world, suddenly turns into a loser. With the help of a new friend – a jack-of-all-trades hound – he finds hope and himself again.

Director Milen Vitanov

www.rising-hope.com



Re-collection

Australia, 2012, 3'25

A celebrated entomologist is haunted by his insect-collecting past. Collecting may have its downside!

Director Nicholas Kallincos

www.picnick.com.au



Tunnel

Iran, 2012, 7'00

Here, sand animation is used to superb effect to depict that most elusive of filmmaking elements – light itself, capturing all the claustrophobic foreboding of a journey through the Gaza tunnels.

Director Maryam Kashkoolinia



One Moment Please

Holland, 2012, 5'40

A man phones a company to cancel his contract and doodles as he becomes increasingly frustrated.

Director Maarten Koopman



His War / Son indochine

France, 2012, 10'15

With his family gathered to celebrate his birthday, patriarch Emile finds his mind drifting toward memories of his time as a soldier during the Indochina war, a time his family would rather he forget.

Director Bruno Collet

www.vivement-lundi.com



Noodle Fish

South Korea, 2012, 9'45

A naïve little fish begins his journey to the world outside of the sea, as he thinks it's the only way to grow up. An incredibly pain-staking pin-screen animation made with plain noodles.

Director Jin Man Kim

www.kiafa.org



Norman

Belgium, 2013, 10'00

Norman looks at things too much and is obsessed by small details and strange habits. He nervously wanders the city alone because you have to watch out for strange people.

Director Robbe Vervaeke

www.robbevervaeke.com

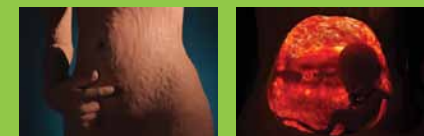


Tempest in a Bedroom

France, 2011, 11'00

Suzan and Dwayne Cleveland have everything to be happy about. Everything except an exciting sex life. So they decide to take a journey to spice up their desire.

Directors Laurence Arcadias & Juliette Marchand



Ab Ovo

Poland, 2013, 5'15

Imagine that someone starts to live inside of you and starts to take up more and more space until he almost makes you explode. Would you be able to love him?

Director Anita Kwiatkowska-Naqui



MacPherson

Canada, 2012, 10'53

Painstakingly and fluidly painted frame by frame in oil on glass, this film recounts a friendship steeped in a love of jazz that leads to the creation of great music.

Director Martine Chartrand

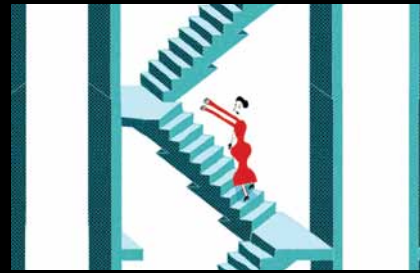
www.nfb.ca

International Competition Programme **6** ⁽¹⁵⁾

at Barbican **Tue 29 Oct 19:00**
also at The Horse Hospital **Wed 30 Oct 21:00** (Repeat)

There are lots of monsters in this screening - and a lot of weirdness. Programming is a science and you never really know you've got it right until you see it all up there on the big screen. We aim to put something for everyone within each programme so there should be happy films, funny films, sad films, message films and as many different techniques and styles that we can throw into the mix. In short we want our audience to share with us the enormous diversity of animation.

Our mantra is "you are only limited by your imagination" and it has to be said that some of the wildest films screening at LJAF 2013 seem to have ended up in this programme. So here you'll see films about anthropoid creatures with plugs for heads, lots of pink, political rabbits, violent children building sandcastles, a tale of companionship between a pigeon and an ancient, hungry corpse, a five-foot python, a very mischievous boys choir, a nasty game of musical chairs and ... ducks. Sit back and enjoy.



Choir Tour

Latvia, 2012, 5'15

A world-famous boys' choir goes on tour. In the hands of their conductor they are obedient but when he gets trapped in an elevator they become playful children.

Director Edmunds Jansons
www.atomart.lv



The Hungry Corpse

UK, 2012, 9'50

Set in London's bustling, desolate Trafalgar Square and featuring a rather hungry corpse and a pigeon. Voiced by Bill Nighy and Stephen Mangan.

Director Gergely Wootsch
www.beakus.com



Spellbreaker

Holland, 2013, 3'55

A beetle, crawling through the sand, gets trapped underneath a bucket with which two kids are amicably building a sandcastle. The children transform into monsters and a violent struggle erupts.

Directors Diana van Houten & Janis Joy Epping
www.dianavanhouten.nl



Junk

UK, 2011, 6'30

A tale of an obsession with junk food that may prove hard to swallow.

Director Kirk Hendry
www.kirkhendry.com



Rabbitland

Serbia, 2013, 7'20

The rabbits who live in Rabbitland have holes instead of brains, and they are happy regardless of what happens. They vote free and democratic elections once a day, because Rabbitland is an ordered democracy.

Directors Ana Nedeljkovic & Nikola Majdak jnr.
www.ananedeljkovic.com

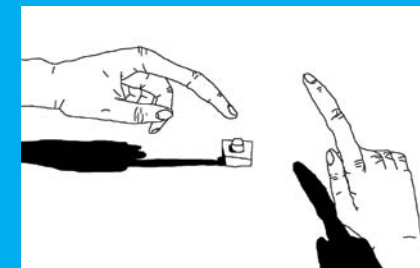


In the Air is Christopher Gray

UK, 2013, 9'45

Christopher Gray has been in love with Stacey for quite some time, and no amount of lemonade can cool his desire. Meanwhile, Barry Flint has just bought his son a five-foot python from the pet store.

Director Felix Massie
www.felixmassie.co.uk



Plug and Play

Switzerland, 2011, 6'00

Anthropoid creatures with plugs in place of heads are up to mischief. Instead of abandoning oneself to the dictates of the raised finger, they soon submit to themselves. But the fingers also finger around. Is it love?

Director Michael Frei
www.michaellear.com

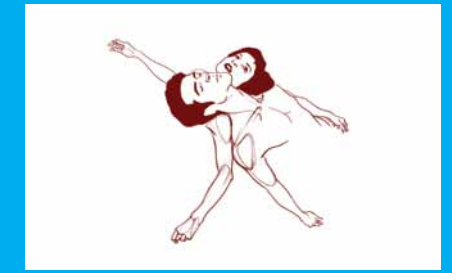


Along The Way / Chemin Faisant

Switzerland, 2012, 3'30

Through paintings that interact on the principle of Russian dolls, we are drawn along the swirling path of the thoughts of a pilgrim, a solitary walker.

Director Georges Schwizgebel
www.studio-gds.ch



Sonata

France, 2012, 11'00

In an imaginary musical world, a young woman seeks escape, loses herself and tests her own limits. Gradually she must open up in order to reinvent herself.

Director Nadia Micault
www.autourderminuit.com



Musical Chairs

China, 2012, 3'50

The familiar game of musical chairs – but you've never seen it depicted this way.

Directors Yukai Du & Ya Tang



Palmipedarium

France, 2012, 10'15

Simon knows quite a lot about ducks. They make a noise, fly, swim and some even roll. Sometimes it's a bit confusing and Simon gets lost.

Director Jeremy Clapin
www.papy3d.com/html/en/films/palmipedarium

International Competition Programme: Long Shorts 7⁽¹⁵⁾

at Barbican Tue 29 Oct 20:30
also at The Horse Hospital Fri 1 Nov 21:15 (Repeat)

Some films just need extra time to develop their themes, grow and draw us more comprehensively into their worlds. This competition programme is dedicated to showcasing the best of these longer films.

Dutch animator Hisko Hulsing has one of the more committed fan bases of any animator I know. An accomplished and prolific artist, graphic designer and storyboard artist, he has also made three animated films to date and each of them has something close to a cult following. His first film, *Harry Rents A Room*, was the short that played before David Cronenberg's *eXistenZ* in Dutch cinemas and before Terry Gilliam's *Fear And Loathing In Las Vegas* in Czech cinemas. Not bad for a first try. His second film, *Seventeen*, locked that fan base in. People still talk about it. I know filmmakers who can pull it apart shot by shot. And now along comes his third film in nearly fifteen years – *Junkyard*. The first time I saw it was at the Ottawa festival last year and it just about had the crowd on its feet. It went on to win best of the festival there – and has since gone on to win awards across the festival circuit, including several other best of the festival awards, all the more interesting because it's a fairly long film and longer animated films tend to

test the commitment and attention span of short-film fans. *Junkyard* has come to LIAF quite late in its festival cycle but is still relatively unseen in the UK.

Hollow Land has a real ring of truth about it. Much like the characters in the film, husband and wife team Michelle and Uri Kranot are very well-travelled. Originally from Israel, they have been living away from their 'homeland' for many years, making films and projects in different countries, searching for their "utopia" in animation. They have worked together for more than a decade, creating films that have been co-produced by studios in Israel, France, the Netherlands and Denmark. They are currently both teaching animation at The Animation Workshop in Viborg, Denmark. The Kranots have worked with various animation techniques—from 2-D computer animation to paper cut-outs and pixilation—and have won numerous awards for their films. We've screened all of their 3 previous films – *The Heart of Amos Klein* (2008), a look back at Israeli history through the life of one man, *God On Our Side* (2005) a film about the Palestinian-Israeli conflict inspired by Picasso's *Guernica* and the animated documentary *White Tape* (2010).



Junkyard

Holland, 2012, 17'50

One of the most acclaimed, awarded and gripping films of the year. Stabbed in the street, a man uses his dying moments to summon up memories of a childhood best friend, who had drifted into the murky world of drugs and crime.

Director Hisko Hulsing
www.illustrer.nl



The Mystery of the Malakka Mountain

Poland, 2012, 20'45

Six-year-old Junior is an extremely emotionally mature child. In a cloud of cigarette smoke he ponders life, people and their problems. When his father, a famous pilot, crashes somewhere in China in mysterious circumstances, Junior decides to set off on a journey to find out exactly what happened. A mesmerising story about growing up and searching for the truth.

Director Jakub Wroński



Ziegenort

Poland, 2013, 19'00

Fish Boy is a teenager facing the challenges of growing up. Half boy, half fish, his drama is set against the background of a seemingly idyllic fishing village, where his father wants to teach him how to become a fisherman. A near-perfect use of the powerfully creative possibilities of a black and white visual palette.

Director Tomasz Popakul
www.nolabel.com.pl



Miniyamba

France/Denmark, 2012, 14'30

Abdu, a Malian blues singer, who dreams of a better life in Europe, sets out on a perilous journey across Africa. A trip to the Niger River to the barbed wire of the Ceuta, where dreams are confronted with the harsh reality, the distant lights of the West.

Director Luc Perez
www.lupefilms.com

Hollow Land

France/Denmark/Canada, 2013, 14'00

A story about the eternal human search for home with the dream of Utopia. Solomon and Berta are two seekers who arrive in a land that promises respite from their many journeys, their treasure bathtub improbably in tow. From the first optimistic moments after their arrival, to the final haunting scene at sea, *Hollowland* captures the state of being displaced – whether by circumstance or by choice.

Directors Michelle & Uri Kranot
www.tindrumanimation.com

Angels and Ghosts

UK, 2013, 15'00

Based on a true story narrated by Oscar Nominee, Samantha Morton, Amber is a young girl on a quest to find her brothers who have disappeared. A gripping adventure exploring the potent themes of mental health and family bonds.

Director Sara Kenney
www.angelsandghosts.co.uk

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Aesthetica

Abstract Showcase ⁽¹⁵⁾

at Barbican Sun 27 October 16:00

What are they spiking Max Hattler's drinks with? Whether it's prestigious artist-in-residence gigs in Denmark, delivering masterclasses at Swiss universities and festivals, doing live VJ sets at digital media festivals in Germany or creating high-profile animated light shows on canals in London, (see the film version of it – X - here in this programme), Max is the embodiment of the pan-European digital media artist. Throw in a spot of biennale curation in Brazil, launching commissioned pieces at festivals in Mexico, and delivering programmes of experimental animation in Portland, and you get a picture of a man who must not spend much time at home. X is not the only film of his screening in the programme – we are also proud to present his Animate Projects/Random Acts film for Channel 4 – Shift.

Five films in this programme form something of a 'technique focus'. Each of them in their own way explores the different ways of directly using physical filmstock.

'Cameraless', 'scratch' or 'direct-to-film' animation is almost as old as film itself. Early pioneers of the technique, such as Len Lye and Norman McLaren, would either use small abrasive tools to 'scratch' an image directly on to the strip of film or apply paints, acids and other colourings directly on to the stock. Steven Woloshen is one of the living masters of the technique and his new film *When The Sun Turns Into Juice* (based on his young daughter's description of a sunset) is an outstanding example of the purest form of the technique.

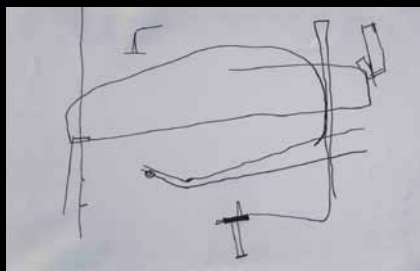
Filmmakers have also enlarged the technique to include re-using old, found, film footage, scratching images into, or painting images directly on top of film that already contains something on it. Typically, the found footage is fairly non-distinct, often even banal – home movie footage, industrial training films, old news footage and the like. *Broken Time* by Johannes Gierlinger is probably the single most intense and sustained example of this genre I can ever recall seeing. There isn't a lazy frame in it; every moment is a rich tapestry of painstakingly hand-scratched artwork imposed on top of existing live-action footage with a near flawless sense of balance and juxtapositioning. The rise and rise of digital filmmaking and copying technologies has fuelled a developmental or hybridising process of the technique. With it, the aesthetic of a direct-to-film work can be created and readily blended with entirely different images or manipulated to create an altered version of itself.

To one extent or another, the remaining three films each travel down this path. Dutch filmmaker Oerd Van Cuijlenborg has been making these exact sorts of films for the best part of 15 years. This manipulation of a direct-to-film aesthetic is most evident and obvious in his last film, *An Abstract Day* (2010), but in his new film, *A Direct Film Farewell*, it is applied in a more subtle yet complex manner. In some instances, the technique is the main game up on the screen, in other moments, it is integrated with more traditionally animated elements that are transposed directly on top of it, and, in yet other moments, it is frozen as a still-framed backdrop, playing wallpaper to the variously animated

foreground components. The genius of this film is not just the revolving uses of the technique but the way in which those transitions are managed so as to be virtually indistinguishable from one another even as they play out before our eyes.

Estonian Ulo Pikkov takes this one step further. *The End* is, perhaps 'the end' of traditional direct-to-film animation; perhaps it is an attempt to draw our eye to the beauty of the unseen, unloved pieces that form 'the end' of a roll of film – hell, maybe mixing up the heads (the beginning of a film reel) with the tails (the end of a film reel) is an attempt to somehow have us rethink what an end actually is. This subject is all the more vexing when run through the prism of a discussion on distinctly non-narrative film in which an end of any kind is fraught with endless subjective complexities well beyond "they lived happily ever after".

Heavy Eyes/Schwere Augen by Siegfried Fruhauf tips its hat to the genre in its opening sequences, gives it a friendly wave as it crosses the street and then, more or less, leaves it behind giving it only passing glances over the shoulder as it skips down the footpath. And yet, as much as this film could have been neither conceived nor made without the existence of computers, neither could it have been made without the fertile backlog of imagery and deceptively simple visual concepts that the earliest form of this technique bestowed upon us. If *The End* isn't the end then *Schwere Augen* is only a beginning.



I Already Know What I Hear / Ja Vec Znam Sto Cujem

Croatia, 2012, 5'00

Communication is a gap that I can sense between the things I'm unable to say. But this gap is not an empty divide; it is a space that fills itself.

Director Darko Masnec

www.zagrebfilm.hr



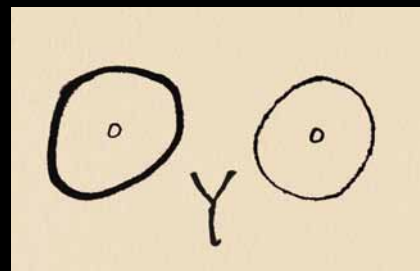
Virtuoso Virtual

Germany, 2013, 7'20

Hand-crafted ink drawings inspired by the opera 'The Alchymist' by the early German romantic composer Louis Spohr.

Director Thomas Stellmach

www.stellmach.com



Boy

USA, 2012, 1'45

Three letters in search of a boy. A simple enough proposition.

Director Steven Subotnick

www.stevensubotnick.com



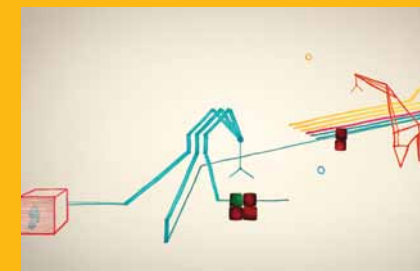
X

UK, 2012, 6'00

A canal commission for the Vauxhall Ampera Season to create a water projection on Regents Canal, London.

Director Max Hattler

www.maxhattler.com



Pinball / Fliper

Croatia, 2012, 7'30

A dynamic pinball game, where the trajectory of the ball is undetermined.

Director Darko Vidackovic

www.bonobostudio.hr



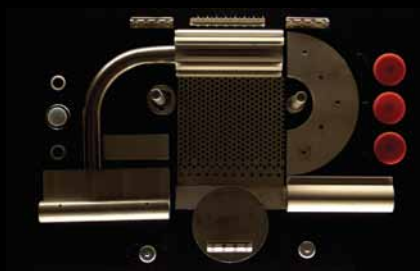
When The Sun Turns Into Juice

Canada, 2011, 1'44

Inspired by Woloshen's four-year-old daughter's metaphor for a sunset and originally created as an art gallery installation housing a 200-foot-long acrylic filmstrip painting, this is the perfect way to close the programme.

Director Steven Woloshen

www.scratchatopia.tumblr.com/



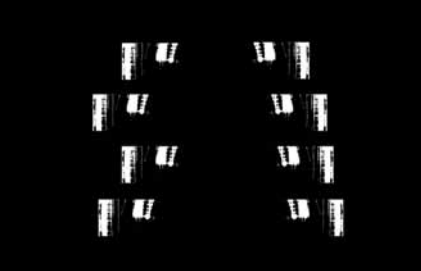
Shift

UK, 2012, 3'00

Using the New Age idea of a 'dimensional shift' as inspiration, Shift combines science fiction themes through abstract, stop-motion animation of objects and colour.

Director Max Hattler

www.maxhattler.com



Limitations

USA, 2012, 2'40

A wonderful visual enigma extrapolated from a 15 foot film loop of animated scratch film, shot not frame-by-frame but created incrementally, one millimetre at a time.

Director Jeanette Bonds

www.calarts.edu



Roundabout

USA, 2010, 7'38

An inquiry into landscape, memory, movement and flow that employs gesture, layering, randomness, pattern and colour to evoke a fragmented sense of place.

Director Peter Byrne

www.roundabout.byrnestudio.net



Broken Time

Austria, 2011, 1'00

Using highly modified strips of live-action film, random glimpses of the everyday get a second chance to speak to us and exist cinematographically, the way they were originally created to be.

Director Johannes Gierlinger

www.johannesgierlinger.com



Snail Trail

Germany, 2012, 3'00

A snail invents the wheel and goes through a cultural evolution to finally get back to its origin.

Director Philipp Artus

www.philippartus.com



Split Ends

USA, 2012, 3'35

Inspired by French and English wallpapers from the 1900's and North American wrapping papers from the 1960's, a delicate series of colourful patterns.

Director Joanna Priestley

www.primopix.com



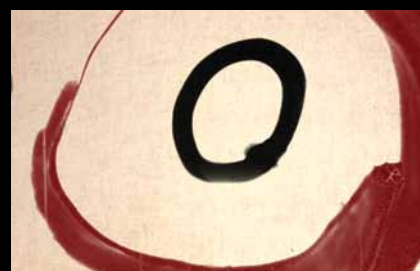
Big Signal

Holland, 2012, 1'50

When many undesired signals accumulate, the wanted signal is suppressed and overtaken by the unwanted noise.

Director Evelien Lohbeck

www.evelienlohbeck.com



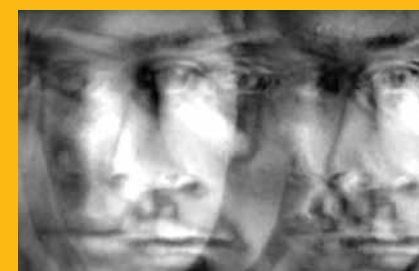
A Direct Film Farewell

Holland, 2012, 5'39

Working directly on filmstock, Van Cuijlenborg has created an abstract, light-footed universe in which colour, form and movement become primary visual elements again.

Director Oerd Van Cuijlenborg

www.illustrer.nl



Heavy Eyes / Schwere Augen

Austria, 2011, 10'00

A film of abstraction and Neo-Expressionism. Ghostly and mask-like faces appear and immediately disappear again in the digital fog, eerily duplicated, electronically cloned.

Director Siegfried Fruhauf

www.sixpackfilm.com



The End

Estonia, 2013, 5'42

It is said a dying man sees his life racing before his eyes. What does a 100-year-old film strip see before it gives way to the digital realm? Broken frames, scratched filmstock or something else?

Director Ülo Pikkov

www.nukufilm.ee

Late Night Bizarre ⁽¹⁵⁾



at The Horse Hospital Sat 2 November 21:30

Animation is such an unbridled artform and it unleashes some of the most unleashable imaginations on the planet. The temptation to 'go wide' is played out time and time again by animators as they push to bring to the screen barely imaginable scenarios, crazy battling juxtapositions and boil-your-eyes imagery. The films that go through the red line on this particular meter deserve their own programme, a place they can call home and where they can scratch and paw their way onto the big screen in the good company of like-minded visions concocted by fingers attached to the hands on the arms powered by the minds of the anima-pyrotechnicians that pushed them into this world. And so, welcome to the annual LIAF collection of 'Late Night Bizarre'.

Sometimes it is all about the simple idea executed as if with a stick of lit dynamite clenched between the teeth. Other times, it is a startling piece of 'la truth brutale', unconcealed and waving the artistic equivalent of a sack of hammers around in circles above its head. Or, for fun, it can be akin to being gaffer taped to the front of an insomniac express train taking a bend at too high a speed.

In this programme *Mound* (Allison Schulnik) is a pretty good standard bearer for excessive technique and obsession. As you watch this film, contemplate how many elements of the film move, how well they move and what it takes to keep this plasticine sanatorium of insane characters pulsating, swaying and regurgitating cloned avatars of themselves.

Sometimes it is when you can see exactly how excessive the technique is that you realise you are in the presence of something that not very many people on this little round revolving orb could create.

And the programme closes with a real treat. One of LIAF's most revered filmmakers, Dutch animator Rosto, returns with his latest work *Lonely Bones*. This caustic melange of technologies and techniques is vintage Rosto, at his restless, searing, lashing out best. A compendium of rage, bewilderment and unrestrained dark soul searching, this film cuts to the heart of the quest for excess and closes the programme down with the self-confident force that it deserves and which Rosto specialises at pouring in through the roof.



Baby, I Love You

USA, 2012, 2'25

Sure, it might start out slow and sweet but – trust us – it don't take long for the bile to rise ... and rise ... and rise!

Director Faiyaz Jafri



No One Remains Virgin – Under the Lion Crotch

Hong Kong, 2012, 4'42

Sometimes fighting the stench of development means facing down the lion's giant penis of wealth that stalks the land. Some images may offend ... developers!

Director Wong Ping



Powerthirst

Canada, 2007, 1'23

Drink Powerthirst and you WILL vomit up a wedding.

Director Picnicface

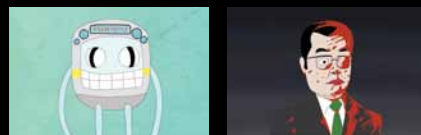


Rotting Hill

New Zealand, 2011, 4'16

This is one way to deal with zombie action in the back yard.

Director James Cunningham



Happy Train

USA, 2012, 2'27

Probably best to try and not ride this particular line. Every one of the passengers has had their tickets well and truly punched.

Director Tami Takezawa



Funeral Home Piñatas

New Zealand, 2012, 1'11

Nothing says love like a stick, a blindfold and a stiff full of sweetsies.

Directors Andrew McCully, Jayson Simpson, Jacob Tuck & Arun Gnanaselehar



Happy Holidays

Australia, 2012, 0'36

... or not! Hey, Christmas is crap anyway, right?

Directors Cameron Gough & Dirty Puppet



Mound

USA, 2011, 4'23

Like taking Bruce Bickford to the nth degree and back again – one of the most intense examples of plasticine animation we've ever seen. Set to a haunting Scott Walker song.

Director Allison Schulnik



Autour Du Lac

Belgium, 2013, 5'00

The breath of a jogger, an anthill, toast abandoned on a bench, fragments of life that take us on a walk around a lake with words and music.

Directors Carl Roosens & Noemie Marsily



Apples We Have Eaten

Switzerland, 2012, 3'11

Carnal and faecal delights – and their egg-popping consequences – in the bunny version of the Garden Of Eden.

Director Masha Ermak



Barracuda

Belgium, 2011, 6'40

Surprised by the rain, a man enters a building, only to meet a very strange bunch of individuals in the corridors and staircase.

Director Sarah Martin



I Love You So Hard

UK, 2013, 2'00

A bizarre and terrifying fantasy seduction featuring a mid-air battle with a rhinoceros.

Director Ross Butter



In Front Of The Mirror

Germany, 2013, 2'25

Two heads are almost always better than one. The spare head can do all the talking, handle distractions – even take the bullet.

Director Lydia Guenther



Like

Holland, 2012, 1'57

Be seated. Get comfortable. Try to absorb the deeper truths from the dancing psychedelic pussycat of love.

Director Lotta Sweetliv



Lonely Bones

France, 2012, 10'00

A one-eyed man escapes from a hotel room and steps into a godforsaken world, where time and space melt together.

Director Rosto



Thumb Snatchers From the Moon Cocoon

USA, 2012, 7'00

A short tempered Texas Sheriff uses his cowboy logic to recklessly defeat a race of condescending, cocoon dwelling critters.

Directors Bradley Schaffer & Ashley Arechiga



Things Don't Fit

UK, 2013, 6'30

The daily routines of several people are disrupted by unexpected events causing the world around them to unravel.

Director Tim Dival

Music Video ⁽¹⁵⁾ Session



at the Horse Hospital **Sat 2 November 19:30**

LIAF's annual collection of the hottest music videos from all over the world. Animation is an integral element in many of the best music videos. Producing them also provides a commercially viable way for animators to earn a living and produce work they can be proud of. Here are 17 of the world's best and most innovative music videos produced in the last 12 months, providing a visual mash-up of styles, techniques and genres.



Franz Ferdinand – Right Actions
Filmmaker Jonas Odell



Bonobo – Cirrus
Filmmaker Cyriak Harris



The Spinto Band – The Living Things
Filmmaker Phil Davis



Flying Lotus – Tiny Tortures
Filmmaker David Lewandowski



Tame Impala – Feels Like We Only Go Backwards
Filmmakers Becky Sloan & Joseph Pelling



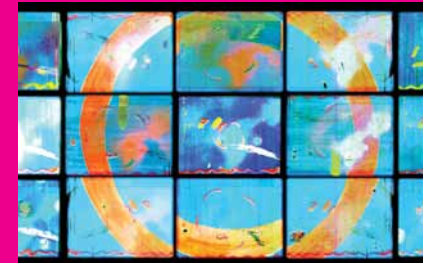
Primus – Lee Van Cleef
Filmmaker Chris Lenox Smith



Shugo Tokumaru – Katachi
Filmmakers Przemyslaw Adamski & Katarzyna Kijek



Sothko – Everything is Fine
Filmmaker Marc Johansen



Delicate Steve – Tallest Heights
Filmmakers Becky Sloan & Joseph Pelling



Gotye – Easy Way Out
Filmmaker Darcy Prendergast/Oh Yeah Wow



Wax Tailor feat. Aloe Blacc – Time To Go
Filmmaker Darcy Prendergast/Oh Yeah Wow



A-Trak & Tommy Trash – Tuna Melt
Filmmaker Ryan Staake



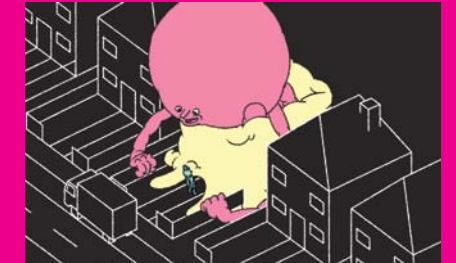
Pistamashina – 7596 Frames
Filmmaker Martin Georgiev



Benjamin Scheuer – The Lion
Filmmaker Peter Baynton



Two Fingers – Vengeance Rhythm
Filmmaker Chris Ullens



Binary – G.O.D.
Filmmakers Nicos Livesey & Tom Bunker



A-Trak & Tommy Trash – Tuna Melt
Filmmaker Ryan Staake



China Rats – No Money
Filmmaker Richard Swarbrick

Animated Documentaries ⁽¹⁵⁾

at Barbican Sun 27 October 14:00

When you think about it, animation is a great tool for creating documentaries. Perhaps the camera couldn't be present during the action; perhaps the action is invisible to a live action camera or maybe the documentary 'story' just needs some extra special style to make it compelling or easier to understand. Persuasive, illustrative and able to get over abstract details in attractive and compelling ways, animation is the perfect tool to document someone's vision of the truth.

This group of films form a compelling argument that animation can help the documentary form push boundaries and pose a network of challenging, existential questions.

Subjects range from traditional Irish folk furniture, Scottish coalminers, death as seen through a child's eyes, sleep disorders, a young refugees experience of living in the UK, a very recent dialogue with incarcerated Californian psychopath Charles Manson and much, much more.



Old Man

USA, 2012, 5'45

Animated to snippets of phone conversations with helter-skelter serial killer Charles Manson, this reaffirms his 'down to the bone' madness.

Director Leah Shore



Irish Folk Furniture

Ireland, 2012, 8'20

In Ireland, old hand-painted furniture is often associated with hard times, with poverty and with a time many would rather forget. In this sumptuous film we see 16 pieces of traditional folk furniture are repaired and returned home.

Director Tony Donoghue



Drawing For Memory (Ali's Story)

UK, 2012, 3'50

During the war in Afghanistan, Ali, now ten, fled the country with his grandmother, leaving behind his parents who were unable to leave. An exploration of Ali's pain of being separated from them, as well as living for years without knowing whether they were alive.

Directors Andy Glynne & Salvador Maldonado



SPD and Me

UK, 2013, 3'40

A true and honest look at the symptoms and effect of Semantic Pragmatic Disorder and how the film's Director has learnt to live with it.

Director Matthew Brookes



Seams and Embers

UK, 2013, 6'15

Young Jim follows his coalmining forefathers into a rough working life underground, while die-hard miners tell of how a rugged industry died hard.

Director Claire Lamond



Britain

UK, 2011, 2'40

Eric and Lyn, two elderly people, are a pair of armchairs discussing the politics around Britain today.

Director Bexie Bush



Visa

UK, 2013, 3'10

Produced for the Migrants' Right Network, a film about recent immigration changes in the UK that are tearing many families apart.

Director Maryam Tafakory



American Homes

USA, 2011, 12'15

An animated history of residential architecture in America unfolds while notable figures in the world of design and architecture weigh in on what a house is and can be.

Director Joel Fox



From A to B and Back Again (Rachel's Story)

UK, 2012, 5'30

Rachel, a young child, escaped her country of origin having suffered years of persecution because of her religion. After settling in to life in the UK, Rachel describes how she was suddenly taken to a detention centre, as her and her family were told they had to return to their country.

Directors Andy Glynne & Salvador Maldonado



Eyes Closed

Germany, 2012, 5'45

We don't normally talk about death with children, but they know that everyone has to die - even their parents, and themselves too. What perceptions do children have about death and how do these perceptions change over time?

Director Samo (Anna Bergmann)



Act of Terror

UK, 2013, 7'15

While filming a routine stop and search of her boyfriend on the London Underground, Gemma suddenly found herself detained, handcuffed and threatened with arrest. 'Act of Terror' tells the story of her fight to bring the police to justice and prevent this happening to anyone else, ever again.

Directors Gemma Atkinson & Una Marzorati



Good Grief

Australia, 2013, 8'00

Five real people share their true stories of losing something precious and what it has taught them about living.

Director Fiona Dalwood



Devil in the Room

UK, 2013, 7'55

Have you ever woken in the night unable to move, certain that you are not alone? An examination of what happens when dreams leak into waking life. It is about what is real, what is not, and if it even matters.

Director Carla MacKinnon

Amazing Animations

Children's Programme 0-6 years

at Barbican **Sat 26 October 11:00**
also at The Rio **Sat 2 Nov 13:15** (Repeat)

Animation, like childhood, can be full of wonder with the biggest pleasures being the simplest ones. This programme, carefully chosen for our littlest and most special audience, strips away all the soft-sell toy ads and the over-the-top blockbuster-style special effects and just delivers up a screening of wonderful films full of simple joys.

LIAF curates a year-round rolling programme of children's films that screen at Picturehouse Cinemas Kids Club and Toddler Time sessions across the UK.

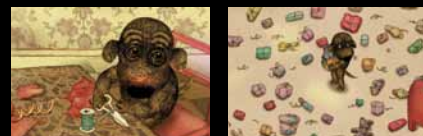
Please refer to the LIAF website www.liaf.org.uk for full programme details.

Children's Animation Workshop

at the Barbican **Sat 26 October 10:00**

Join us in the Barbican cinema foyer for a free drop-in animation workshop. A special chance for children to try out their hands at making a short animated sequence, with BAFTA-award winning animator Kevin Griffiths.

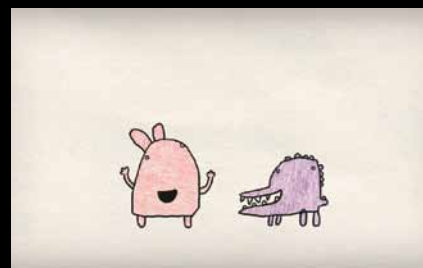
special thanks to



Aston's Presents
Sweden, 2012, 9'00

This multi-award winning film shows the loveable character Aston eagerly awaiting his birthday, making packages of everything he finds and discovering that, sometimes, material gifts are not the best.

Directors Lotta and Uzi Geffenblad



Believe in Yourself
USA, 2011, 1'05

Racer Rabbit helps Croxie the Crocodile when he feels like giving up.

Director Tony Dusko



Miriam's Green Spots
Estonia, 2012, 5'15

Miriam's little brother gets ill, thus getting the attention of the whole family. Miriam's jealousy leads her to paint some spots on her own face.

Director Priit Tender



The Deep
USA, 2012, 1'35

Here's a look at a strange underwater world you'll never have seen before!

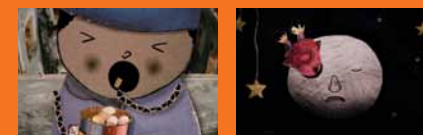
Director PES



Monstersinfonie
Germany, 2012, 3'05

If you're brave and really show them who's the boss, your monsters can become a really great little orchestra.

Director Kiana Naghshineh



High Above the Sky
UK, 2012, 2'50

This rocketship ride outside the supermarket is the best one there is. It goes way, way up and swoops way, way down.

Directors Kim Noce & Shaun Clark



Sharing
USA, 2011, 1'50

We all have our favourite toys, the ones we love to play with most. This film is about the value of sharing.

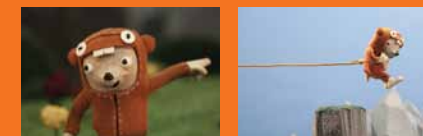
Director Tony Dusko



The Sandpoxies: Clouds, Nothing But Clouds
Germany, 2012, 4'55

What happens at the beach after the children have gone home? It's when sandpoxies George and Agatha wake up and go on their nightly adventures.

Director Ralf Kukula



Mungge, Not Again!
Switzerland, 2013, 6'20

Sleepwalking can be very dangerous, especially if two marmots and a hedgehog are trying to rescue their sleeping friend.

Directors Claudia Röthlin, Adrian Flückiger & Irmgard Walther



Fresh Guacamole
USA, 2011, 1'50

Nominated for a 2012 Academy Award, Director PES creates fresh guacamole with his own special recipe.

Director PES



A Girl Named Elastika
Canada, 2012, 3'30

You are not gonna' believe your eyes!!! A whole, way-cool movie made out of nothing but pins and rubber bands.

Director Guillaume Blanchet



Tom and the Queen Bee
Germany, 2012, 5'00

All Tom wants is a slice of bread with strawberry jam and honey but the bees are getting in his way.

Director Andreas Hykade



Calamity Island
UK, 2011, 7'12

Two shipwrecked sailors are stuck on a tropical island with a mischievous penguin.

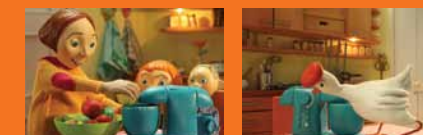
Director Dave Johnson



Someone Who Gets You
USA, 2013, 1'10

Sometimes it feels like no-one understands you. Sometimes it seems like everyone thinks you're strange. But once in a while you will find someone who shares your sense of humour – and this is how best friendships are born.

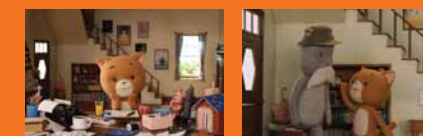
Director Tony Dusko



Miriam's Food Processor
Estonia, 2012, 5'15

Miriam is in the kitchen, making a milkshake with the food processor. But her beloved pet chicken keeps pressing wrong buttons and finally it crashes onto the floor, which sends it completely mad.

Director Andres Tenusaar



Komaneko, Home Alone
Japan, 2013, 7'30

The continuing adventures of one of LIAF's favourite characters. Ojii leaves Komaneko alone at home, but poor Komaneko gets a little scared.

Director Tsuneo Goda



The Goat Herder and his Lots and Lots and Lots of Goats
UK, 2012, 7'12

An amusing day in the life of a goat herder and his lots and lots and lots of goats, who like to munch on anything (and everything) they find!

Director Will Rose

Marvellous Animations ^(U)

7-15 years

at Barbican **Sun 27 Oct** 11:00
also at The Rio **Sat 2 Nov** 15:00

Here are 14 of our finest films chosen especially for 7-15 year-olds including several that are screening throughout the competition programmes. You'll encounter moles, horses, bees, some very strange fish, a marmot, a skeleton and a very naughty world-famous choir.

LIAF curates a year-round rolling programme of childrens films that screen at Picturehouse Cinemas Kids Club and Toddler Time sessions across the UK.

Please refer to the LIAF website www.liaf.org.uk for full programme details.



Choir Tour

Latvia, 2012, 5'15

A world-famous boys' choir goes on tour. In the hands of their conductor they are obedient but when he gets trapped in an elevator they become playful children.

Director Edmunds Jansons



The Mole at the Sea

Russia, 2012, 5'00

Everyone's off to the seaside. Not wanting to miss out, the mole starts digging. When he gets there it's nice and quiet with just a few crabs and a sailing boat to keep him company. But then the hordes arrive.

Director Anna Kadykova



Fresh Guacamole

USA, 2011, 1'50

Nominated for a 2012 Academy Award, Director PES creates fresh guacamole with his own special recipe.

Director PES



Rising Hope

Germany, 2012, 9'15

Rising Hope, once the fastest horse in the world, suddenly turns into a loser. With the help of a new friend – a jack-of-all-trades hound – he finds hope and himself again.

Director Milen Vitanov



Little Plastic Figure

Germany, 2012, 3'10

Sometimes we need a little help from our inanimate friends. A plucky stop-motion musical irreverent tribute to an unassuming doll figure and her sleepwalking companion.

Director Samo-Sama



Pishto Goes Away

Russia, 2012, 9'00

One autumn, Pishto gets so sick and tired of everything that he decides to leave for good. On his tiresome journey he meets a cute and shy little dog.

Director Sonya Kendel



Tom and the Queen Bee

Germany, 2012, 5'00

All Tom wants is a slice of bread with strawberry jam and honey but the bees are getting in his way.

Director Andreas Hykade

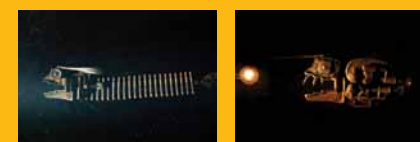


Wind

Germany, 2012, 3'05

Wind can be a nutty friend, a challenging protector or a wily, invisible predator. But how is it generated?

Director Robert Loebel



The Deep

USA, 2012, 1'35

Here's a look at a strange underwater world you'll never have seen before!

Director PES



Nearest and Dearest

Germany, 2012, 6'45

When the world's best big sister is moving away, you really need a good plan to prevent this from happening.

Directors Michael Sieber & Max Stohr



International Fathers Day

Latvia, 2012, 5'00

For most people Fathers Day is a celebration, but for one small bird – an ordinary working day where he has to feed his family.

Director Edmunds Jansons



Kostya

Russia, 2012, 6'00

Kostya is a nice little skeleton. He is heading towards an unknown future, one he hopes to be bright.

Director Anton Dyakov



A Gum Boy

Japan, 2010, 3'45

Kuchao is a bit of an outsider as far as school is concerned. The others are preoccupied with releasing balloons into the air, but he'd rather chew gum. But chewing bubble gum can also help you take off, high up to where the aeroplanes and rockets are.

Director Masaki Okuda



Anatole's Island

UK, 2013, 3'05

Anatole, a little marmot, lives on a magic island. When he runs into St Ignatius, the monk, Anatole finds the poor man terribly upset about his lost snake. So, Anatole sets off to try and find him bumping into many eccentric inhabitants along the way.

Directors Amer Nazri & Chris Shepherd

British Showcase ⁽¹⁵⁾

at the Barbican Wed 30 October 18:30

It's been a good year for British films – this time last year there were grumblings about lack of home-grown funding opportunities. But the Random Acts scheme in partnership with Channel 4 has been a great success.



'Imperial Provisor Frombald' UK, 2013, 3'00
Director Elizabeth Hobbs

As usual the British showcase is a mixture of films from more established filmmakers and the best of the new crop from recent graduates from the best animation courses around the UK. We had approximately 400 British films entered into this year's festival and whittling down the list to what we consider to be the best 15 has been a difficult and thankless task.

It's been a good year for British films – this time last year there were grumblings about lack of home-grown funding opportunities. But the Random Acts scheme in partnership with Channel 4 has been a great success in changing this with its bold remit of screening 260 specially commissioned 3 minute short films (not just animation but also live-action and documentary) over the course of a year. The animation wing has been curated by the exemplary Ruth Fielding and Camilla Deakin from Lupus along with renaissance man Chris Shepherd and we've seen the likes of David Shrigley, Emma Lazenby, AL and AL, Frank Eddie, Sandra Slater, Stephen Irwin, Milo Waterfield and Simon Swatman and the creative teams at 12foot6 and Animate Projects produce some amazing stuff.

There are 4 films from Random Acts screening in the British showcase – *Anatole's Island* by Chris Shepherd and Amer Nazri, *Imperial Provisor Frombald* by Elizabeth Hobbs, *Don't Fear Death* by Louis Hudson and *Moon River* by Sue Magoo – as well as Robert Morgan's chilling horror film *Invocation* screening in competition and Max Hattler's *Shift* in the Abstract showcase.

It's a delight to have Chris Shepherd's new film *Anatole's Island* screening at LIAF and even more so as we're also screening Chris's nerve-jangling film from 2003 *Dad's Dead* in the LIAF 10 Horror programme. It just so happens to be *Dad's Dead's* tenth anniversary as well so it seemed apt.

Anatole's Island (made in collaboration with UCA graduate Amer Nazri) follows the adventures of Anatole, a little marmot, living on a magic Island. When he runs into St Ignatius, the monk, Anatole finds the poor man terribly upset about his lost snake. So, Anatole sets off to try and find him. On his journey he encounters several eccentric inhabitants - from The Red Admiral (a naval captain with wings), to the Narb (a strange creature from another world), to Mrs Fontanelle (the friendly but mad inventor). No one seems to know where the snake is. For anyone used to Chris's dark side *Anatole's Island* may come as a bit of a surprise as it is filled with magic, excitement and humour, cute characters, a sense of wonder and absurd humour. In fact so much so that we are also screening it for children in our 7-15 year-old session. Watching *Anatole's Island* is like taking a trip into another universe, albeit a special trip from the recesses of Chris and Amer's addled minds.

Another established filmmaker who we're really glad to welcome back to the LIAF fold is Paul Bush with his 6-minute film *Lay Bare*. A pixilated tour-de-force, *Lay Bare* is a composite portrait of the human body assembled from details captured by close-up photography of over 500 men and women of all ages and from all over the world. In his synopsis Paul chose to

use this Oscar Wilde quote, "People say sometimes that beauty is only superficial. That may be so. But at least it is not so superficial as thought is. To me beauty is the wonder of wonders. It is only shallow people who do not judge by appearances. The true mystery of the world is the visible not the invisible."

I profess to having a vested interest in Paul's film. My partner Rebecca and I are 2 of the subjects in *Lay Bare* and 2 of my children might even have ended up in it, though they were being particularly mischievous that day when Paul turned up to film us all and keeping a 6 and 8 year-old still 'for the camera' was a challenging experience for all. It's one of those 'blink and you'll miss it' films so they might not have made the final cut. I haven't gotten round to asking Paul yet.

The RCA has had a very good year and the fruits of that can be seen in the 4 films here by Christine Hooper (*On Loop*), Christian Schlaeffer (*The Dewberry Empire*), Daniela Sherer (*The Shirley Temple*) and Luiz Stockler – (*Montenegro*). But also check out 2 other RCA films in the Animated Documentary programme by Carla MacKinnon (*Devil in the Room*) and in the Late Night Bizarre programme by Tim Divall (*Things Don't Fit*). We'll be keeping an eye on these talented animators career progressions. Watch this space.



Anatole's Island

UK, 2013, 3'05

Anatole, a little marmot, lives on a magic Island. When he runs into St Ignatius, the monk, Anatole finds the poor man terribly upset about his lost snake. So Anatole sets off to try and find him, bumping into many eccentric inhabitants along the way.

Directors Amer Nazri & Chris Shepherd



Lay Bare

UK, 2012, 6'00

'It is only shallow people who do not judge by appearance,' wrote Oscar Wilde. Over 500 people of different ages and nationalities modelled for this sample book of the human body. The result is erotic, funny, beautiful and vulnerable.

Director Paul Bush



Imperial Provisor Frombald

UK, 2013, 3'00

The true story of Imperial Provisor Frombald, an administration official from Belgrade, who unwittingly became the author of the first documented testimony of the exhumation of suspected vampire, Peter Plogojwitz in 1725.

Director Elizabeth Hobbs



I am Tom Moody

UK, 2012, 6'30

A surreal trip through the subconscious of a stifled musician, wracked with self-doubt, as he struggles to sing.

Director Ainslie Henderson



Montenegro

UK, 2013, 6'55

All together now – "Zinedine Zidane, why did you head-butt that man?"

Director Luiz Stockler



Aeolian

UK, 2012, 6'35

The life cycle of a creature as it explores the natural world around it. As it grows bigger, so too does its understanding of nature and life's inevitable conclusion.

Directors Tom Shrapnel & Cameron Lowe



Chris Shepherd is a multi award winning director, writer and producer. From his award winning directorial debut for

Channel 4 in 1997 - *The Broken Jaw*, Chris has worked on many TV Shows and commercials including animation for Chris Morris's *Nathan Barley* and classic World Stareout Championship sketches for BBC's *Big Train*. His director/writer credits include, a ten part series for Channel 4 called *People's Britain* (2000), acclaimed short *Dad's Dead* (2003 - 25 awards), comedy collaboration with David Shrigley *Who I Am And What I Want* (2005), *Silence Is Golden* (2006) and his latest BBC drama *Bad Night for the Blues* (2010).

What made you make the film?

Robert Popper showed me the script by Phil O'Shea and I fell in love with it. Then the brilliant Ruth Fielding come on board and helped us make the film. It reminded me of all of those great series that I grew up watching like *Mr Benn*, *Ivor the Engine* and *The Clangers*.

Is there something you can tell us about the production process?

Amer Nazri designed the wonderful characters and we animated it in After Effects mimicking the classic Postage cutout style. It's centered around a great performance by Peter Serafinowicz.

Where do you get your ideas from?

Anatole is from the mind of Phil O'Shea. Myself, I draw upon anything that's going for an idea. Small or big. You name it.

What are you working on now or planning on working next?

I've just directed a series of comedy blaps! for Channel 4 which go on air in October and my new film *The Ringer* premieres at the London Film Festival.



Paul Bush's films cross the boundaries between documentary, fiction and animation and have been shown

in art galleries and as installations as well as conventional cinemas. He has won numerous awards and his work is owned in public collections all over the world.

What made you make the film?

Strangely the idea started from a commercial I made - usually it's the other way round. Making the film coincided with being in love - a situation I hadn't experienced for 20 years.

Is there something you can tell us about the production process?

The original plan was to make this with the National Film Board of Canada who came up with nearly two thirds of the money. Unfortunately after 3 years of trying I had to give up because I couldn't find the balance in the UK. But meanwhile I had been taking photographs and making tests. Several years later I had all these photographs of the body so I decided to go ahead and finish the film on my own. In effect the production process lasted 6 years.

Where do you get your ideas from?

The ideas come from other ideas that come from other ideas and so on. I'm not sure where they all began. It was a long time ago. On the whole making things inspire more ideas, so the more I make the more I want to make.

What are you working on now or planning on working next?

I have just started a short animation based on museum collections which will be a Swiss/UK co-production. I am also developing 2 live action feature films.



Elizabeth Hobbs is an independent animator working in East London under the name Spellbound Animations. Her

short films have been screened widely internationally and won many awards. They include *The Emperor* (2001), *The Witches* (2002), and *The Old, Old, Very Old Man* (2007). Elizabeth also runs animation workshops in museums and galleries and lectures at Anglia Ruskin University in Cambridge.

What made you make the film?

I read the testimony written by Imperial Provisor Frombald documenting his trip to Kisilova whilst I was artist in residence for the Tricky Women Film Festival in 2009. It was a story that I really wanted to tell using animation. I love the vitality of the animated prints on 35mm film and the necessary economy of working on a very small scale.

Is there something you can tell us about the production process?

I carved the images into small rubber stamps (2.5 x 1.5cm) and printed those onto 35mm film stock in little loops or sequences, I could review those on my Acmade Compeditor though in the end I scanned the images and compiled the animation digitally.

Where do you get your ideas from?

Usually archives or libraries.

What are you working on now or planning on working next?

I'm presently working on a film called *Finding my Way* made with young people in Foster Care in Cambridgeshire. I've also just finished *Water Folk*, a film about the movement of water dwelling creatures which was made in collaboration with a scientist Malcolm Burrows. I'd also like to make an animated thriller on 35mm. A little one.



Ainslie Henderson is an animator, writer, director, currently living and working in Edinburgh. Early in 2012 he was awarded

a BAFTA for his co-writing of *The making of Longbird* with director Will Anderson. He and Will are the creative team behind 'White Robot'.

What made you make the film?

I made a previous film called *It's About Spending Time Together*, a very personal story. I found being in a dark room for a long time to be quite therapeutic. I wanted to make a film that would make me feel better somehow.

Is there something you can tell us about the production process?

One of my favourite moments was with Mackenzie and his son, Jude, recording voices for the final scene. We did it at home, in a kind of soundproofed tent made from a pile of mattresses and duvet covers, Mackenzie and Jude were huddled in there, holding a mic between them. It was very funny and sweet.

Where do you get your ideas from?

I take my time, walk, think, wonder. I really need solitude and time. The scene in *Tom Moody* where they go busking on Halloween, that actually happened to someone I know, the sense I got from that story stayed with me for a long time, it was a spark that much of the film grew from.

What are you working on now or planning on working next?

I'm just finishing another short film called *Monkey Love Experiments* about a Laboratory monkey who believes he's being trained to go to the moon. I'm excited about sharing that.



Luiz Stockler makes films, drawings, poems and songs. He was born in Brazil, grew up in Wales and now

lives in London. Montenegro is his graduation film from the RCA.

What made you make the film?

I'm interested in the way our minds work, the way in which we create something from nothing and how that can manifest inside us and quickly spiral out of control until we feel completely isolated and self absorbed in what's going on internally.

Is there something you can tell us about the production process?

I put the rough draft together in one night and made the film in around 8 weeks. It was animated in Flash and then composited in After Effects. When it came to the sound, I worked with Nikola Medic, a Serbian sound designer, with whom I had previously collaborated. Due to visa restrictions, we did it all over Skype in three days...the guy is a genius!

Where do you get your ideas from?

I'm pretty inspired by the small things I notice in the everyday world around me. Also, I get ideas from things I read or hear. Most of my work generally starts off as being a series of anecdotes that I have written down in my book, sort of like sketches, and at some point I get them all together and write something.

What are you working on now or planning on working next?

I've just finished a short video and some visuals for German rap artist Cro and illustration for Soho barbers Joe and Co. I'm now hoping to just sit in my underpants for a few months and do nothing.



Tom Shrapnel and Cameron Lowe are the collaborative duo Duke and Duke. Tom is a Director and Cameron is an

Animator/Motion Graphic Artist. Aeolian is their second film.

What made you make the film?

We wanted to expand on the live action/animation techniques we'd developed in a previous short we made called *This Is JO3*. *This Is JO3* was set in a gritty urban environment so we were keen to do something in a more natural environment.

Is there something you can tell us about the production process?

Aeolian was made on zero budget and took 3 years to complete. The film was shot in East Anglia in the summer of 2009 with the animation and compositing taking place in our spare time over the course of the next few years.

Where do you get your ideas from?

Coming from different backgrounds, Tom from live action and Cameron from animation, our influences and inspirations often vary which can lead us to interesting fusions of ideas. *Aeolian* came from a combination of Tom's love of the films of Terence Malik and Cameron's love of the films of Hayao Miyazaki. We wanted to show the life cycle of a simple character as it grows and how the changing environment around it affects it's understanding of the world.

What are you working on now or planning on working next?

We both work in commercials at the moment but are hoping to collaborate on another project in the coming year.



The Dewberry Empire

UK, 2013, 7'45

An eight year-old girl and six year-old boy amble through a strange and still summer afternoon in a world which seems to exist only for them.

Director Christian Schlaeffer



Jammed

UK, 2012, 2'10

The story of a bold, heroic, Viewmaster robot, venturing into an unknown world to save an unknown soul.

Director M-I-E/Yibi Hu



Sleeping with the Fishes

UK, 2013, 9'00

Sonja lives a lonely life as a fishmonger until one day a delivery man turns up who looks like a rainbow trout.

Director Yousif Al-Khalifa



Don't Fear Death

UK, 2013, 3'03

Featuring the dulcet tones of Rik Mayall, this fast-paced comedy argues the joys of being dead, aided by a montage of corpses and a dance-crazed Grim Reaper.

Director Louis Hudson



On Loop

UK, 2013, 5'00

Four in the morning, crapped out, yawning.

Director Christine Hooper



The Man who Mistook his Wife for a Hat

UK, 2013, 3'20

Using only charcoal and three sheets of A1 paper, this film visualises one of Oliver Sacks' seminal works, describing a unique neurological oddity.

Director Ross Hogg



Christian Schlaeffer grew up in Germany, where he stayed to study Communication-Design. He then left

the European mainland to study for a Master's degree in Animation on a nearby island.

What made you make the film?

The Dewberry Empire is my graduation film from the Royal College of Art, and as such the answer to the question of why I made this film is clear: I did it for the money.

Is there something you can tell us about the production process?

When I started the preproduction, it soon became clear that I could not get children to perform a script, while still getting the -in animation- unusual, realistic performance out of child-actors. To be precise, I didn't even want to use child actors, but rather see how far I could get with non-actor children. Thus, I started with a very rough script, an idea of a plot, and went into the sound recording, which we did outdoors, to see what would happen. The details of the plot were decided on after that, and only then could I start making a storyboard and design everything etc.

Where do you get your ideas from?

It is a film about political structures, and as such it is inspired by man-made hierarchies, rooted in traditions that have long lost their meanings; social inertia, cargo cult politics and the question of whether dwarves really did start small.

What are you working on now or planning on working next?

To be able to afford having studied, I'm currently retraining as a cityboy. Less films, more bonuses!



Yibi Hu is a visual artist, animator and filmmaker. His films include *A Friend I Know*, *KEG*, *A Day at Dunjanez*,

Josie's Lalaland and *Palingensia*. In 2006 Yibi was invited to compete in Reelideastudio at the Cannes Film festival where he won Best in Show. His other films have been shown at Onedotzero, Bitfilm festival, Bristol International Short Film Festival, Sundance Festival and many others around the world.

What made you make the film?

Lamenting the demise of the audio cassette, we thought it would be nice to try and find a fitting tribute to it's faded glory. *Jammed* is the story of a bold, heroic, Viewmaster robot, venturing into an unknown world to save an unknown soul. We had great fun making this short film, using a mixture of stop motion and 3D techniques.

Is there something you can tell us about the production process?

Our style was influenced by the need to find a balance between the shiny, fragile tape and the hard, plastic, retro objects. The Viewmaster head of our robot was a nice way of creating a fun and warm character, as well as paying homage to a by-gone era.

Where do you get your ideas from?

Cassette tape spool is very fragile and therefore difficult to handle. We created our own specific rig to manage it, making things much easier. Even the little mistakes we made, ended up adding to the film. The robot, the tape and the clouds were all made in Cinema 4D. What we love most about this film is the combination of the two techniques and how they marry so well.



Yousif Al-Khalifa is a graduate from the National Film and TV School. In 2012 Yousif won two professional pitches

whilst studying; one for the BBC Open University's Creative Climate competition and one for ourselves, LIAF, to make our 2012 trailer. The film screening here *Sleeping with Fishes* is his graduate film.

What made you make the film?

The story's theme of isolation and connecting with someone else really appealed to me. I also love fish!

Is there something you can tell us about the production process?

The film was made in the final year of my Masters at the NFTS. The school provided funding for assistants and equipment.

Where do you get your ideas from?

For this film in particular I worked with my writer, Sarah Woolner. We showed each other the films we love to give an idea of what we wanted. We had hundreds of great ideas, but always felt we could do better. Sarah wrote a mini-treatment one night after talking to her about making a film simply about loneliness. The story then took a life of its own during the animatic, edited by the very gifted Johannes Bock. With my other films, ideas come from various places, but having a limitation always really helps, it's very frustrating at first but equally as rewarding.

What are you working on now or planning on working next?

Currently I am in that same frustration phase, trying to come up with an adult animation series, it's still very early but hoping that again the frustration will pay off.



Louis Hudson is co-founder of comedy film duo Dice Productions with Ian Ravenscroft. Having studied animation at

Edinburgh College of Art he has created work for UK Film Council, Channel 4, BBC Comedy and Oxfam. His first funded short was *All Consuming Love (Man in a Cat)*, starring Kevin Eldon and Josie Long.

What made you make the film?

Ian started with the title. We love finding the surreal in mundane things and making light of the morbid. But the singular twisted logic of the main character and the way his story is weaved into the plot of the film is what made it feel especially important to make.

Is there something you can tell us about the production process?

The animation was nearly all created in Flash. The bulk of it was created between me and 2 other animators through Dropbox. Working purely online like that can be tricky but it's great that we are now able to work with people who are just right anywhere in the world.

Where do you get your ideas from?

Ian is incredible at taking a basic idea and then running with it in an unexpected direction. I think both of our biggest sources of inspiration are from the more fringe (or lumpy) people we know and around our home of Birmingham.

What are you working on now or planning on working next?

We're currently gearing up for another Random Acts film called *Gregory Is A Dancer*. It will be our first live action commission which is a bit scary.



Christine Hooper spent her childhood years creating minuscule fimo sculptures and honing her skills as

a puppeteer in case Jim Henson came knocking. Studying Graphic Arts and Design at Leeds Met University she went onto work within post production. She then tried her hand at documentary television before moving onto the MA Animation Course at Royal College of Art, which she completed in June 2013.

What made you make the film?

I came across an interesting quote from Bill Nichols; 'Every film is a documentary'. He argues that every film, even the most whimsical of fictions, gives evidence of it's director. So I decided to make a film drawing on my personal experiences - to give a feel of authenticity but not be restrained by the documentary format. One thing I had a lot of experience of was insomnia, so I chose that as the theme.

Is there something you can tell us about the production process?

It took a long time! I consumed my body weight in chocolate brioche, got through 2 glue guns and spent the majority of a year cooped up in a dank basement at the Royal College of Art within a bedroom set, lit to feel like 4 o'clock in the morning.

Where do you get your ideas from?

Everywhere and anywhere. *On Loop* was definitely influenced by my previous years binge listening to *This American Life*, an American radio show which covers a different theme each week.

What are you working on now or planning on working next?

I'm currently working with Ragdoll on an exciting new programme they are creating for BBC.



Ross Hogg is an animation filmmaker based in Glasgow, Scotland. Graduating from the Glasgow School of Art in

June 2013, Ross' debut animated film *The Man Who Mistook His Wife For A Hat* (adapted from Oliver Sacks' seminal work) had it's world premiere at this years Edinburgh International Film Festival. His second animation, *Spectators*, had it's world premiere at this years Ottawa International Film Festival.

What made you make the film?

The Man Who Mistook His Wife For A Hat, written by Oliver Sacks, is such an insightful and thought provoking case study of the human mind that I felt it deserved to be adapted and relayed in a more visual and tactile way.

Is there something you can tell us about the production process?

The nature of production gave every frame a sense of transience. The previous frame had to be destroyed to make way for the next, reflecting the condition examined in Oliver Sacks' writing.

Where do you get your ideas from?

Mainly from experience and observation. This can range from anything between responding to certain ideas or phrases from a book, to observing and capturing human behaviour in different social situations.

What are you working on now or planning on working next?

I am working on a few projects - all of which are in their very early stages of development. One is a more abstract experiment using only a 16mm projector to generate a soundscape and another is an observational short film with the working title *Walk Cycle*.



Moon River

UK, 2012, 3'00

Voyage to the end of your imagination at this chic, modern and secure facility where anything can happen!

Director Sue Magoo



Hum

UK, 2012, 3'45

It's another endless, sleepless night. Bedtime rhythms and routines mark the hundreds of hours that drift past in a twilight haze. You're caught in a monotonous cycle, until suddenly something heavy and strange approaches. It weighs you down. You need to find a way out.

Directors Emily Howells & Anne Wilkins



The Shirley Temple

UK, 2013, 9'40

The boundaries between childhood and adulthood become blurry for a kid at his mother's cocktail party. Characters, symbols and abstractions interchange to examine the relationships between children and adults, escapism and sexuality.

Director Daniela Sherer



Sue Magoo has been working in animation since 2008. (S)he does enough commercial directing and freelance animation to

allow free time to experiment with his/her own work - mostly animations that straddle the worlds of digital art and animation.

What made you make the film?

The motion studio I was working at were pitching on an 'MTV goes to Ibiza' job and having never been to Ibiza, *Moon River* is what came to mind. My boss thought I was mad or depressed which was fair enough as it did look like the worst holiday you could ever go on.

Is there something you can tell us about the production process?

I splurged the script in about 3 hours, expecting that I would whack out the animation in a few weeks. It took about 85 times longer than I thought.

Where do you get your ideas from?

With *Moon River* I was trying to make an anti-Pixar film that wasn't in any way heartwarming, cute or trite. I didn't want to make a family-oriented cartoon, a glossy car ad or a hyperreal exploding robot - I wanted to make an awkward little animation that strove to be neither attractive, spectacular or slick and that embraced a certain native 3D 'look'.

What are you working on now or planning on working next?

I made an art film about the end of the world in 2012, a weird comedy animation in 2013 and 2014 will be the year I make a factual piece about the future of the internet.



Emily Howells & Anne Wilkins are a duo based in Manchester. They have made 2 previous films - *A Film about Poo* and *Spin*

Spun Span. Between directing films, they do freelance animation for TV and film, teach animation workshops, and produce and illustrate their own zines for the illustration collective, Nest.

What made you make the film?

The poet Nikky Shafou approached us about her multi-platform project *Digging Deep* asking if we would animate a film that was about dreams and a restless nights sleep.

Is there something you can tell us about the production process?

We worked with musician Billy Payne and were particularly inspired by Delia Derbyshire and her series about dreams. Billy recorded Nikky performing her play as well as counting and breathing. The final sound edit was stripped down to the simplest of words, repeated over and over.

Where do you get your ideas from?

Random places, but they are often linked to stories or poems we've read or pieces of music. We tend to hang onto our ideas for a long time - which does mean we spend a long time in pre-production, adding elements and developing ideas.

Where do you get your ideas from?

We have 3 projects in development. A short musical about a frustrated poet and cockroach named Archy, another about a man named Laurence who has a toucan named David living in his head, the third a collection of stories, songs and random jabber about menstruation, and it's called *Periodicals*.



Daniela Sherer is a 2D animator and illustrator from Tel Aviv, Israel. In 2009 she graduated from USC, Los Angeles

with a BA in Animation and Digital Arts. In 2013 she finished her MA in animation at the Royal College of Art, London.

What made you make the film?

After making some experimental short visual music pieces, I started to notice how extremely minimalist graphics can effectively tell a story. At the same time, I became inspired by several short stories published in the New Yorker, and reworked some of the themes I found there to create a coming of age story out of animated shapes and symbols.

Is there something you can tell us about the production process?

It's an experimental film, and so I needed to change the order in which I usually work. Instead of simply storyboard to animation, I relied much more on getting the movements to feel right and tell the story in a more abstract way.

Where do you get your ideas from?

It sounds like a cliché but I honestly think ideas are everywhere, so I try to pay attention. You often find them in a good read, art, news items, music, but also in very random daily observations. I collect eclectic ideas in my sketchbooks as a hobby.

What are you working on now or planning on working next?

I'm working as a freelancer while developing my next personal animation projects. I've been making a character animation short and illustrating a novel. Next up I'll be animating a music video for a London based musician.

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Features



barbican

The film is refreshingly free of the kind of hero worship that might have crept into a production of lesser discipline.



Persistence of Vision⁽¹⁵⁾

Gala Opening Night Film

at Barbican Fri 25 October 18:30

Kevin Schreck
USA, 2012

Persistence Of Vision tells one hell of a story. Goodness knows how its director, Kevin Schreck, managed to pull together so many of the threads for this story. There are so many players in the tale, spread over such a long period of time. Schreck's new film, quite apart from being a compelling yarn of vaulting talent thwarted by a caustic cocktail of unleashed ego, constantly shifting creative goalposts and unbridled commercial interests, stands as a magnum opus on the art of documentary producing.

The short version of the story begins when Richard Williams decides the time has arrived to create his masterpiece, an animated feature called *The Cobbler And The Thief*. Williams is probably best known to most of us as the mastermind behind *Who Framed Roger Rabbit* but for more than a quarter of a century he toiled to make the greatest animated feature of all time. As the cost and complexity dramatically rose, he eventually took the project inside the commercial studio system, which ultimately saw him stripped of all connection with the film and having to watch from the sidelines as the new 'owners' rushed it to completion using substantially substandard animation to get it out the door. Such are the reefs that hearts and creative souls are shipwrecked upon, and by all accounts there were plenty of people who felt they had gone down with Williams' ship when the film was wrenched from them.

Pulling this story together must have been quite a jigsaw. The first and obvious question is WHY? Why embark on such a project? "I was surprised to learn that, for a story of such magnitude and drama, nobody had ever told it in a single major work before", says Kevin Schreck. "No

books written about it, no films made. It's something of a lost chapter in cinema history. So I thought I'd give it a shot." Easy said, perhaps even noble. Haven't we all wanted to make a documentary about an unmade classic animated feature at some point in our lives? But it has to be hard to find the financing? "The initial shooting budget came from Kickstarter. We had low expectations as this was one of the earlier Kickstarter campaigns back in 2010. But we reached our goal with the help of donations from all over the world. The remaining post-production funds came from my executive producers and my own savings."

The textural richness that threads through the narrative of the documentary is, in large measure, due to the incredible collection of clips and interviews that quilt together to tell the story. Many of the issues in utilising that material were more technical than anything else. But Schreck hit animation paydirt when one contributor provided two hours of *The Cobbler and The Thief* animation that had never been shown before.

It is not giving much away to say that Richard Williams himself will carry bitter memories of this saga to his grave. It is something of which he never speaks and he seemed uninclined to change that view when Schreck came calling, hoping against hope that he might be able to persuade Williams to participate in some way.

"We tried to reach him several times", recalls Schreck. "We had someone very close to him ask for us and, once we received a very clear message that he said no, I really felt terrible. I felt like I was some sort of tabloid journalist irritating this old man. It was almost enough to make me leave the project entirely, even though we had just begun shooting in London. But my line producer, Sarah Taylor, very wisely said, 'Of course he said no. But everybody

else said YES'. And she was right. Almost everybody we spoke with thought this was a story worth telling, and that was very motivating."

The film is refreshingly free of the kind of hero worship that might have crept into a production of lesser discipline. No one doubts Williams' astonishing talent, or his armour-plated self-confidence. Murkier is a concrete view on whether he was ever going to let himself actually finish the film. Schreck plays this fraying strand of the story about as even handedly as it can be played. But still, there must have been some curious mathematics involved in working out the various balances to be struck in this process.

"We could have really 'geeked out' and thrown in as much incredible, mind-blowing animation as we wanted", he says, perhaps just a little too eagerly. "And believe me, there's A LOT. But the policy was 'story first'. We needed to tell the narrative in the best way we could." More reflectively, "I think if Mr Williams had participated, it would have been a very different film. I can almost imagine two companion films. One with him telling his side of the story solo, and the one that exists that is various viewpoints from all of these other people that were involved".

Given the rightfully exalted standing that Richard Williams holds within the community of animators, his influence on some of the most commercially successful animated features and the almost epic tragedy that infuses the story behind his most audacious project that consumed nearly a third of his life, it is interesting to contemplate his position within the metaphorical animation hall of fame. Schreck brings more insight to this than many. "I think Mr Williams really is a master of his craft. He is a genuine artist", offers Schreck. "One of our interviewees, Philip Pepper (an animator who worked on Williams' magnum opus), says in the

film's opening, 'I use the word 'art' quite sparingly; I don't think there are many actual artists in the world. Dick is one of them'. I entirely agree. I think he's one of the last of his kind. He's the Rembrandt of animation, in some ways. A master of his craft as much as Beethoven was of his. I hope that my project, in some small way, tries to show his legacy, but also tries to illustrate him as a three-dimensional human being."

Festivals generate interesting fissions; collate disparate human and creative collateral that may never otherwise have been folded into the blend. When word of LIAF's plans to screen *Persistence Of Vision* were announced, we heard from Simon Ashford who worked as an Animation Assistant under Williams on *The Cobbler And The Thief*. He offers an additional and first-hand account of what it was like working for the 'Great Dick-Tator'. "I was working around a few studios in London in 1990", Simon recalls, "in particular Hollywood Road productions on a terrible thing called *Freddy as FRO7*. It was a horrible and bizarre thing about a James Bond French frog. The best thing about that experience was working with Tiger West, a legendary animation guy from the states. He started at Disney and also assisted on Tom & Jerry. He ran the training department at Hollywood Road. "There was a lot of animation work in London at that time. Everyone was talking about the legendary Dick Williams Studio and his production of *The Thief*. Hollywood Road was not the most glamorous production in town at the time, and toiling away in the in-between department there was not where I wanted me to be."

Once Ashford had earned his stripes in the 'in-between' department at Hollywood Road, he ambitiously wrote to Ian Cook, the production manager at Dick Williams Studio. After a short interview, he was in. The hours were long and the pay was low but, for the mean time, he was young and happy to be animation cannon fodder. He started at the studio around 1991 and worked there for the final 18 months of the production before Warner Brothers pulled the plug on it. Ashford has vivid memories of what it was like to work in the studio. "The studio was like working in a cult", he says frankly. "Dick Williams was revered with a God-like status. Whenever he was around, there were plenty of sycophants following close behind. Most mornings, there were rushes of whatever scenes were in progress. Most of the studio was assembled in the screening room for these. Incredible work. Some of which Dick would scrap on a whim; even though it may have been many months in production. Heartbreaking and demoralising for the animation team involved.

"Williams was referred to as the 'Dick-tator'", Ashford recounts. "He could be extremely cruel and extremely kind – and absolutely mercurial. There was always tension around him – creative tension – which he thrived on." Working on the film produced plenty of memories for Ashford. "I remember being aware of someone looking over my shoulder one morning", he says. "It was Paul McCartney and George Martin. 'Hi, I'm Paul. I am here from the health department, just doing a routine safety check.'" Then there was the time Ashford answered the door late one night to a guy, who, introducing himself as Roger, said he was working on the sound and asked if he could be shown around. After the visit, someone came and asked Ashford how he knew Roger Waters (from Pink Floyd). "I always think about working on *The Thief* as like being involved with the construction of a cathedral", explains Ashford. "There used to be this guy called Simon Maddocks. He animated the original opening sequence. A monumental scene that took him several years. Patiently whittling away in the corner, day after day, year after year. It was a fly-through of the city up to the golden balls. These days, it would just be computer animated in no time at all. The whole scene went for less than a minute. You won't see that scene in the release version. It was cut before it was finished ... It was arguably the finest, most detailed piece of animation of its day. And it never saw the light of day."

It is difficult not to grasp the sense of tragedy that permeates this extraordinary chapter in animation history. That so many people can be swept up into the unexplained vision of a single man says a lot about that one man. Would the film have ever been finished if left in Williams' hands? It is an open question the film leaves for the audience to decide. The film offers glimmering hints that completion was possible. Ultimately, we will never know. It had genius working for AND against it.

Director Biography

Originally from Minneapolis, Minnesota, Kevin Schreck is a young documentary filmmaker currently living and working in Brooklyn, New York. Persistence of Vision is his first feature-length film.



UK Premiere Tito On Ice ⁽¹⁵⁾

at The Horse Hospital **Mon 28 Oct 21:00**

Max Andersson & Helena Ahonen
Sweden/Germany, 2012, 76'00

To promote their book *Bosnian Flat Dog*, Swedish comics creators Max Andersson and Lars Sjunnesson tour the countries of former Yugoslavia with a mummified Marshal Tito in a refrigerator.

They encounter a number of characters populating the post-Yugoslav indie cultural scene. As the journey continues through increasingly improbable surroundings, the protagonists begin to question themselves and the reality they find themselves in. Watching border controls turn into improvised snapshot sessions, admiring mutant iron-curtain Disney toys, buying souvenir grenade shell handicrafts and discovering sniper art in blown-out apartments, they find that truth may indeed be stranger than fiction.

A combination of stop-motion animation and documentary scenes, the film turns into a roller coaster ride through a parallel universe where all borders are disintegrating – at the same time tragic, poetic and hilariously funny.

“I got into the comics medium early, around age four. I liked the smell of print almost as much as the smell of gasoline. I wanted to be a car mechanic but my parents insisted on comics. My first strip was silent and ended with the protagonist being blown to pieces. Later I learned the alphabet.

After a few decades I got bored and turned to filmmaking. My first films were shot in 35mm color cinemascope with dolby stereo sound. As I got more experienced I upgraded to 16 mm and mono sound. Finally I made a black and white super-8 silent movie. Then I returned to comics.

I don't know how to animate on the computer. I missed the entire digital revolution in the film medium and have simply picked up where I left in 1990. Paradoxically, analogue craft has become so rare that it now appears as something innovative and revolutionary.”

Max Andersson

Director Biography

Described as “Europe's Tim Burton”, Max Andersson is a world-famous cartoonist and filmmaker known for books such as *Pixy* and *Death and Candy*. *Tito on Ice* is his first feature-length film.



UK Premiere The Pain and The Pity ⁽¹⁵⁾

at The Horse Hospital **Fri 1 Nov 19:00**

Phil Mulloy
UK, 2012, 80'00

The third – and presumably final – instalment in the mercurial ‘Christies’ animated features by the equally mercurial bad boy of British animation, Phil Mulloy.

Mister Christie and the others return for one last time to try and work out exactly who they are. A serial killer is loose deep under the streets of London. Raw, roughly hewn images knitted together with a unique system of narrative structuring, bashed into existence using the tools and resources of our age and plastered onto the big screen with the customary ‘take it or leave it’ Mulloy energy.

Don't be put off by the pre-occupation with death, disorder and dissolution in Mulloy's films. There is also a fiercely black comic wit at work here.

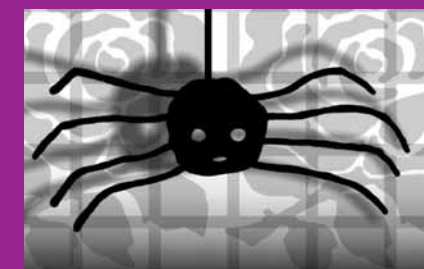
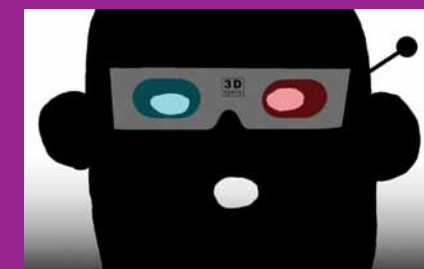
“If Disney is animation's heart, then British animator Phil Mulloy is its bowels. Or maybe it's the other way around. Very, very far from the colourful cartoony world of bunny rabbits, cuddly ogres, and other assorted sexless wide-eyed moral crusaders who make the world safer and linear for us, are Phil Mulloy's deceptively crude and intentionally primitive animation films.”

Chris Robinson

Director *Ottawa International Animation Festival*.

Director Biography

Phil Mulloy worked as a writer and director of live-action films until the late 1980s before becoming an animator. His animations often portray the dark side of human nature and contemporary social, political, and religious values in a humorous and at times, shocking way. His visual style is distinctive in its use of primitive, often skeletal figures and minimalist backgrounds. Mulloy has made over 30 animated shorts and 4 features and has won many international awards for his work.



Consuming Spirits ⁽¹⁵⁾

at The Horse Hospital Sun 27 Oct 20:30

Christopher Sullivan
USA, 136'00, 2012

Over a decade in the making, *Consuming Spirits* is the hypnotic and elegiac first feature by award-winning animator Chris Sullivan. Set in a dreary Rustbelt town, the film follows late-night radio host Earl Gray, wilting violet Jenny, who cares for her foul-mouthed, Alzheimer's-stricken mother and Jenny's sometime boyfriend Victor Blue, whose days teeter at the edge of sobriety.

One evening while driving home, Jenny hits a nun in full habit on the highway, setting off a string of events that reveal a long and twisty history among Jenny, Earl, and Victor, involving family dysfunction, foster care, and old wounds longing to heal. Sullivan's intricate hand-drawn and cut-out animations telegraph his characters' conflicting and complicated emotions while depicting the minute tragedies and triumphs that make up a life.

This film fills us with that sombre despair of intoxication. *Consuming Spirits* speaks on the one hand of a world where people live as shells going through habitual motions, as though they were ghosts in a ghostly land. On the other hand, they replace that emptiness by consuming cheap liquor. It feels like we are witnessing people at the end of their lives. But as gloomy as this film is, we are not. No, these are people moving along in suspended animation, as though time has long since taken its toll on their world. We recall Robert Altman's "Come back to the Five and Dime, Jimmy Dean Jimmy Dean," watching small people in a small hamlet, ignored by the universe, yet managing to live in some sort of frozen, cobweb-infested imagination.

It is easy to read this film as an allegory for post-1950s America. Happy mid-century days of post WWII victory and prosperity, featuring new televisions with new shows about the quirky-but-ordinary lives of the Cleavers, Nelsons, and Taylors who lived on clean streets in wide-open suburbs - that's long gone. Now, these Americans live among the shattered remains of those forgotten dreams, stuck in meaningless despair in which life feels like a broken record, repeating itself each day. That is the feeling we get from these stories. More than that, the animation itself, feeling homemade yet precisely calculated, carries us through this unhappy world -- one that might be stuck behind the trees, out past the last exit of the long lost highway. We know it is there, but we don't want to think about it. Yet once we start watching, it's hard to stop.

“*Consuming Spirits* is a sad tale to remind us all that sadness is - in its own way - a beautiful thing. It is adult animation at its best and most unique, and a film which exudes the true spirit of American independent filmmaking.”

Ben Umstead, Twitch

“So if you have been marked by *A Confederacy of Dunces*, John Kennedy Toole, and by the early novels of Stephen King, if you believe that at the end, *Eraserhead* is the most beautiful film by David Lynch, and finally if you are convinced that the bowels of industrial America are well worth the skins shining on both sides, go see *Consuming Spirits*.”

Thomas Sotinel, World France



Retrospectives

Dark and harrowing, hilarious and irreverent, thought-provoking and lyrical, Ülo's films are powerful visualisations of the animated form.



'Bermuda' Estonia, 1998, 11'10
Director Ülo Pikkov

Ülo Pikkov (15)

Retrospective

at Barbican Sat 26 October 21:00

A retrospective of multi award-winning Estonian animator Ülo Pikkov's body of work.

Ülo's films are extremely varied stylistically – from the kind of illustration you would expect to see in a colourful children's book, in his debut film *Bermuda* (1998) – to the more surreal and disturbing imagery of *The Headless Horseman* (2001). The early shorts have a strong narrative, such as *The Year of the Monkey* (2003), in which a monkey leaves the zoo and achieves virtually instant success in everything he puts his hand to (as a ski jumper and a rock star, for example), but in recent years his work appears to be departing from a more obvious narrative, such as in *Body Memory* (2011), an extremely striking and disturbing stop-motion animation where human figures made of string are confined in a box and gradually unravelled by invisible outside forces.

As well as producing a distinct and highly acclaimed body of work over almost twenty years, made exclusively at Eesti Joonisfilm and Nuku Film studios in Tallin, he is also the founder and associate professor of the Animation Department of the Estonian Academy of the Arts, the manager and producer for documentary and animation film at his company Silmviburlane and the author of the 2010 book *Animasophy: Theoretical Writings on the Animated Film*.

Dark and harrowing, hilarious and irreverent, thought-provoking and lyrical, Ülo's films are powerful visualisations of the animated form.

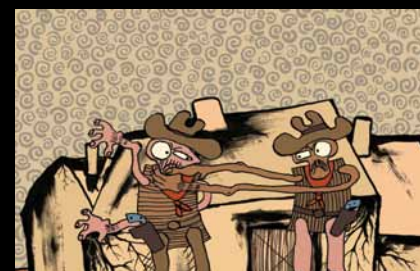
Special thanks to



Bermuda
Estonia, 1998, 11'10

A dreamy love triangle between a mermaid, a sailor with a wooden leg and a flute-playing centaur, who live among the sand dunes of a desert landscape. Ülo's debut hand-drawn film is full of charm and wit, in equal measures, and never fails to delight.

Director Ülo Pikkov



The Headless Horseman
Estonia, 2001, 11'00

A story of a solitary and brutal hero from the Grand Canyon, a horseman without a head.

Director Ülo Pikkov



The Year of the Monkey
Estonia, 2003, 12'00

By the will of fate, a monkey who lives in the Zoo is forced to start living like a human being. The monkey is mistaken for a drunken Santa Claus and is taken to a detox-centre. Will human society accept its new member?

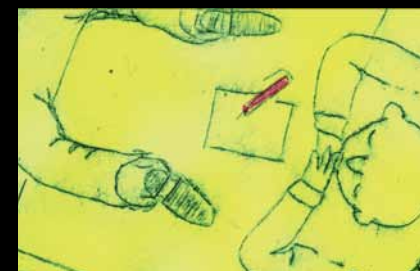
Director Ülo Pikkov



Taste of Life
Estonia, 2006, 11'15

Extreme massage as a metaphor for the big issues of life. A truly bizarre film that will tie you in knots.

Director Ülo Pikkov



Dialogues
Estonia, 2008, 5'00

A chaotic, visceral film pointing the finger – in a mocking and absurd way – at contemporary, high-tech society.

Director Ülo Pikkov



Body Memory
Estonia, 2011, 10'00

Many memories dangle by the finest of threads, which are being pulled by forces out of sight and out of control.

Director Ülo Pikkov



The End
Estonia, 2012, 5'40

It is said a dying man sees his life racing before his eyes. What does a 100-year-old film strip see before it gives way to the digital realm? Broken frames, scratched filmstock or something else?

Director Ülo Pikkov



Platige Image 3D ⁽¹⁵⁾

at Barbican Thu 31 Oct 19:00

In existence for a mere 15 years, Poland's Platige Image studio has produced a truly impressive collection of short films and commercials. One of its very first short films, *The Cathedral* (2002) was nominated for an Academy Award and virtually every one of its shorts since then has gone on to win awards and near-universal acclaim.

Ola Watras is responsible for studio promotion, including commercial, animated and special projects - such as game cinematics like *The Witcher* series and *Cyberpunk 2077* at Platige Image. A passion for art and new technology and a background in marketing and development at a number of studios, helps her actively promote projects that mix animation with many different areas such as design, architecture, video mapping and 3D printing.

In 2010 MIAF co-director Malcolm Turner visited Platige Image studios in Warsaw. Here are his recollections:

Platige Image is showing the world how to make CG animation. And they've been doing that for a fair while. *Fallen Art* (2004) is one of LIAF's all time favourite films.

They won an Oscar for *Cathedral* and LIAF regulars will remember seeing films such as *Teaching Infinity*, *Moloch*, *Undo*, *Mantis*, *The Kinematograph*, *Ark* and *Paths Of Hate*.

Their work is a beacon for what CG animation is capable of - intensely rich visuals, cliché-free zones, robust characters and risky, nuanced, sometimes utterly fearless plots. Platige Image has basically created an altar that any fan should visit from time to time to reconnect with the most righteous examples of the artform.

Their studio is part of a larger commercial estate hidden behind a fairly narrow, unpromising looking entrance that is pretty easy to roll past. But the horizontal traverse is worth the trouble.

The technicians at Platige Image have custom built their cinema to convert it - with a brief flurry of spring-loaded activity - from a 2D to a 3D screening facility. What followed was a collection of 3D works unlike anything I've ever seen before. In general, I don't have much stomach for the whole 3D stereoscopic thing. The greatest movies ever

made in 3D stereoscopic were all made 40 or 50 years ago and Vincent Price nailed the artform. That said, every second time I roll through the National Film Board in Montreal and see what they are doing with their SANDE system I take notice.

But what Platige Image is doing in 3D is happening on a whole different level. They screened an example of an aerial 'photo diorama' of an utterly destroyed Warsaw in the immediate aftermath of World War II. This aerial overpass was created using more than 1,500 different photos matrixed, reconstituted and amalgamated to reproduce an astounding representation of a city that had been razed to nothing more than smouldering rubble, sheltering a populace that had been reduced from about 1.7 million to around 1,000. The overall effect was less to do with viewing this molecular destruction of a great city and more about finding oneself being parachuted directly into the midst of it. I've never been exposed to this kind of destruction in a place I've lived and the experience profoundly shocked me - I can't begin to imagine what the average (or an older) Pole must feel as they watch this.

Another example was the 3D stereoscopic recreation of a giant painted mural slated for two years of restoration. Rather than have this national treasure disappear from public view altogether during the restorative process, its guardians commissioned Platige Image to digitally recreate it. Under their 3D animation process, this giant, iconic artwork comes to life; it takes on flesh, texture and a pulsing life that has to be experienced to be believed.

Polish animation! What can you say? Whether it's past masters, stunning contemporary practitioners or a small galaxy of superb studios - this country is one of the great centres of animation and Platige Image is pushing at the boundaries as we zip through the 21st century.



The Cathedral

Poland, 2002, 6'00

An ethereal journey through a structure of infinite intrigue.

Director Tomek Baginski



Fallen Art

Poland, 2005, 6'00

The ingenious cruelty of a machine designed to capture an alternative version of the cinematic moving image.

Director Tomek Baginski



Ark

Poland, 2007, 8'00

A vast ship with a confused human cargo plots a course to challenge the inevitable.

Director Grzegorz Jonkajtys



The Great Escape

Poland, 2006, 6'00

The REAL news behind the weather. A running battle between the elements and technology.

Director Damian Nenow



The Witcher 2: Assassins of Kings Intro

Poland, 2011, 4'00

A superb and chilling teaser for one of the most polished pieces of gaming animation so far created.

Directors Tomek Baginski & Maciej Jackiewicz



Teaching Infinity

Poland, 2008, 15'00

Easier to do than you might think, and just as exciting. An amazing blaze of images that draw from a vast imaginative reservoir.

Directors Bartek Kik & Jakub Jablonski



Cyberpunk 2077

Poland, 2013, 2'10

From the Platige Image games division comes this amazing Bladerunner-esque trailer - a female android faces off against armed police.

Director Tomek Baginski



Another Day in the Life Trailer

Poland, 2013, 3'40

Awe-inspiring trailer for the forthcoming feature film 'Another day in the Life' based on the memoirs of Polish war correspondent Ryszard Kapuściński and the civil war in Angola in 1975.

Director Damian Nenow



Paths of Hate (3D)

Poland, 2010, 10'00

A simply astounding testament to the madness of war.

Director Damian Nenow



Jan Matejko's Battle of Grunwald (3D)

Poland, 2010, 4'00

A spellbinding digital rendition of Jan Matejko's massive mural.

Director Tomek Baginski



Animated History of Poland (3D)

Poland, 2010, 8'00

Two thousand years squeezed into eight minutes. A high-speed visual chronology of the creation of modern Poland.

Director Tomek Baginski



City of Ruins (3D)

Poland, 2010, 5'00

A heart-wrenching digital recreation of a devastated Warsaw in the immediate aftermath of World War 2.

Director Damian Nenow

barbican

Sacrebleu's animated shorts have achieved several thousand screenings and won over 500 awards including the Palme d'or, Silver Bear and the much coveted Annecy Cristal.



Ron Dyens

Sacrebleu⁽¹⁵⁾ Productions

at Barbican Sat 26 October 14:00



For the entire time we have been running LIAF we have been happily screening films from Sacrebleu Productions in Paris. Every year we call for entries and, like some quietly colourful animated songbird, a small package of their latest releases seems to arrive on the migratory winds from across the channel. In many ways, LIAF was established to screen the kinds of animated work that Sacrebleu produces and herald the kinds of artists that are attracted by the creative philosophy that makes Sacrebleu a very special and enduring part of the European animation ecosystem.

Established in 1999 by Ron Dyens, the studio was an almost accidental outcome of Dyens' burning, impassioned desire to make a film crashing head-on into the real-world rockwall of a production community that would not take his calls, let alone search out financial resources to help him realise his dream. Filmmaking also seemed a better career option than the business communication industry which he had studied hard to enter but did not cater to his lack of desire to embrace mornings.

"I was mad, so I created Sacrebleu," Dyens says simply.

"In the end, my movie wasn't selected in any festivals, I didn't have any more money and I had to take care of a new production company, and I had no idea of how it worked...", his remarks tapering off, letting the image of a bustling studio and an office nowadays adorned with posters and trophies speak to the success of his adventure into film and animation production.

Between those points on Sacrebleu's trajectory axis sit many achievements. As well as a substantial catalogue of live action-shorts, Sacrebleu Productions has gifted us more than 50 outstanding animated shorts, an absorbing full length documentary charting the history of experimental animation from both sides of the Atlantic and a 60 episode series of animated artworks exploring the humanity expressed in the faces of people on almost every continent on the planet. There is a colossal gallery exhibition drawn from that project and a feature film that is travelling down the bumpy tracks that most features must traverse as they force themselves to fruition.

Dyens' seems to gleefully describe himself as a "funambulist of the cinema" and hopes it will always stay that way. He called his studio Sacrebleu because "it's a positive curse, which means damn! There is a problem, we need a solution!".

Along the way, Sacrebleu's animated shorts have achieved several thousand screenings and won over 500 awards including the Palme d'or, Silver Bear and the much coveted Annecy Cristal. The roster of fellow travellers on this journey – Sacrebleu's animation directors – reads like an invitation list to every animation festival director's dream dinner party. Ines Sedan, Svetlana Filippova, Serge Avedikian, Simone Massi, Claude Weiss, Frederic Philibert and Pierre-Luc Granjon are a few of the animators who have made superb films under Sacrebleu's roof over the years. Most recently, Czech animator Michaela Pavlatova produced her latest hit film *Tram* there, a film that has won more awards and had more audiences cheering through the credits than can be readily counted.

But perhaps the animator that is most associated with Sacrebleu is Bastien Dubois. A Supinfocom alumni, Dubois' 2010 graduate film *Madagascar, A Journey Diary (Madagascar, Carnet de Voyage)* was one of the most successful short animated films the year it was released, screening in almost every festival it was entered into including a rave reception at that year's Sundance Film Festival. It even garnered an Oscar nomination.

I could also talk about his kindness. The projects he suggests fill me with enthusiasm, so I want to produce them. Life is simple sometimes.

Dubois' astonishing ability to seamlessly meld classic hand sketching and water colouring techniques with state of the art digital filmmaking technologies make him a filmmaker capable of effortlessly crafting films that utilise the very best of old and new. His keen, yet subtly expressed, observational eye blended with a naturally curious spirit allow him to amplify those skills to craft films with often exquisite narratives, as often as not giving an audience a fresh look at his subjects – a determinedly understated window into a world we only think we know.

"I like his freshness, his curiosity and his level of requirement", Dyens says enthusiastically of Dubois, even if 'requirement' loses something in the (continued page 60)



Imago

France, 2005, 11'38

Dream and reality merge across the generations when a young boy wills himself into the skies to fly beside the father he lost to a plane crash many years earlier.

Director Cedric Babouche



Moi

France, 2012, 5'35

A mesmerising and intensely personal meander through the very centre of a man who is trying to understand who and what he is.

Director Ines Sedan



My Little Brother From The Moon

France, 2008, 6'00

Sometimes it's just about perspective. A young girl tries to understand why her autistic brother doesn't seem to like other kids.

Director Frederic Philibert



Madagascar: A Journal Diary

France, 2009, 11'04

An intriguing animated scrapbook conjured up by Supinfocom alumni Bastien Dubois cataloguing his journey through Madagascar the best way he knows how – multimedia animation.

Director Bastien Dubois



Where Dogs Die

France, 2011, 12'05

A superbly atmospheric sand animation exploring the ultra-sixth sense that dogs seem to possess about sadness and death.

Director Svetlana Filippova



The Man Is The Only Bird That Carries His Own Cage

France, 2008, 12'40

Even in an oddly uniform world of universally caged-head people, one man discovers a path out and a new way to live.

Director Claude Weiss



La Loup Blanc

France, 2006, 8'16

One day a child manages the impossible – to tame a giant white wolf. Life couldn't be better until one day his father brings home an even stranger, more dangerous creature.

Director Pierre-Luc Granjon



The Routine

France, 2003, 5'21

A man escapes from the routine and finds himself soaring through a world beyond anything his most empowering dreams could have offered him.

Director Cedric Babouche



Tram

France, 2012, 7'47

A voluptuously sultry tram ride resplendent in all its wondrously esoteric wobbliness. One of the big hits of this year's festival circuit.

Director Michaela Pavlatova

translating. “I could also talk about his kindness. The projects he suggests fill me with enthusiasm, so I want to produce them. Life is simple sometimes”.

It was Dubois who has overseen and crafted one of Sacrebleu’s most ambitious productions to date. *Faces For Places* can only really be described as an odyssey. Under Dubois’ exacting eye, a small army of artists spent 10 hours a day, six days a week for eight months hand painting more than 25,000 images to bring to cinematic life something of the souls behind the faces of sixty different people from a myriad of cultures which Dubois had captured on an epic modern-day creative expedition.

This project captures something special about the DNA of Sacrebleu Productions. It is difficult to categorise the finished ‘films’. Part animated short, part moving image gallery artwork, part artisan observational exercise they were made because making them seemed like a great idea and the right thing to do.

“It’s a great idea, and a great project made in a very short time, that’s why everybody was very motivated” says Dyens, probably unintentionally veering into the realm of understatement. “It’s a collection (of films) about people’s lives, about travels, and about struggle against standardization. Mixing so many different techniques is obviously the consequence of that struggle against standardization”.

Just how Sacrebleu manages to produce gem after gem is a difficult thing to quantify. While the studio space exudes a fairly calm, unstressed aura, it also does not necessarily automatically register as a space that instantly inspires unbridled outpourings of creative output. There is no particularly identifiable Sacrebleu ‘style’ nor even a preferred studio technique. Dyens himself won’t be drawn on what his favourite technique is, simply answering the question with a proclamation that “I just like beautiful images”.

Somehow the magic must come – as it so often does – from the alchemical mix of the people that find themselves working within the studio. Attempting to mine this particular seam for the illuminating gold bullion answers is about as close as it comes to getting an insight from Dyens as to how he attracts this kind of talent to his studio and nurtures them to produce some of their best work.

“Relationship”, is his one word summary. “But it doesn’t always work, as it’s a relationship that has to be built over the long term. When it does work, it’s wonderful”.

Inevitably, though, it comes down to the money. Fine art, grand ideals and enchanting artistic collaborative relationships exist in the idealistic world of the possible but it takes a certain amount of money on the table to really get the game underway.

Ron Dyens, filmmaker, has gone on to greater successes since his first unscreened artistic foray but the legacy of Ron Dyens, producer, will almost certainly be his ability to muster the resources to keep the lights burning at Sacrebleu. He has seen the funding models change, the business opportunities both grow and whither and the lingua-franca of the production funding alter inextricably. And quickly.

“It’s a great idea, and a great project made in a very short time, that’s why everybody was very motivated.”

“I remember during the 2011 Clermont Ferrand festival, my film *The Flame* had been selected, and I was signing license contracts with the TV channels during the festival, which is unthinkable today”, he says. “When I started, the producers didn’t pay the directors, nor the technicians. There was less money, but short film was not an end in itself”.

“Now, there is more money, it’s a real business, but money is harder to obtain because there are more producers and more directors. The most difficult thing today is to establish trust with the financial sources, to look for good directors and”, he adds, pointing to the fact that the more things change, the more they stay the same, “first and foremost, there is a huge amount of administrative work”!

Still, the future seems as assured for Sacrebleu Productions as it can possibly be. They have *Longway North*, a feature film at a reasonably advanced state of production, keeping them busy. And the inevitable struggle to balance all of the projects they might want to do with the financial and human resources available to complete them plays out in Sacrebleu as it does in many production houses.

“We are working on two series, and also on coproduction projects for feature films and on five short films”, Dyens says matter-of-factly, before another open-ended sentence steers the conversation towards the blue sky horizon that he sees for Sacrebleu. “I hope these projects will see the light of day and that we’ll work

a bit less in a couple of years because we really have a lot of projects right now. But... you know... they are so great ...”

Up close, Dyens’ quiet passion is hard to immediately spot as the original flint-spark that ignites the fire to create these films but one does not need to be in his company very long before it is hard to imagine him doing anything else. As the conversation closes, papers gathered, bags packed and farewell handshakes given, the parting question – “could you imagine doing anything else?” is met with “only when I’m asleep”. It has the ring of truth.

We did our best. This is about as close as we could come to understanding Sacrebleu’s secret sauce. The films remain Exhibit A – let’s let them do the talking.

Special Programmes

Canadian Indie Showcase 1 (15)

at The Horse Hospital Sat 26 Oct 19:00



Canada is such a critical component of the world's auteur animation ecosystem. And it breaks down into three basic types. The National Film Board of Canada is a massive cultural institution that really has no equivalent anywhere in the world. Charged with nothing less than ensuring the vibrant continuance of Canada's cinematic and moving image culture – in all it's forms – the NFB does a stunning job of doing what the 'market place' has no hope or interest in doing. Canada also has a strong collection of tertiary level education institutions such as Sheridan, Emily Carr, Vancouver Film School, Mel Hoppenheim, Algonquin, ICARI and VanArts to name but a few. And, of course, the third string in the Canadian animation bow is the disparate army of truly independent animators. Indie Canadian animation is a rich vein that has threaded through the competition programs of successive LIAFs since we started.

One of the interesting things about the indie Canadian landscape is the way that, in some cases, they have managed to create or generate supportive 'collectives' around which they gather common resources such as space and equipment as well as some admin firepower to help get their films out into the big wide world.

Organisations such as the Toronto Animated Image Society (TAIS). Formed in 1984, TAIS has been supporting independent animators through a variety of mechanisms. A tour of the lovely old building that houses them reveals a happily cramped office space and basement studio area that could just about pass as part museum. In these spaces independent animators come to make their own films using TAIS equipment and the organisation itself also seeks resources to run specific projects that its members can take part in.

Head of TAIS, Madi Pillar, created the film that has proved to be the best possible introduction for this showcase - *Animated Self Portraits*. Eighty or so independent Canadian animators had created short animated self portraits of themselves in their own style and Madi had found a way to knit these together into a fabulous visual catalogue of the community of filmmakers these programmes celebrate.

Another organisation with a similar agenda is the Quickdraw Animation Society (QAS) based in Calgary. Like TAIS they formed

in 1984 and have built up an impressive collection of equipment their members can use to make films, an extensive library on Canadian animation and even stage their own festival, GIRAF, in late October each year. Their alumni is an impressive roll call of Canadian animators and includes people like Richard Reeves, Don Best, Carol Beecher, Kevin D.A. Kurytnik, Sandra Law, Kim Anderson and Scott Higgs.

A long weekend spent ensconced in the QAS library sifting through a veritable mountain of VHS cassettes, 3/4" tape, reels of 16mm and 35mm film prints and DVDs is enough to warm the heart of any animation historian up to about the toffee setting. Reading through the minutes of meetings and going over their old posters and promo material brings into a kind of grainy focus just what an uber-passionate community of artists can do when they put their minds to it.

For a period in the mid 2000s, the emphasis had shifted away from supporting indie filmmakers to make their own films towards running courses that might attract funding largesse. But a return to mission has been the order of the day there for some time and many of the original QAS crew are back on board.

A handful of the latest generation of QAS based filmmakers have found their way into these programmes. *Business As Usual* is the latest film by Carol Beecher and Kevin D.A. Kurytnik, two of the most significant contributors to the success of QAS. *Hold* by Kim Anderson showcases a film by a brand new generation of Calgarian filmmakers that call QAS home. And *C'est La Vie* is a collaborative film made to pay tribute to one of the organisation's more influential members, Chris Melnychuk. It's a kind of collaborative cottage industry on a grand scale.

Calgary is also home to Xstine Cook, a filmmaker with an unwavering commitment to showcasing Canadian indigenous art in a variety of genres, including animation. What her latest film *Spirit Of Bluebird* lacks in slick animation technique it makes up for in soulful connectedness with the slain indigenous woman it pays tribute to, the extended family caught in the cycle of grief and injustice and the indigenous artists who worked on the imagery that makes up the film. Cook also runs one of the more interesting arts organisations, the Calgary Animated Object Society (or CAOS) which annually delivers up an eye watering bewildering array of 'stuff

that moves'. Definitely worth a look if you are in the neighbourhood.

Over on the west coast, Jeff Chiba Stearns brings his own unique energy to the indie animation scene. His Vancouver studio, Meditating Bunny, proudly sports the slogan "keeping animation old school since 2001" and says a lot about his credentials as a full member of the Canadian indie club. His new film, *Yellow Sticky Notes* is a fantastic 'anijam' style exercise in animated madness that attracted a large roster of other animators to the flame.

Perhaps one of the most beautiful films in this showcase is Jonathan Amitay's *Dancing With Northern Lights*. Amitay is a master sand animator and this film is one of his finest. Those lucky enough to have ever seen the Northern Lights (or aurora borealis) play will readily grasp the sheer, majestic mastery with which he has captured this phenomena using little more than coloured sand. In a career that has spanned more than 40 years, if this film proves to be Amitay's curtain call it will stand as a classic example of just what a magical artform animation can be.

And finally, no showcase of indie Canadian animation would be complete without at least one film by Steven Woloshen. Prolific, restlessly irrepressible and with a sure grasp of the very fundamentals of animation, Woloshen never disappoints. His latest film *Crossing Victoria* is a something of a departure from his more commonly recognisable cameraless (or 'scratch') animation style. Black and white and employing a form of video montage, Woloshen has 're-animated' abstract live-action footage of a journey around part of Montreal.

The Canadian indie animation scene is about as diverse as it gets. Its card carrying members have found a plethora of ways to create their work and develop their careers. Motivations, techniques and genres are as broad as the land. The intensely vital history of animating in Canada must have something to do with how many independent animators create films there but common threads are elusive. There is no particular style, there is not much that makes any of their works immediately recognisable as members of the Canadian indie club... and long may it be so.



Animated Self Portraits

Canada, 2012, 8'40

The perfect kickstart to this

program. An amazing animated who's-who gallery of some of the most iconic independent Canadian animators drawn by the animators themselves in their own individually unique styles.

Director Madi Pillar



Spirit Of Bluebird

Canada, 2010, 5'45

When the killer of indigenous woman

Gloria Black Plume-Bird was acquitted on a legal technicality, her friends responded by gathering at the place of her slaying and crafting this simple, affecting animated tribute and biography to her.

Director Xstine Cook



Drat

Canada, 2010, 10'56

The night has a thousand eyes, a million whispers

and an infinity that stretches beyond the echoes of footsteps in the dark.

Director Farzin Farzaneh



Machine

Canada, 2010, 2'19

Obom to her friends and fans, her films and

illustration work spans decades. Her work is free spirited, takes risks and doesn't seem to mind not quite making sense sometimes. It pushes the synapses to come to their own conclusions.

Director Diane Obomsawin



Somnium

Canada, 2011, 2'42

Latin for 'dream', Somnium reaches out to

all people as a modern creation myth drawing on influences as diverse as African tribal masks, 60's psychedelia and contemporary graphic design.

Directors Noah Wohl & Nima Ehtemam



Gains And Losses

Canada, 2011, 2'31

We all make bad decisions

some days. It's hard to be rational when everything feels like fire.

Director Leslie Supnet



Traces Of Joy

Canada, 2011, 7'41

Tran puts the crystal clarity of 3D

CG animation to the task of depicting the gritty and ambiguous reality confronting kids seeking life's simplest joys on the wrong side of the social dividing line.

Director Jeff Tran



The Myth of Robo Wonder Kid

Canada, 2012, 3'00

Crazy, eye-

popping forces are unleashed when an experiment to create a Wonder Kid takes an explosively unexpected turn or two.

Director Joel Mackenzie



Thunder River

Canada, 2011, 7'54

One of Canada's truly iconic

experimental animators focuses on the patterns of nature as he sees them in the cracks and crevices of the world around him.

Director Pierre Hebert



Gluttony (Family Visit)

Canada, 2011, 2'17

Gluttony: The sin of excess. Witness a

family visit where food fills all the unspoken holes.

Director Ann Marie Fleming



Frenching

Canada, 2011, 4'05

An innocent savant abroad in his own country takes up

every opposite opportunity presented to get under the skin of his French speaking compatriots.

Director JC Little



The Empress

Canada, 2009, 8'25

A stop-motion film of outstanding intricacy and detail

following the emotional shadow boxing that goes on when two lonely strangers meet in a seedy bar.

Director Lyle Pisis



It's The Good Life

Canada, 2012, 4'27

We'll buy anything to appease our

hunger for self-worth. And the world of retails that envelopes us all is only too delighted to feed that craving.

Director Sharon Katz



A Girl Named Elastika

Canada, 2011, 3'29

A way-cool, uber-clever little tale about a girl on the move proving that imagination is still the magic ingredient in a great film.

Director Guillaume Blanchet

Canadian Indie Showcase 2⁽¹⁵⁾

at The Horse Hospital Sat 26 Oct 21:00



Dancing with Northern Lights

Canada, 2009, 2'33

Seldom has coloured sand animation been put to better use in this joyously visual piece that seamlessly blends native dance movements with a spectacular depiction of the northern lights.

Director Jonathan Amitay



C'est La Vie The Chris J. Melnychuk Story

Canada, 2011, 6'54

A colourfully poignant, often funny, collective QAS tribute to animator Chris J. Melnychuk whose voice will not be silenced.

Director QAS Collective



Zap Girl Makes Toast

Canada, 2007, 1'35

A plug, a toaster, some bare wires

and some fingers – they don't call her Zap Girl for nothing.

Director Chris J. Melnychuk



Business As Usual

Canada, 2010, 4'00

An animated calaveras (or poem

written for Mexico's Day Of The Dead celebrations) taking a darkly comic look at life in the city circa 2110.

Directors Carol Beecher & Kevin D.A. Kurytnik



Hold

Canada, 2012, 3'18

A reminder that we live in a world that can be viewed a

hundred different ways.

Director Kim Anderson



Figment

Canada, 2011, 4'16

A crazed look at a fractured world as seen through

a porthole of a really cracked and broken mind.

Director Craig Marshall



The Equality Effect

Canada, 2010, 2'42

A simple and compelling

expose on the dehumanising inequality that threatens the lives of women in many societies.

Director Andrea Dorfman



Yellow Sticky Notes - Canadian Anijam

Canada, 2013, 7'40

Fifteen celebrated independent Canadian animators collaborate here to create a sometimes crazed, sometimes introspective meditation on what they see at the biggest and littlest things in life using the medium of yellow Post-it Notes.

Director Jeff Chiba Stearns



The Perfect Detonator

Canada, 2011, 10'09

A lumbering,

destructive machine lumbers through the forest piloted by a frightened slave crew who find escape in the wake of a small red bird.

Director Jay White



Little Theatres - Homage To The Mineral Of Cabbage

Canada, 2010, 4'47

A pathway to an intensely esoteric version of enlightenment using the humble cabbage as the hook on which to hang a the leading proclamations and exultations.

Director Stephanie Dudley



Car Cemetery

Canada, 2011, 1'00

A sublimely raucous visual

poem celebrating the golden age of the motor car relayed from the vantage point of where many of them have wound up.

Directors DJXLS, Francis Theberge & Daniel Faubert



Agape

Canada, 2012, 3'18

The Greek word for love, although Plato extended it to

embrace a love of truth or humanity.

Director Alexandre Iliach



The Fox and Chickadee

Canada, 2012, 7'45

A fairly grown up sort of fairytale

about a hungry fox and a wily little bird who needs to get away.

Director Evan DeRushie



Crossing Victoria

Canada, 2013, 4'00

A journey spectacularly

broken down to it's most basic visual and aural elements by one of the modern masters of cameraless animation.

Director Steven Woloshen



Labyrinth

Canada, 2008, 8'41

A surrealist, film-noir paint-on-glass epic following

a detective's strange encounters with mysterious phenomena from the dark-side.

Director Patrick Jenkins

NFB 3D⁽¹⁵⁾ Stereoscopic Films

barbican

at Barbican Wed 30 October 21:00

The National Film Board of Canada has been experimenting with 3D stereoscopic animation longer than almost anybody. Their earliest experiments date back to the 1950's when the legendary Norman McLaren created *Around Is Around and Now Is The Time* in full 3D stereoscopic on 35mm film.

A more recent incarnation of these experiments is the creation of the NFB's Stereo Lab unit. Part production studio, part pure research and development facility, touring it is a fascinating and often unpredictable experience.

Head of the NFB Stereo Lab, Munro Ferguson, knows this technology better than probably anybody else. Munro has been instrumental in the development of the NFB's own SANDDE (Stereoscopic Animation Drawing DEvice) system and in earlier days worked on this with Roman Kroiter, one of the original founders of the IMAX film format who passed away in 2012. It was Munro who chose the films in this programme and has, at one level or another, been involved in their development and production.

It opens in fine style with *Moon Man*. The main fact you need to know as you watch *Moon Man* is that a "Newfie" is a person from Newfoundland, the chilly, sparsely populated most eastern extremity of Canada populated by a hardy, pragmatic people who speak with something approaching their own dialect and who either learn to live within the environmental constraints of their land or perish. This film comes complete with a contagiously simple sing-song soundtrack.

An extraordinarily special element of the programme is the fact that we will get to see not just the final and latest film in Theodore Ushev's trilogy of 3D stereoscopic works, but the entire trio, back to back in all their glory. The first film of the trilogy, *Tower Bawher* (2005), is a "whirlwind tour of Russian constructivist art celebrating the genius of constructivist artists, while also offering a scathing commentary on art in the service of ideology" (Holland Animation Film Festival notes). Ushev made this in about a month and while it's native format is 2D, it's translation to 3D stereoscopic has produced a runaway freight train of a film with an audacious visuality. The second film, *Drux Flux* (2008) picks up where the first left off introducing a rolling post industrial apocalyptic photographic montage into the visual mix, driving home the point that

the theme of this work is set in a very real, frighteningly identifiable world rather than simply in a more dismissible imagined abstract space. His latest film, *Gloria Victoria*, blends these two environments and changes the aural template from something like 'strident, full volume Sovietette' to 'punk classique'; terms currently awaiting approval by the United Nations Committee On Film Festival Essay Eruditality (UN-COFFEE for short).

Chris Landreth needs no introduction here at LIAF. His earlier works such as *Bingo*, *The Spine* and, of course, the benchmark film *Ryan* each raised the CG bar when they were released. The very good news is that Munro has been able to include Chris's very latest film *Subconscious Password* into this line up. A master navigator of the human psyche and its inevitable, but wily and unpredictable self-sabotaging short circuits, Landreth has inserted himself into the story, placing some of his own psychic short circuitings on the operating block for exploratorial surgical analysis. And we all have ringside seats to the excoriation. It's quite a ride and is Landreth doing the two things he does best – exploring what we are + animating the hell out of it.

This program is where the promise of 3D stereoscopic comes together. It may change, but right now creating 3D stereoscopic animation is expensive and is a technologically fraught exercise. This doesn't just work to withhold it from the hands of the vast majority of auteur filmmakers who might want to work in the 3D stereoscopic space, but closes out anybody who might wish to develop a project other than within the relatively tiny minority of organisations that complete these works – which, by and large, are organisations that have a narrow view of its value and need to get it to dance on its hind legs to pay for its supper.

The National Film Board of Canada beats that paradigm. Return on investment is measured differently there. And it has the equipment. It is a place where auteurs and artists have a fighting chance of receiving the support and resourcing they need to achieve their creative visions. There is a LOT to be said for that and this programme is the best chance we will have of seeing just what 3D stereoscopic can do when the deadweight of commercial imperatives is cut loose.



Subconscious Password

Canada, 2013, 11'00

The absurd misadventures of Charles, a friendly kind of guy who meets up with someone whose name completely escapes him.

Director Chris Landreth



Interoculus

Canada, 2010, 1'20

In an infinitely vast space a man, a woman and a fish illustrate a flow of questions about perception.

Director Marie Valade

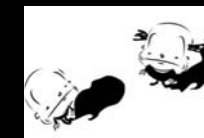


The Interview

Canada, 2010, 2'10

Racial stereotypes and prejudices deprive a highly qualified candidate of a fair interview.

Director Claire Blanchet



The Wobble Incident

Canada, 2009, 4'08

When the First Sound rings out in a silent cartoon world, two characters experience momentous change as their universe goes bananas.

Directors Claire Blanchet & Sam Vipond



Marvin Parson Inner Wild Wilderness

Canada, 2010, 1'26

A weird and wacky safari through the jungle that is the human digestive system.

Director Fred Casia



Unlaced

Canada, 2010, 1'23

A myopic woman walks through a wintry urban landscape, her world view altered suddenly by a beat within herself, transporting her to a lush place full of green foliage.

Director A. Megan Turnbull



Hot House 6 Behind The Scene

Canada, 2010, 2'12

A fun, behind-the-scenes look at the Hothouse 6 3D stereoscopic scheme featuring 6 filmmakers, the producers and mentor.

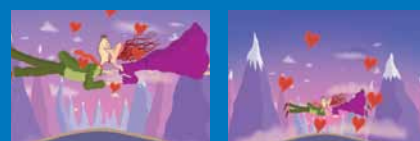
Director Jelena Popovic



Private Eyes

Canada, 2011, 14'22
Since he's been in darkness all his life, Matthew has eyes where other people only have hands, feet or ears.

Director Nicola Lemay



Falling in Love Again

Canada, 2003, 2'55

When two cars travelling in opposite directions careen around sharp curves, the meeting of their occupants promises to be explosive.

Director Munro Ferguson



Reflexion

Canada, 2010, 1'26

Two prisoners are trapped in a void. Trying separately to escape, they discover each other and have to overcome their fear in order to connect and find a way out.

Director Greg Labute



Drux Flux

Canada, 2008, 4'45

An angry musical collage dealing with machinery, construction and destruction.

Director Theodore Ushev



June

Canada, 2013, 4'00

Made in the memory of Canadian artist and filmmaker Joyce June Weiland, June is like a 3D abstract painting that moves set to a score by Philip Glass performed by the Kronos Quartet.

Director Munro Ferguson



Pierogi Pinch

Canada, 2010, 1'26

As a young woman finds herself lost in daydreams while clumsily performing the tradition of making pierogies, she invokes the presence of her grandmother, who guides her through the messy ritual.

Director Kiarra Albina



Moon Man

Canada, 2004, 3'33

Inspired by the song 'Moon Man Newfie' sung by Stompin' Tom Connors - telling the story of Codfish Dan who made Newfoundland history after a lucky fishing trip on the Milky Way.

Director Paul Morstad

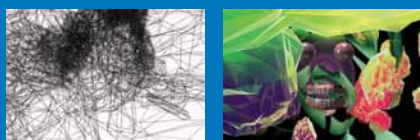


Gloria Victoria

Canada, 2013, 6'55

From the Russian front to the Chinese Revolution, and Dresden to Guernica, great black birds fly over graves while vampires and reapers keep moving.

Director Theodore Ushev



Blind Evolution

Canada, 2010, 1'27

An eerie mystical journey from the human form to something completely different.

Director Zane Kozak

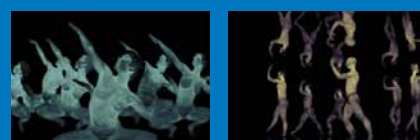


Tower Bawher

Canada, 2005, 3'45

Geometry meets fine art in this tango of jostling smart design and perfect placement.

Director Theodore Ushev



Ora

Canada, 2011, 15'00

An experimental 3D dance film filmed thermographically, capturing images of the dancers using only their body heat, and inspired by Darwin's theory of evolution and the myths of Narcissus and Prometheus.

Director Philippe Baylaucq



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barbican

10 Horror Animations⁽¹⁵⁾

at Barbican **Thu 31 October 21:00**

Horror! At its most profound; its most clenching and suffocating foundation, horror is fundamentally a state of mind. Experienced at full volume, horror grips the brain and ignites some of the simplest animal-level emotions and responses that have been hardwired into our circuitry since before we could see, hear or think, shutting down most other functions in the process. Different than 'frightening', horror forces itself into our minds like a poisonous gas that seeps in, no matter how carefully we try to stop the gaps.

True horror works so well when it carries a toxic payload of truth on its crooked back. Horror – when it's reaaaaallllly good – reminds us that, actually, where it counts the most, we live alone. There's no one else in that mind we carry around with us. We share what we can and what we are prepared to, but like a malformed creature that mysteriously shares our identity, there is a part of us locked in a psychological cellar and fed just enough to keep it alive. The best horror reminds us that no prison is foolproof, no lock can be guaranteed and some thick walls are not thick enough. The best horror reminds us that a monster lurks within us and lurks within the person sitting next to us. A fright is one thing, but coming face to face with that escapee is the horror.

And so this is the dark-matter that fuelled the selection process for this very special programme. If words struggle to adequately describe 'the horror' then pictures must step up. And what better pictures than those crafted by some of the most creative imaginations on the planet.

J.J. Villard's opus of horror *Son Of Satan* grasps this nettle in a perfect, painful grip. Channelling some of Charles Bukowski's darkest angels (and that is a crowded roster), Villard vividly animates a descent into a murderous hell that none of the participants want but none can stop. The sense of wilfully running head-first towards a purposely destroyed future for no good reason, that plays out before

our very eyes, brings readily to mind how simple it is for lives to be destroyed at the whim of the gods who apparently amuse themselves by prodding our weaknesses with sharp sticks.

Chris Shepherd unearths some of the same decomposing skeletons in his 2002 classic *Dad's Dead*. The thoughtless, almost unspeakably cruel and casual violence of the main protagonist is frightening. But coming to realise that any one of us, or our kids or somebody very close to us could have been dragged into this psychopath's gravity field as the film's narrator has, is the real horror that pulls our hearts under water.

Almost every religion promises profound and eternal punishments for those who refuse to live by the rules. Invariably these punishments drill a thin, shrill and unanaesthetised line to the most sensitive nuclei that provides the atomic power for our deepest fears – our horrors!

Many of the other films in this programme invite us into these hellish recesses. Dutch filmmaker extraordinaire Rosto would have to be a nominee for lead shepherd through these terrifying terrains. His earlier 'Mind The Gap' animated projects are billboards to his mastery of these spaces but his latest, *Lonely Bones* brings a layer of sinister finesse that suggests Rosto is a long way from running out of inspiration yet. Hendrick Dusollier, a filmmaker with a generally gentler catalogue of films to his name, evokes the tiniest and most confined of all imaginable hells in his film *Faces*. And Canadian Frederick Tremblay's *Blanche Fraise* crafts a world that shimmers with an exquisite despair that will probably be without end for the characters trapped in it.

We could have gone for cheap thrills and the sudden shock. But we want something more valuable than your nervous laughter. We want you to leave a small part of your soul behind in this cinema. We want you to leave having felt The Horror.



The Cat With Hands

UK, 2001, 4'00

The story of a cat who, legend has it, longs to be human.

Director Robert Morgan



Son of Satan

USA, 2005, 12'05

Music by Iggy Pop and Beethoven, story by Charles Bukowski – a raw, urgent punk scream against the pain of abuse, bullying and the cyclical nature of violence.

Director J.J. Villard



Blanche Fraise

Canada, 2011, 16'45

Two rabbits are starving to death in this sinister fairy tale in a dying forest.

Director Frederick Tremblay



Face

France, 2007, 5'45

A twisted, spectacular piece of grotesquery focusing on a face trapped in a dangerous prison of the mind.

Director Hendrick Dusollier



Lonely Bones

France, 2012, 10'00

A hallucinogenic film about a one-eyed man who escapes from a hotel room and steps into a forsaken world, where time and space melt together.

Director Rosto



The Smaller Room

Switzerland, 2009, 2'20

"In a room there is a box. In the box there is a forest. In the forest there is a lost child."

Directors Nina Wehrle & Cristobal Leon



The Backwater Gospel

Denmark, 2011, 9'30

Death stalks the prairie and has no favourites – neither true believers nor crazed hillbillies can hide.

Director Bo Mathorne



Chernokids

France, 2010, 6'55

20 years on and not all is right with the kids who were caught up in the aftermath of Chernobyl. A few too many eyes, for a start.

Directors Marion Petegnief, Matthieu Bernadat, Nils Boussuge, Florence Ciuccoli & Clément Deltour



The Wake

Belgium, 2013, 20'15

The very creepy story of an introverted man, his wife who is in a coma due to an accident and their uneasy relationship.

Director Pieter Coudyzer



Dad's Dead

UK, 2002, 6'40

Through a series of ghostly reminiscences a young man tries to piece together fragmented moments from the past, memories being triggered by admiration for his best friend Johnno.

Director Chris Shepherd

barbican

10 Comedy Animations ⁽¹⁵⁾

at Barbican Fri 25 October 21:30

Comedy animation – a target rich environment! If having been granted ‘awareness’ has been a bit of a double edged sword for human-kind, then perhaps the pointy bit at the end is our ability to see the funny side in some things. That makes us kind of lucky. After all sheep, for example, don’t have that experience – actually, they get shorn, have to live outside, marry a New Zealander and then get eaten. There’s a LOT of funny in that, but the sheep aren’t able to get it.

Right. Where was I? Oh yeah, Bruce Lee, that’s right. It’s bloody hard to parody Bruce Lee. Mostly, Bruce himself has cleaned up that field of endeavour and done it well. Bruno Collet has stepped up to the plate magnificently and done to Bruce what no other Bruce has done to Bruce in his little gem called *The Small Dragon* which kick-boxes your funny bone til the toys break and the batteries go flat.

Picking which Don Hertzfeldt film to put into a programme like this (or even this exact programme) is no laughing matter. His back catalogue of films is a minefield of crazy classics. But at the end of the day *Rejected* gets the gong just because it reaches into the deeper truths of the living hell that is ‘commissioned animation’ and nothing’s funnier than living hells – especially Hertzfeldt’s. Nothing.

A similar selection problem awaits anybody trying to pick a single Bill Plympton film. Luckily, here at LIAF we’re not just anybody so we picked *Guard Dog* because it’s funny as hell. The star of Plympton’s doggy descent into madness harbours a steaming geyser of paranoia that would qualify him for a job at the State Department – although the occasional accident on the carpet down by the photocopier might cause some tensions in the office. Or not – who knows what really goes on in there.

Adam Elliot has a way with words. In some countries, that’s illegal but it’s fine here nowadays and we have to include at least one of his films in this line-up if we

really want to keep the word ‘comedy’ in it – which we want to do because we are hoping lots of people will buy tickets to it and we’re dead keen on that happening. Elliot won an Academy Award for his hysterical, satirical long short *Harvie Krumpet*. But a trio of wonderfully sardonic, beautifully timed and very skilfully written shorts preceded this little masterpiece. They’re all good but we couldn’t afford them all so we picked *Brother* because we often programme alphabetically (it’s more scientific that way) and somebody else had the other two DVDs out when we went down there.

But, let’s face it - the British are the funniest people in the world. One only needs to step foot out the door to see that. Any country that gifts the world *The Goons*, *Monty Python*, *Reeves and Mortimer* and *Stewart Lee* must be collectively eating the right coloured pills. Animation is no exception to the rule and this programme features just a couple of the most likely suspects - *Phil Mulloy* and *Joanna Quinn* - who have been working arguably opposite sides of that looking glass.

Quinn tends to extract the humour from the everyday foibles of normal people and amplifies it into an inevitable, hilarious train-crash of an ending. Mulloy gives every impression of seeing nothing funny in everyday foibles whatsoever, instead finding ingenious ways to turn the mirror on ourselves until we have little choice but to laugh at our conceits and shortcomings.

Any way you slice it, this programme is a gloriously fattening cake. Good comedy animation is a guilty pleasure with or without the icing. And if the candles turn out to be the kind that can’t be blown out, well all the better – who wants to sit in the dark anyway. Keeping the food metaphor alive for one more serving, we have gone for the maxi serve here, with all the sides, lots of sauces and the biggest cup of fizzy. But we forgot to get anything to clear up the mess. Enjoy.



Guard Dog

USA, 2004, 5'00

Oscar-nominated comedy from the king of indie animation. Why do dogs bark at such innocent creatures as pigeons and squirrels?

Director Bill Plympton

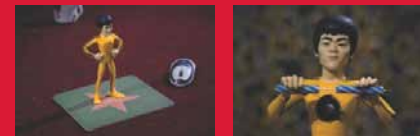


Brother

Australia, 1999, 7'50

The childhood memory of a little boy afflicted with asthma.

Director Adam Elliot



The Small Dragon

France, 2009, 8'15

Where’s Bruce Lee when you really, really need him?

Director Bruno Collet



Cowboys – Outrage

UK, 1992, 3'00

The whole of Joesville is disgusted by the behaviour of their young folk.

Director Phil Mulloy



The Man in the Blue Gordini

France, 2009, 10'00

All a superhero needs is his turf, his mask and some decent wheels. Even pants aren’t essential at the end of the 1970’s.

Director Jean-Christophe Lie

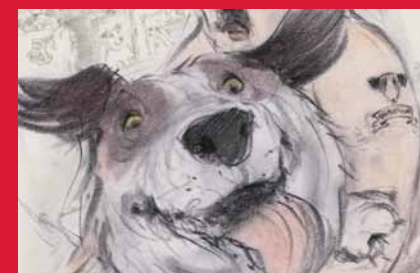


12 Years

Germany, 2010, 4'00

For twelve years she ignored sneers and mockery and stood up for her relationship. But that was probably a mistake.

Director Daniel Nocke

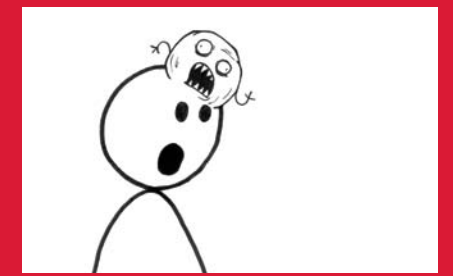


Dreams and Desires: Family Ties

UK, 2006, 9'45

Disaster strikes when Beryl creates the ultimate wedding video.

Director Joanna Quinn



Rejected

USA, 2001, 9'00

An animator’s commissioned works, rejected because of their increasingly absurd and violent tone (reflecting the animator’s own progressive breakdown), eventually find their entire animated world collapsing in upon itself.

Director Don Hertzfeldt

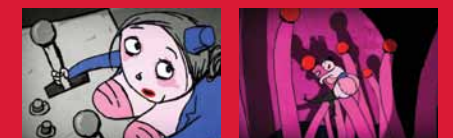


The External World

USA, 2011, 14'55

A collection of dark but humorous vignettes created as a lo-fi animation, borrowing themes from pop culture, cinema and video games. Or is this just a film about a boy learning to play the piano?

Director David O’Reilly



Tram

France, 2012, 7'00

A voluptuously sultry tram ride resplendent in all its wondrously esoteric wobbliness.

Director Michaela Pavlatova



10 Sci-fi Animations ⁽¹⁵⁾

at Barbican Sat 26 October 16:00

Sci-Fi has been part of the animation landscape since the earliest days of the artform. Indeed, animation in general must have felt like science fiction to the earliest audiences. George Melies 1902 film *Le Voyage Dans La Lune* cleverly depicts the man in the moon being hit in the eye with a projectile fired from earth.

Pinning down a definition of sci-fi is not easy. Futuristic settings are more or less compulsory and generally – although not universally – the audience are flung into worlds that are dystopian in nature, usually dealing with apparent examples of excessive government control, catastrophic disaster, encounters with extra-terrestrial life forms, massive systems breakdowns, master criminals and the like.

While all of this requires a hefty dose of that magic cinematic ingredient, ‘suspension of disbelief’ on the part of the audience, it also requires the filmmaker to envisage and depict a whole, though fictitious, world that has a complete and coherent logic built into every element of its structure. One loose thread in this garment risks an unravelling of the entire edifice.

Animation is a supremely suited vehicle for transforming these vivid ideas into visualised, simulated realities. At the big end of town, vast sums are spent creating visions of audacious complexity, often so (sur)real, so hyper (un)real, they almost squeeze the art out.

The films in this programme pull the handbrake on before their creative temperature rises to the point that the art evaporates into the ether and disappears in the wind. These films offer the audience a partnership role in the imagining of the worlds they strive to create, the messages they strain to pass on and the visions they hope will remain in their wakes.

This very ethos - combined with a Nine Inch Nails track that offers up all the subtlety of a sack of broken windshield glass – is infused into the very fibre of the

film which acts as the opening booster rocket for this programme. *Le Processus* by Philippe Grammaticopoulos takes an illusion of repetitive uniformity and the invisible terror of an apparently unseen but all powerful force controlling the very will of the masses and blasts it with a smuggled tank of creative nitrous oxide. This evil ballet is broken only by chance and by the fear of an everyday man who understands, ultimately, what frightens him most.

The nightmare of mutation is another recurring theme in sci-fi. Floris Kaayk's *The Origin Of Creatures* cleverly amplifies that gnawing fear by giving us a ring-side seat at the indeterminate birthing of just such a creature. And *Robots Of Brixton* (Kibwe Tavares) doesn't just push that idea untamed and murderous out on to the streets, it makes it local for good measure.

In 2005, a UCLA graduate by the name of Shane Acker crafted a wonderful little character named simply “9” and placed him in a cruelly devastated, post-apocalyptic city. This film, and its unlikely little hero, was possessed of a sense of humanity that alludes to many sci-fi works. Perhaps for this reason, Tim Burton picked it up and turned it into a major and ambitious mainstream feature film which succeeded in retaining so much of the spirit of its original source material.

A great sci-fi film relies heavily on some pretty special alchemy. The list of ingredients is vast, their possible combinations innumerable and many of the resulting concoctions can ascend from the filmmakers imagination as unstable, untested and volatile brews. Wrangling a small herd of these unpredictable creatures brings with it the promise of fireworks and colourful boil-overs aplenty. We've aimed for a programme that cherishes the sheer splendid broadness of the sci-fi landscape and, like that all important tiny “2” tacked onto the end of Einstein's famous equation, uses the wondrous energy of stunning animation to square-power the resulting works into a whole other orbit.



Le Processus

France, 2000, 7'40

A dark futuristic city, under the spell of conformist authoritarian rule where Individual freedoms are squashed by groupthink and obviously not tolerated.

Director Phillippe Grammaticopoulos



The Origin of Creatures

Holland, 2010, 11'45

In this dark parable of a post-catastrophic world, a colony of mutilated limbs emerges in an ultimately doomed attempt to create a new form of randomly co-operative beings.

Director Floris Kaayk



The Gloaming

France, 2010, 14'00

Civilization and its accelerating evolution give rise to a character capable of creating a world beyond its control.

Director Nobrain



Morana

Croatia, 2008, 12'40

After running through a misty, desolate landscape, a solitary hunter spends a rainy night in a shelter on top of a steep cliff.

Director Simon Bogojevic Narath



Eclipse

France, 2012, 4'00

An elite space-rescue team pays the price when they are swept into the rapturous powers of the mighty eclipse.

Directors T. Guignard, N. Lecombe & H. Noreno



Mrdrchain

Czech Republic, 2010, 10'00

Sliceman – the central character in a dark and frightening land locked into, and consumed by, a murder chain.

Director Ondrej Svadlena



Countdown

UK/France, 2011, 3'43

An animated ode to the golden age of space travel.

Director Celine Desrumaux



Robots of Brixton

UK, 2011, 5'36

Brixton has degenerated into an area inhabited by London's new robot workforce – robots built and designed to carry out all of the tasks which humans no longer want to do.

Director Kibwe Tavares



9

USA, 2005, 10'40

A band of rag dolls must destroy a machine that is hunting them and stealing their souls.

Director Shane Acker



Magnetic Movie

UK, 2007, 4'50

The remarkable secret life of invisible interplanetary magnetic fields, revealed as chaotic ever-changing geometries in man's visible environment.

Director Semi Conductor

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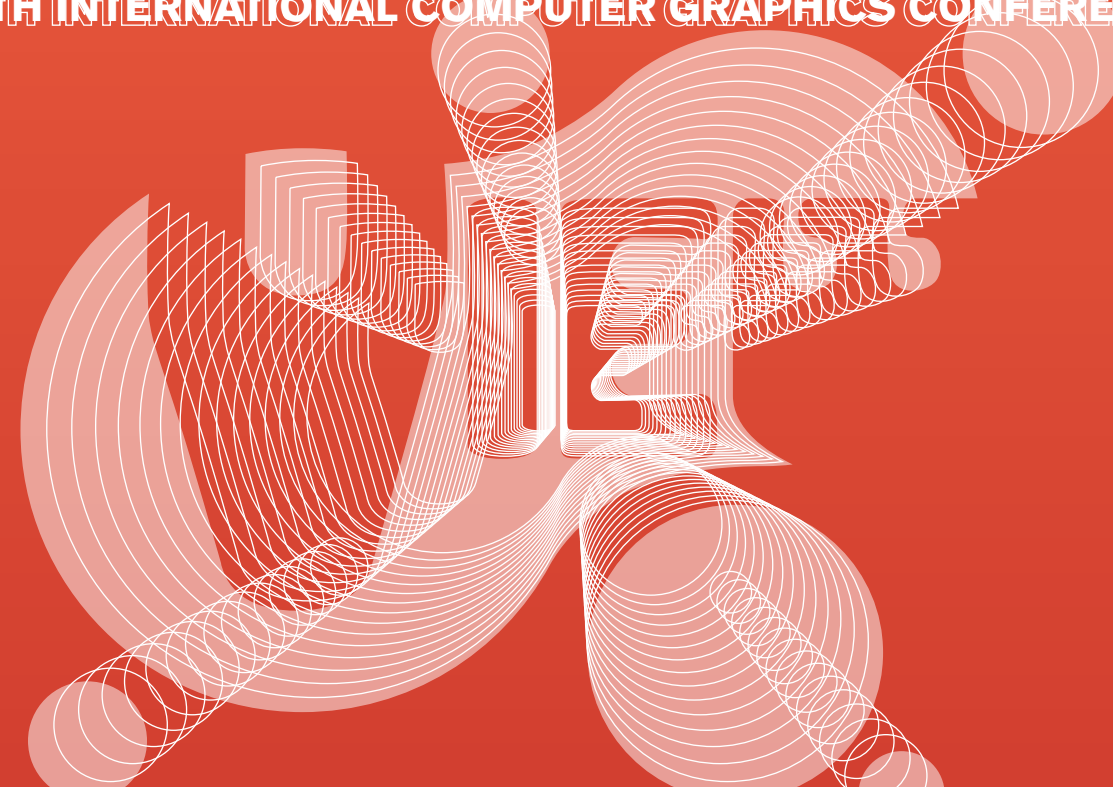
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for all platforms games / Deadline 15 September
/ First Prize: Intuos5 Touch M Tablet

ITALIANMIX

Inspiring works by Italian filmmakers or by foreign filmmakers
but having as their topic Italy or Italian subjects /
Deadline 15 September / First Prize: Intuos5 Touch M Tablet

For info and submission

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**CLOSING DATE
FOR ENTRIES:
DECEMBER 1, 2013**

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barbican

Last year saw the launch of our first ever Flipbook Challenge. We had flipbooks entered from all over the world, in all manner of styles and had the honour of sharing them with you all at our Flipbook desk. Such was it's success, we're going in again!

We want to see EVERYONE flipbooking, so no excuses... expert and noobie flipbookists alike will be welcomed. There will be prizes in the form of LIAF dvd bundles and even a spot of recognition too – how does a 'Special Mention' at our always sell-out Best of the Fest programme sound?

We'll be displaying the flipbooks throughout LIAF 2013 in the foyers of Barbican cinemas 2 and 3. So make sure you come say "Hi" and take a look. We'll also be filming our favourites – flipped into motion, and uploading them to social media sites for all to see. So don't be shy... remember there's flipbook potential everywhere if you look hard enough: in the corner of your next paperback; the post-it notes on your desk; grab yourself a bulldog clip and some pieces of card... you get the idea. Entry is simple, go to our website and download a form.

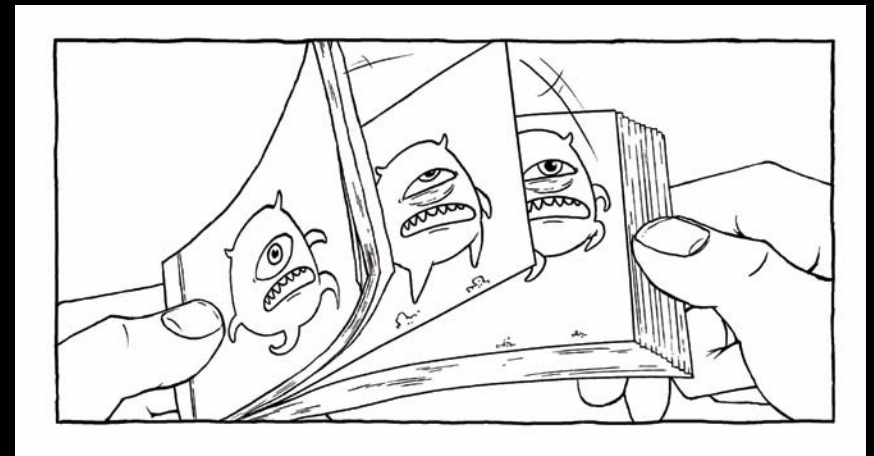


Illustration by *Claude Trollope-Curson*

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Flipbook Challenge

Workshop

at Barbican **Sat 26 October 14:30**

If you've not made a flipbook before, or if you fancy finding out more about this particular form of micro-animation, then we'll be running a Flipbook Workshop during LIAF 2013. Flipbook expert Elizabeth Hobbs will share her expertise, explaining the principles of the flipbook, revealing a variety of techniques and guiding you as you embark upon creating your own.

Elizabeth Hobbs Biography

Elizabeth Hobbs is an independent animator working in East London under the name Spellbound Animations. Her short films have been screened widely internationally and won many awards. They include *The Emperor* (2001), *The Witches* (2002), *The True Story of Sawney Beane* (2005) and *The Old, Old, Very*

Old Man (2007). Elizabeth also runs animation workshops in museums and galleries and lectures at Anglia Ruskin University in Cambridge. Elizabeth will be running our Flipbook Challenge Workshop. Her latest film, *Imperial Provisor Frombald* screens in our British Showcase.



Animation Industry Event

Creative Skillset have joined up with us to run our annual Animation Industry Event and we've got all manner of topics being covered, by special guests from a wide range of very different areas. Each of them are ready to impart their knowledge and answer your questions in four carefully chosen panel sessions. For anyone working in the industry, thinking of working in the industry or just plain curious these four sessions are indispensable.

Tickets: £5 (online) £6 (on door).

Animation Breaks Out: Tax Breaks & the New Future of Animation

at Barbican **Fri 1 November 10:00**

Chaired by Saint John Walker, Creative Skillset.

This last year the animation industry got its wish- tax breaks and incentives to help our industry compete on the world stage. This year is year zero for the new scheme, which went live in April. What's the progress? How are they affecting skills and culture? Are we tooling up, and how? Have we got the skills we need to make sure the industry grows?

In last year's panel we looked forward to what tax breaks would do for the industry- and now we bring some of the key players back to tell us how things are going, how we are tooling up, and what we can expect over the next few years. Are there signs of a renaissance so soon? How are companies adapting? Are Universities ready to meet demand? What about VFX and Games? If you want a stake in animations future it might be worth hearing what they have to say...

Confirmed Panellists

Oli Hyatt – Managing Director at Blue-Zoo Productions

Gary Thomas – Associate Director at Animate Projects, Film Adviser at British Council

Tony Collingwood – Director at Collingwood O'Hare Productions

Tim Searle – Director and Producer at Baby Cow Animation

Bit Players: Coding for Creativity?

at Barbican **Fri 1 November 14:00**

Chaired by Saint John Walker, Creative Skillset.

Animators have always experimented with new tools- and computer code is no different. As barriers to animators learning code and coders learning animation disappear, new genres of work are appearing. Some of the most startling work is coming from playing to the computer's strengths of repetitive iteration and responding to rules set by a programmer/artist, rather than

painstaking animation work. The role of the animator becomes akin to a gardener (a metaphor used by pioneer William Latham), setting sequences to grow and then pruning the least aesthetic or interesting.

We've assembled a variety of coders and animators who will explain how they got started, give you an insight into new tools and techniques, and show how computer science and creativity are pushing the boundaries of animation.

Confirmed Panellists

William Latham – Professor in Computer Art and Digital Games at Goldsmiths College

Quayola – Visual Artist

Richard Wright – Futurenatural

Corrado Morgana – Programme Leader for Computer Games Design at University of Wales Newport

Paul Mumford – Company Director of Labmeta



Animation Industry Event, LIAF 2012

How to Become a Ten Year-Old: Living Long & Prospering in Animation

at Barbican **Sat 2 November 10:00**

Chaired by Saint John Walker, Creative Skillset.

In an industry that thrives on novelty and fast turnover, many companies burn bright and then burn out. Other companies seem to constantly refresh what they are doing and surprise clients and viewers alike. We've got together a bunch of decade old operators, some who oscillate between their own individual artistic practice and the corporate shilling to stay fresh, and

some who have stayed one step ahead of the trends of the day, producing a wide range of ads, title sequences, music videos alongside their own independent films.

What's the secret of their staying power, and how do they keep a spring in their step? What have they learnt about resilience in a notoriously fluctuating industry, and what advice do they have for today's new talent?

Confirmed Panellists

Ruth Fielding – Managing Director at Lupus Films

Richard Barnett – Producer at Trunk

Maria Manton – Producer and Director at Munky

The Importance of Sound in Animation

at Barbican **Sat 2 November 14:00**

Chaired by Mark Ashworth, The Erect Spider

In the animated world where dialogue is often absent, sound takes on its own form – a sonic character central to driving the picture. But do we truly grasp the importance of sound in animation? How much and at what stage do different directors bring sound into the creative process? Is sound an

after-thought or carefully planned from the conception of an animation? Looking at the last decade of technological developments, what techniques are employed today that weren't 10 years ago? In this open debate we will reveal technical approaches, discuss creative considerations and explain how the digital revolution can help directors and sound designers work together without having to go to big buck studios.

Confirmed Panellists

Paul Jones – Head of Production & Post at Mojofuel

Adele Cutting – Audio Director at SoundCuts

Barnaby Templer – Fonic

Louis Hudson – Dice Productions

Past Guests Reminiscence...

We've had many memorable guests who have graced us with their presence at LIAF over the past 10 years, whether to conduct masterclasses, Q & A's or workshops, to introduce their films or simply to meet the audience and other animators. They have come from far and wide and are too many to mention but here are some written thoughts from four of our finest guests.

Patrick Jenkins, Canada



I have very fond memories of being a Special Guest Animator at the 2012 London International Animation Festival.

LIAF, and its sister festival the Melbourne International Animation Festival, have been so supportive of my films, that I couldn't resist the opportunity to attend the festival. Nag Vladermersky and the LIAF staff extended a lot of hospitality to me and made my stay in London really enjoyable. Thanks to all!

It had been nearly 30 years since I was last in London and I was astounded by the changes the city had gone through in that time. During the ten days of LIAF, I went to London's wonderful museums and art galleries. In the evenings I went to the screenings at the festival. I enjoyed this format: watching just a couple of screenings every night. This allowed time to digest the films presented.

I really appreciated the opportunity to contribute to the festival. I especially enjoyed conducting 4 flipbook workshops during the festival, 3 on Halloween night to revellers dressed in costumes. One woman was dressed as the Devil, and another was in full Kabuki make-up! What a great group. Later in the week, I judged the first ever LIAF Flip Book Challenge competition. I recall carrying 100 blank scratchpads from Canada in my carry on luggage for these workshops.

I was pleased to judge the Abstract film category along with British animator Tony

Comley, and to participate on a panel about the Animated Documentary. I also introduced my film *Sorceress* at the Competition Screening and talked a little about it. That was a festival first for me. It was so great to be asked to take part, as it made me feel completely engaged with the festival.

Other highlights included attending a presentation by Japanese animator Koji Yamamura. I've admired his work for years, so it was nice to finally meet him in person. I also briefly met illustrator Ralph Steadman, an artist whose work I love, who was the subject a documentary screened on the opening night. When I shook his hand he asked me jokingly "So you speak Canadian?" and I replied, "I do."

I also met and worked with Lithuanian animator Urte Budinaite and attended the late night screenings at the Horse Hospital, which is an amazing arts venue. Originally built in 1797, it's imbued with a great feeling of history.

One of my favorite films from LIAF 2012 was *The Tender March*, an animated music video by Wataru Uekusa, a student from Tokyo University of the Arts. I loved the trippy quality of this video with its loopy logic. I was also intrigued by *The Pub* by Joseph Pierce, a nightmarish view of patrons in a tavern, as seen through the incredulous eyes of a female bartender. I also enjoyed *Fata Morgana* by Frodo Kuipers, a wonderful comedy about our ability to delude ourselves, and *Out On A Limb* by Falk Schuster, a hand drawn film about an irascible bird, done in a unique collage animation technique. Other highlights for me were the dark satire *Villa Antropoff* by Vladimir Leschiov and Kaspar Jancis, and the whimsical *The Mechanism of Spring* by Atsushi Wada.

Wandering around London, I was delighted to see a large installation of sculptures by Tony Cragg, one of my favourite British sculptors, at the Victoria and Albert Museum. In Trafalgar Square, two giggling young Japanese women approached me, trying to sell me a poem they had written in Japanese calligraphy. I kept a daily off beat blog of my journeys around London that Nag and the LIAF staff followed, much to my delight.

How has independent animation changed between 2003 and 2013? Well a lot more people seem to be doing it, in part due to innovations in computers and digital tools, which allow almost anyone to make animation. Conversely, every year it's more and more competitive to get films into festivals. Sadly short independent animated films are rarely seen outside festivals, unless they are put up for free online. Opportunities for independent animators to earn income from their films are less and less. Hopefully someday this will improve.

It was a thrill to attend LIAF 2012. Thanks again!

www.patrickjenkinsanimation.com

Elizabeth Hobbs, UK



You might not get a free lasagne for breakfast, a statuette on a stand, or be sailing on a ship from Odessa

to Kyiv, but the London International Animation Festival is a busy and splendid festival, home-grown without airs, springing from the festival directors' delight and knowledge of animated film in all its many forms and styles. I have celebrated each visit to LIAF over the years in my blog and here are some excerpts:

25th August 2007 – LIAF is here. I'm back from Orkney, and managed to get to the Curzon for the long shorts. The long shorts is a good idea, you see just 6 films. I enjoyed Pekka Korhonen's *Siberian Express*, because it was funny, dark and a little bit sexy. There were actually quite a lot of depictions of large breasted women over the course of the evening, not enough to form a worrying trend but I will be monitoring this. *Sarah's Tale* by Svetlana Filipova (2006) was wonderful. The tale is told with a very light touch, the gentle, scruffy drawings and even the subtitles visited every corner of the screen and she kept our eyes busy with very elegant, musical changes of proportion and perspective. Certainly not subtle or

elegant but complete and unusual was *Soldier* by David Peros-Bonnot from Croatia in which a statue of a soldier runs amok. The filmmaker intended it to be "A symbolic story about a product of society that gets out of control". What struck me as being more interesting was the use of model animation in a story about statues that come alive. *Carnivore Reflux* by The People's Republic of Animation and *The Tale of How* by The Blackheart Gang were both stunning to watch but to my mind both suffered a conflict between the words and the image. The other moment of note was a horror film in CG in which a blood smeared naked lady with no nipples ran petrified through a forest.

August 27th 2007 – I was at the Curzon last night for Best of the Fest with Nag Vladermersky, Mait Laas and Priit Tender from Eesti Joonis Films in Estonia and the splendid globe-trotting LIAF co director Malcolm Turner.

To Best of the Fest: *Time is Running Out* by Mark Reisbig is a strange and inventive film, the action takes place within a continuous circular pan, coupled with a frame that slowly decreases in size and sound that becomes gradually more layered. It's like being hypnotised, assaulted and slowly crushed all at once. In *Everything will be OK*, Don Hertzfeldt has done something similar with his sound, which was also used to reflect the chaotic inner world of protagonist Bill. Sometimes it wasn't possible to hear Bill's little voice for the sounds of head butting, crisp munching, vacuum cleaning and key dropping that went on. I was lucky yesterday not only because *The Old, Old, Very Old Man* was awarded best of International Prog. 4 by the audience and the jury, but also because I bought a little green super eight viewer on a key ring from Mark Pawson at the Vyner Street Festival.

LIAF 2009 – British Panorama - Last night I went to International Programme 3 at the Renoir with Shelly. What a relentlessly masterful programme of works. I kept hoping for a rubbish film so that I could have a zzzzz. Of all of them, Bill Porter's film *On Time Off* was the most striking. Many poseurs on a beach in various shades of puce morphed into the hundreds and thousands on an ice cream, then there's a fire and everyone goes home. A tiny shot of some aeroplanes sets the broader agenda without being heavy handed and then a not so puce male arrives for the evening. My favourite part was a man trying to get into his little trunks, just a couple of frames repeated three times. What a good film.

Black Dog's Progress by Stephen Irwin stood out for me too, hundreds of flipping

books tell the story of an unwanted pet forced to find his way in a dark, dark world. It deserves many viewings. *The Bedwetter* by I. Schiller and S.F Mueller seemed like a singular student work at first but turned into a deftly executed pixilation film with many unexpected turns. I had my mouth open for the whole 5 minutes.

The British Panorama was a varied programme that seemed very British to me. A mixture of homemade, beautiful, and and some very funny pieces, in particular *The Surprise Demise of Francis Cooper* by Felix Massie and *Little Face* by Matthew Walker, two films I'd been looking forward to seeing for a long time, (good blogs too). *Bruce* by Tom Judd is truly dark. An overweight man makes a little man mammal using a lump of meat and his USB cable, inserts a chip into his naval and operates him with his games console. I won't reveal the ending except to say that the man behaves with appalling carelessness towards the little man mammal. I wonder if it will appear tonight in Best of the Fest. Hope so.

2010- LIAF starts today – hooray! I shall wash and find my raincoat and set off there forthwith. I am lucky this year because I am on duty as a juror and I think that means watching almost all the programmes, new friends and a free cobra beer.

2011 YEAH! - It's a treat to finish the summer with a serious blast of animation at LIAF, which gets better and better. This year the Best of the Fest screening included some extraordinary works, though they were, without exception, expositions of bleak subjects, they were, with one exception male, and they were all pretty long. David O Reilly's *External World* was perhaps my favourite because it's so nuts, all the characters are greedy, acquisitive or in the grip of a little drama, but it is also clever and thoughtful in it's way, embracing both the past and future of animation without concession. The new work by Blu, *Big Bang, Big Boom* is impressive, the film visits the same subject as in Ishu Patel's *Bead Game* (1977), but the material is paint on Berlin, not beads under a rostrum. The excellent stop motion animation *Bobby Yeah!* was there too. Congratulations to Robert Morgan for winning Best British Animation. I did feel truly sick and wretched by the end, all that corned beef and toenails, and poor old deranged and innocent Bobby, who is egged on to acts of extreme violence by the lure of a red button that he can't seem to resist.

LIAF 2012 - It's good to see LIAF settled and supported at the Barbican. The directors have worked like dogs for nearly ten years, and their unshowy, thoroughly

“It's a treat to finish the summer with a serious blast of animation at LIAF, which gets better and better.

eclectic festival deserves a good home. It was great to see Koji Yamamura here. He's a good and very busy international artist. My favourite of the films he showed is *Mount Head* (2002) with it's brilliant raucous voiceover and a strange twisted, traditional story. The protagonist is so stingy that he doesn't throw anything away and gorges upon foraged food. In these times of austerity I bet we all have little people living on our heads making merry. There was a great mixture of films shown this year in Best of the Fest. Will Anderson from ECA scooped the Best of the Fest. His film *The Making of Long Bird* had a really charming feel to it, though perhaps it didn't quite merit the long short form, I might have cut it up a bit myself. It reminded me very much of Jim Le Fevre's ECA student film *The Little Princesses Birthday Party* from 1997. It was a treat to see Joseph Pierce's new film *The Pub*, his style is really unique and it lends itself to a study of drunken public house visitors. A live action performance underpins the work, and those performances are always spot on, with generous uncomfortable silences. The amazing Vladimir Leschiov's new film *Villa Antropoff* was good to see there too, though it didn't have the mystery and calmness contained in his earlier films, and perhaps I missed that. As a final thought, I noticed that there were no women's films in either the Best of the Fest audience votes or judges favourites, which was something that cropped up during a panel discussion that I was involved with for LIAF's Best of the Fest ever in 2010. It's unsettling to notice that women's films are becoming less visible, or maybe there are less of them, or that they are just less popular. I'd have to do some counting, but a quick scan of festival programmes reveals that presently women aren't making up half of festival jury's or directors of films screened. Perhaps the best thing to do is get on and make my film in time for next year and make sure it's good.

<http://lizzyhobbs.wordpress.com/blog/>

Theodore Ushev, Canada/Bulgaria



My stay at LIAF. How could I forget it... It started like this:

on my way to London, the wheels of the plane broke down. The flight was cancelled, and I missed the opening of the festival. I hardly found tickets for the next day... The plane arrived late... 2 hours before my workshop... On top of it, the customs officer at the airport took me for al Al Quaeda member, and interrogated me as I was carrying a bag with a MK40... I arrived at the Barbican 20 minutes before the event...

After that everything went smooth... A Korean girl, I was dating at that time, came during the festival. I decided to explain to her about English theatre. We ended up at George Bernard Shaw's Pygmalion, with Rupert Everett. Everything was fine, or so I thought... Going out of the theatre, we went for a glass of wine. It seems she took the theatre too personally – was I pretending to be the Pygmalion? The result? She was running after me with a sharp cheese knife around Kensington Square. That night, I was afraid to go back to my hotel thinking that behind every corner there is an armed Korean girl.

Next day, during my *Lipsett Diaries* film presentation, I saw her, all in black. After the screening, I was lucky that many people were asking me questions, I sneaked out with them. She tried to enter the elevator with us, Pat Doyon took the last place, curiously watching her. Without even knowing it, Nag saved my life, taking me for a beer downstairs!

After that everything was smooth. I went to see a Vorticist exhibition. This is how the film *Gloria Victoria*, playing at this years festival, was born - out of Wyndham Lewis prints, the anger and the hate of the humans.

I met the girl again a few years later. She was not mad at me. She just told me: if my father knew, he could send killers to get you in Montreal.

So you ask, how has animation changed over the last 10 years? It has more Kimchi sauce, I guess.

Steven Woloshen, Canada



Hats Off To Liaf: For the last 40 years, London has been like a second home to me. When I was 12 years old, I sailed

up Thames River with my parents, four bottles of “rock shandies”, two boxes of shortbread cookies and our Bell and Howell super-8 camera, headed towards Greenwich Mean Time and the home of the British Naval Museum. A few years later, I travelled to London with my high school English class. We sat at the St. Martin’s theatre watching Agatha Christie’s play, *Mousetrap* (is it still the longest running play in British history?). In the 1980s, I saw *Sophia George* at The Hammersmith Palais and camped out on the floor of a Shepherd’s Bush flat with a stand-in actor that I had met on a Montreal film set. Now, I’m 53 years old and I have invested more than 30 years into the art of movement, light and shadows, better known as abstract, handmade animation. Thirty years of marrying music with hand-scratched and hand-painted short films. But even as the art of the animated film changes at the speed of light all around me, the animation festival in London is still my rock and my anchor in choppy seas.

In 2010, I was invited to London as an experimental, independent animator². I ate, slept, drank and generally hung out in a beautiful neighbourhood called Bloomsbury, soaking in the coffee and candy from Boots chemists and sketching out new film ideas in Russell Square Park. The Renoir cinema (the home of the LIAF at the time) had plenty of charm, too. I spent every night in the main cinema (of the two funky, underground screening rooms beneath the Bloomsbury mall) seeking new faces, finding old friends and drinking with funny, Python-esque jurors. As a guest juror myself, we had the great honour of choosing a grand prize every night. That was a thrill you don't normally experience at an international film festival.

But the greatest thrill was hosting my own workshop at the Hungerford Film and Video school. When we wrapped up our weekend workshop, I realized that my artistic process crossed over into many disciplines; painting, sculpture, calligraphy, pop art; we touched on so many areas of art on that weekend. In the 21st century, it's so hard to describe my direct, paint on film process, but now 15 UK artists are

“ I will always cherish the friendships that I have cultivated in the short time I spent at LIAF.

a slightly more aware of the potential of analog filmmaking.

Here are a few things I learned at the London International Animation Festival:

1. Laurie Hill is a guy. Before I met him, I saw “Photograph of Jesus” at a film festival in Montreal- Awesome.
2. The Renoir Cinema screened films from around the globe³.
3. The Horse Hospital does not smell like horses. My daughter (who loves horses) asked if the horses were o.k. “I guess so,” say I.
4. London is a great city. After 40 years of travels, I still see the same sights that I saw as a 12-year-old boy.

40 years later. The barges and tour boats still travel up and down the Thames River. Buckingham Palace is still shiny and well maintained. Motorists still drive on the wrong side of the road. The British Museum is still as cool as ever and English beer comes in more varieties than anywhere else in Europe. I could never have imagined in 1972 that I would return to London again and again to eat, drink and converse with animators. The London International Animation Festival will always serve the greatest helpings of fun, education and diversity in animated films. I will always cherish the friendships that I have cultivated in the short time I spent at LIAF, the true home of an animated island, England.

¹. A non-alcoholic mix of ginger ale and beer, known in North America as “hard cider”.

². If you're not sure what that means, let me explain: An independent filmmaker/artist owes his allegiance to the freedom of creation and the love of the amateur filmmaking.

³. On my second night, I met a few American documentary filmmakers who stumbled into the festival bar after they premiered their latest film in cinema number 2. They were curious about LIAF and I tried to explain my process, but they couldn't seem to grasp how a film could be made without any people appearing in it.

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