

the 8th



# LONDON INTERNATIONAL ANIMATION FESTIVAL



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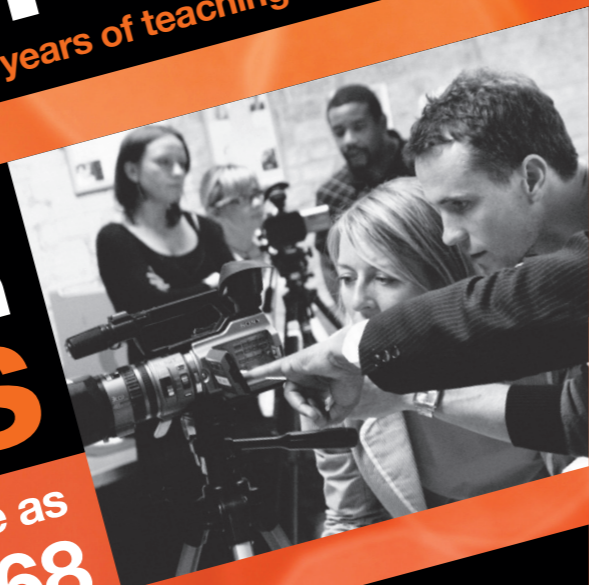
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## Directors Message

It's been another one of those crazy years here at LIAF HQ – do I say this every year around this time, a couple of weeks out from opening night? As we get closer towards August and the onslaught of another LIAF, suddenly everything speeds up, we're travelling at time-warp speed, and before we know it the festival has been and gone. Even though we are now very much a year-round event the big cheese is still our annual festival, and this year, through moving to our new venue the Barbican, it has become even more of a momentous time for us than ever. But thankfully the transition so far could not have gone smoother and we couldn't be running this festival without them. Nor would it happen without our core group of worker bees who give up an enormous deal of their time and varying aspects of their sanity to make this thing work.

Several things have changed for LIAF since last year – not just the change of venue. Our website has had a complete facelift – hope you noticed! It's designed to be far more interactive and in time we hope will become the hub for all things animation in the UK. Well, nothing wrong with being ambitious! We've added an archive of written material and essays, a dailymotion viewing channel and a news section. We're always on the look out for new ideas and collaborators so if any of you want to comment on how we can achieve our aims then please get in touch. You know where we are.

We've also re-branded the overall look of our printed material – the programmes and catalogues - integrating more of the amazing stills that come our way every year into the overall design.

As mentioned above LIAF is now very much a year-round event. This year we've packaged together the best bits of the 2010 festival and sent screening highlights off to almost every neck of the wood around the UK, in particular all around Scotland – (we love you Scotland!) as well as to several overseas festivals in Argentina, Mexico, the Philippines, Hungary and Poland.

Back in April we held our first annual mini-fest at the doyen of the underground film and art scene, the Horse Hospital. We screened 2 nights of twisted horror films and sex comedies from Robert Morgan and sublime, moving and heartfelt animated documentaries from the American husband and wife duo – Paul and Sandra Fierlinger, as well as a best ever Late Night Bizarre session and a 2011 LIAF sneak preview.

Other extra-curricular screenings and events this year have included a collaboration with Women in Film and Television – a screening and talk about the role of women in the animation industry, an onstage discussion at a Skillset event with the enigmatic indie animator Chris Shepherd who's laconic style had the audience in stitches, and three very special screenings put together as part of the Barbican Gallery's 'Watch Me Move' exhibition – Icons of Puppet Animation, a Ladislav Starewitch retrospective and a 4-part Polish retrospective.

We've also managed to finally put together something we've been threatening to do for years – organise our first ever industry event as part of the festival. As I'm writing this, two weeks out from opening night, there are still several mountains to climb and in that climbing there will be several gallon loads more caffeine to be drunk in order to get us over those peaks. But we've confirmed our speakers, booked the rooms, been sent the bio's – now all that remains is to gather together an audience. And that's, once again, where you come in. We can only really do this with your support. So please come along and hear what our guests, some of the most innovative and inspiring people in the industry, have to say for themselves. Oh yeah and did I forget to say it's FREE! If it works this year we promise to come back next year with bells and whistles and a much bigger bunch of speakers and topics.

But that's not all we've got planned for next year. Between us our heads are literally bursting with ideas. We'd love to tell you more but it's a secret!

So here's a toast to the wonderful animators and artists who are going to fill our screens with their wild, crazy, sublime, inspiring, funny and moving films over 10 days at our three host venues. Hope you enjoy it as much as we have putting it all together for you. And don't forget to come back for more.

### Nag Vladermersky

Director,  
London International Animation Festival  
August 2011.

barbican



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*Damned* - Dir. Richard Phelan 2011



# SHOOTERS LOVES LIAF



Shooting People congratulates  
all of its members screening  
at LIAF 2011

Shooting People is the international network organisation dedicated to the support and promotion of independent filmmaking

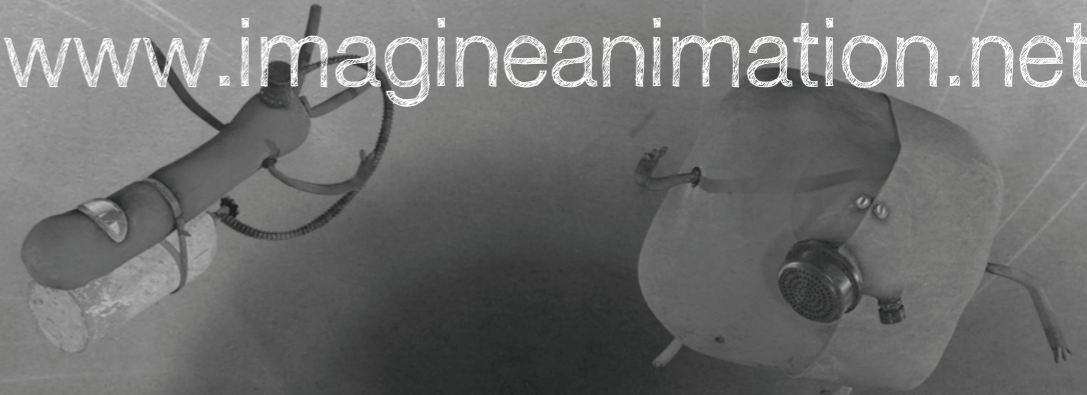
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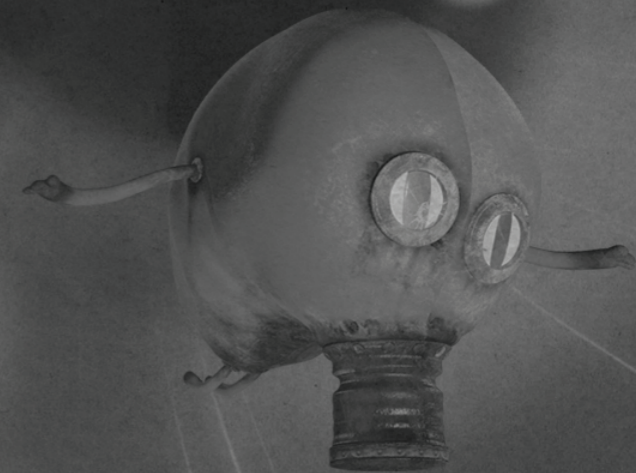
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# electric

a deviant view of **cinema**

# sheep



Electric Sheep is the online magazine for lovers of offbeat, left-field and cult cinema. It celebrates the celluloid dreams of the most outlandish, provocative and visionary directors, the marginal and the transgressive, the poetic and the subversive.

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*The End*, an *Electric Sheep* anthology of specially commissioned essays, including contributions by the Brothers Quay, Max Hattler, the Brothers McLeod and David O'Reilly, is available now from Strange Attractor Press!

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## Cultural Partners



## Supporting Partners



# Crew & Credits

Executive Director **Nag Vladermersky**  
 Co-Director **Malcolm Turner**  
 Programmers **Nag Vladermersky & Malcolm Turner**  
 Programming Assistant **Helen Gibbins**  
 Curated Programmes (unless otherwise stated) **Malcolm Turner & Nag Vladermersky**  
 Website **Matt Smith**  
 Printed Programme & Catalogue Design **Mandy Smith**  
 Catalogue Notes **Nag Vladermersky & Malcolm Turner**  
 Technical Production **Anna Gregory**  
 Childrens Workshop Leader **Kevin Griffiths**  
 Industry Co-ordinator **Anna Gregory**  
 Marketing/Sponsorship Co-ordinator **Mandy Smith**  
 Festival Assistants **Jessica Davies & Dan Jones**  
 Event Co-ordinators (Barbican) **Emma Watkins & Susie Evans**  
 Publicity **Sarah Harvey & Liz Parkinson**  
 Marketing **Organic Marketing**  
 Festival Trailers **Bianca Ansems & Daniela Negrin Ochoa**  
 Judges **Dietmar Schwarzler, Joseph Pierce, Wojtek Wawszczyk & Anna Blaszczyk**  
 Artwork Illustration **Susi Allender**  
 Printing **Aquatint BSC**  
 Distribution **Impact Distribution**

## Special Thanks

**Simon Oatley** at the Film and Video Workshop, **Madeleine Belisle & Danielle Viau** at the NFB, the **Il Luster Crew, Gaia Meucci** and the **Autour de Minuit** team, **Anna Gruszka** and **Marlena Lukasiak** at the **Polish Cultural Institute**, the incomparable **Phil Mulloy, Marie Morin** and **Olivier Joly** at the **Quebec Government Office**, **Theodore Ushev, Wojtek Wawszczyk, Dietmar Schwarzler, Saint John Walker** at **Skillset**, **Roger and Tai** at the **Horse Hospital**, **Helen Gibbins, Charles Rubinstein** at the **Rio**, **Helen Jack** at **Shooting People**

## Programing Thanks

Poland  
**Mariusz Frukacz** at **OFAFA**, **Agnieszka Piechnik & Anja Sosic** at **Platige Image**, **Zofia Scislowska & Krzysztof Gierat** at **Krakow Film Foundation**, **Jan Naszewski & Anja Sosic** of **New Europe Film Sales**, **Piotr Kardas & Damian Sasiak** at **Se Ma For**, **Andrzej Bednarek** at **Film School Lodz**  
**SixPackFilm**  
**Dietmar Schwarzler, Gerald Weber & Maya McKechney** at **Sixpackfilm**  
**New York Who's Who**  
 The one, the only, **JJ Sadelmaier**, the incomparable **Signe Baumann**, the wonderful **Andy** and **Caroline London** plus the **Londonette, Bill Plympton, Colin Barton, John Canemaker, Jane Aaron** (whose films we HAVE to show one day), **George Griffin** (a living legend), **David Sheahan**, everybody at the **Filmmakers Co-op**  
**RCA 25th Anniversary**  
 Professor **Joan Ashworth, Jane Colling**

# Contents

<b>Director's Message</b>	<b>3</b>
<b>Schedule</b>	<b>11</b>
<b>International Programme 1</b>	<b>14</b>
<b>International Programme 2</b>	<b>16</b>
<b>International Programme 3</b>	<b>18</b>
<b>International Programme 4</b>	<b>20</b>
<b>International Programme 5</b>	<b>22</b>
<b>International Programme 6: Abstract Showcase</b>	<b>24</b>
<b>International Programme 7: Long Shorts</b>	<b>27</b>
<b>International Programme 8: Supinfocom is Back!</b>	<b>28</b>
<b>International Programme 9: Technique Focus: Cut-outs</b>	<b>31</b>
<b>Late Night Bizarre</b>	<b>34</b>
<b>Siggraph Highlights</b>	<b>37</b>
<b>Family Screening</b>	<b>39</b>
<b>Animated Documentaries</b>	<b>40</b>
<b>Music Video Session</b>	<b>41</b>
<b>British Showcase</b>	<b>45</b>
<b>International Panoramas</b>	<b>53</b>
<b>Focus on Poland</b>	<b>57</b>
<b>Lipsett Diaries: The incredible story of Theodore Ushev and Arthur Lipsett</b>	<b>62</b>
<b>RCA London Retrospective</b>	<b>64</b>
<b>New York Who's Who</b>	<b>66</b>
<b>SixPackFilm Tribute</b>	<b>68</b>
<b>Feature: 'George the Hedgehog'</b>	<b>71</b>
<b>Feature: 'Dead but not Buried'</b>	<b>72</b>
<b>Industry Event</b>	<b>74</b>
<b>Masterclasses</b>	<b>76</b>
<b>Film Index</b>	<b>77</b>

# Programme Schedule

<b>Fri 26 Aug</b>	<b>18:30</b>		<b>Gala Opening Night + 'Dead but not Buried' (Phil Mulloy)</b>
	<b>21:20</b>		<b>Technique Focus: Cut-outs</b>
<b>Sat 27 Aug</b>	<b>11:00</b>		<b>Family Screening</b>
	<b>14:00</b>		<b>SixPackFilm Tribute + Dietmar Schwarzler Q&amp;A</b>
	<b>16:30</b>		<b>Siggraph Highlights</b>
	<b>19:00</b>		<b>International Programme 1</b>
	<b>21:00</b>		<b>New York Who's Who</b>
<b>Sun 28 Aug</b>	<b>14:00</b>		<b>Focus on Poland 1</b>
	<b>16:00</b>		<b>RCA London Retrospective + RCA Alumni Discussion</b>
	<b>18:45</b>		<b>International Programme 2</b>
	<b>20:45</b>		<b>International Programme 6: Abstract Showcase</b>
<b>Mon 29 Aug</b>	<b>15:45</b>		<b>Focus on Poland 2</b>
	<b>18:00</b>		<b>International Programme 3</b>
	<b>20:15</b>		<b>George the Hedgehog + Wojtek Wawszczyk Q&amp;A</b>
<b>Tues 30 Aug</b>	<b>18:30</b>		<b>International Programme 4</b>
	<b>20:30</b>		<b>International Programme 5</b>
<b>Wed 31 Aug</b>	<b>18:30</b>		<b>International Programme 8: Supinfocom is Back!</b>
	<b>20:30</b>		<b>International Programme 7: Long Shorts</b>
<b>Thurs 1 Sept</b>	<b>18:15</b>		<b>Shooting People presents: British Showcase</b>
	<b>20:15</b>		<b>Lipsett Diaries: The incredible story of Theodore Ushev and Arthur Lipsett + Q&amp;A</b>
<b>Fri 2 Sept</b>	<b>19:00</b>		<b>International Panorama 1</b>
	<b>20:00</b>		<b>International Panorama 2</b>
	<b>21:00</b>		<b>International Panorama 3</b>
<b>Sat 3 Sept</b>	<b>13:30</b>		<b>Family Screening</b>
	<b>16:00</b>		<b>Animated Documentaries</b>
	<b>20:00</b>		<b>Music Videos</b>
	<b>22:00</b>		<b>Late Night Bizarre</b>
<b>Sun 4 Sept</b>	<b>16:00</b>		<b>Best of the Festival</b>

# 19. INTERNATIONALES TRICKFILM FESTIVAL FESTIVAL OF ANIMATED FILM STUTT GART '12

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## International Programmes



# International 1<sup>(15)</sup>

## Programme

at the Barbican Sat 27 August 19:00

**One of the best moments in programming LIAF is attending the annual graduation show at the RCA (Royal College of Art). They have their graduate screenings in late June. For two or three years, I'd been planning to put together a programme of historical RCA films to celebrate their 25th anniversary but one afternoon in a Soho pub, laptop battery running low, I decided a 2010 RCA film had to open LIAF this year.**

I loved 'White Hair'<sup>1</sup> the first time I saw it. It has just about everything I look for in an animated film. It flows beautifully, it makes extraordinarily creative use of the unique properties of animation and it imagines its visual landscape in a way that can only be delivered by an animated film. It has a sumptuous elasticity to the way it leads us through its world. It is a textbook example of what animation is capable of and it pulls off this feat of perfection with a modest, understated aplomb.

Another film that was lined up fairly early on was Evert de Beijer's 'Get Real!'<sup>2</sup> I first saw this at the Fantoche festival in Switzerland. One of de Beijer's earliest films 'Hotel Narcis' remains one of the stranger films to ever grace a big screen but, when he turned to computers, his current, eyeball-saturating style burst forth with the creation, in 2003, of the visually arresting 'Car Craze'. 'Get Real!' takes the insanely packed, visual cacophony to a whole new, utterly epic level. What makes it such a singularly unique addition to our line-up is the perfection with which it harnesses gaming culture as a kind of deep-torrent liquid corridor wildly floating us through an exploration of the brittle nexus between 'real' reality and the way we all interact with its virtual counterpart in this day and age.

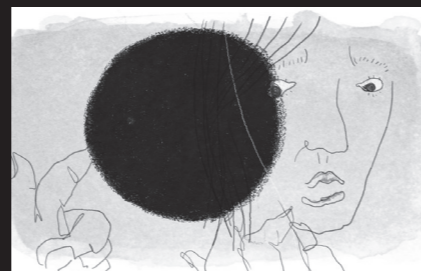
In 2008, I saw a stop-motion film called 'Luis' (again at Fantoche), which just amazed me. I invited it that night. Alas, try as I might, I couldn't connect with the filmmakers, a trio of Chileans who seemed to have no fixed abode. The latest film from two of the filmmakers, 'The Smaller Room', turned up on the circuit this year and the good news is that I've had better luck at nabbing it. The sheer scale of the work required to create these stop-mo

masterpieces has to be seen to be believed. Animation can be a paradoxical artform – some films seem impossibly complex and, with no strings showing, they leave the viewer scratching their heads as to their provenance. At the other end of the scale are films in which the nitty gritty of the technique is on full display for all to see – there are no secrets, no tricks, the DNA of their creation is obvious. 'The Smaller Room' is a flag bearer for this latter category, as were their previous films 'Luis'<sup>3</sup> and 'Lucia'<sup>4</sup>. "Behold and wonder", is about all I can really say.

Polish entry 'Gallery'<sup>5</sup> (Robert Proch) was the film that convinced me that my plan to screen two programmes of contemporary Polish animation had to be seen through. Proch is a one-man art machine. Animator, successful and prolific exhibited artist and graffiti writer, Proch loves to boldly illuminate the grotesque and must have inhaled some of the ether that Ralph Steadman has released with his violent quills. Way too good!

This year's 'How Have I Missed This One For So Long?' Award has to go to Gina Kamentsky.<sup>6</sup> I dunno – sometimes I guess I'm in the bathroom when the real gems hit the screen. Kamentsky originally entered an older film for LIAF 11 called 'House Bunny' that I'd seen screen in Ottawa. Inviting it was a no-brainer until we came across her other film 'Secret Bee' And so 'Secret Bee' has been locked in and a freshly minted statuette for the HHIMTOFSL Award is being polished for Gina Kamentsky in the hope that I cross paths with her sometime.

3 <http://tiny.cc/kcs8f>  
4 <http://tiny.cc/7965l>  
5 [www.robertproch.com](http://www.robertproch.com)  
6 [www.ginakamentsky.coma](http://www.ginakamentsky.coma)



### White Hair UK, 2010, 5'25

The sudden discovery of a single white hair triggers an episode of obsession and denial.

**Director** Yuka Takeda  
**Producer** Animation Staff, Royal College of Art

Animation Department Royal College of Art, Kensington Gore, London SW7 2EU UK  
Ph: +44 207 590 4512  
[jane.colling@rca.ac.uk](mailto:jane.colling@rca.ac.uk)  
[www.rca.ac.uk/animation](http://www.rca.ac.uk/animation)



### Secret Bee USA, 2010, 2'30

Venturing toward the sweet honey-spot where representation and surface push and pull each other like a two-headed llama.

**Director** Gina Kamentsky  
**Producer** Gina Kamentsky

1 Fitchburg Street B353, Somerville, Massachusetts 02143, USA  
+1 617 623 0629  
[ginak@ginakamentsky.com](mailto:ginak@ginakamentsky.com)  
[www.ginakamentsky.com](http://www.ginakamentsky.com)



### The Smaller Room (Der Kleinere Raum)

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. A place where living beings appear ... and vanish.

**Directors** Cristobal Leon & Nina Wehrle  
**Producers** Cristobal Leon & Nina Wehrle  
Reinwardtstraat 79B, Amsterdam 1093 HB, Holland  
+31 685 775 604  
[leondooneer@gmail.com](mailto:leondooneer@gmail.com)  
[www.diluvioogallery.com](http://www.diluvioogallery.com)



### Gallery (Galeria) Poland, 2010, 4'44

The eye of an artist, the hand of a calligrapher and the imagination of an animator all combine in this wonderfully imagined study in perspective-bending, shape-changing, black and white, moving image.

**Director** Robert Proch  
**Producer** Hieronim Neumann

Krakow Film Foundation, Basztowa 15/8a, Krakow 31-143, Poland  
+48 12 294 6945  
[katarzyna@kff.com.pl](mailto:katarzyna@kff.com.pl) | [www.kff.com.pl](http://www.kff.com.pl)



### Dry Fish UK, 2010, 2'00

A wondrous cascade of cool creatures, crazy colours and bewildering scenarios. Two minutes of pure fun.

**Director** Andy Martin  
**Producer** Andy Martin

C/- Strange Beast, 33-34 Rathbone Place, London W1T 1JN, UK  
+44 207 462 0333  
[nicola@strangebeast.tv](mailto:nicola@strangebeast.tv) | [www.strangebeast.tv](http://www.strangebeast.tv)

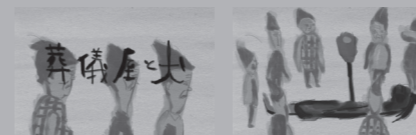


### Nachtspel Belgium, 2010, 3'24

The mysteries that emerge when the lights go dim and a new world takes over.

**Directors** Ben Gijsemans & Nicolas Keppens  
**Producer** KASK Hogeschool Gent

Karperstraat 6 Gent 9000, Belgium  
+32 494 751 989  
[ben\\_gijsemans@hotmail.com](mailto:ben_gijsemans@hotmail.com)  
[www.bengijsemans.com](http://www.bengijsemans.com)



### The Undertaker And The Dog Japan, 2010, 3'54

One day, an undertaker encounters a lowly pack of dogs. Without explanation he hands them his most valuable creation.

**Director** Shin Hashimoto  
**Producer** Shin Hashimoto

27-2-203 Sugeshiroshita, Kawasaki, Kanagawa 214-0007, Japan  
+81 449 445 563  
[C2inn49@yahoo.co.jp](mailto:C2inn49@yahoo.co.jp)  
<http://web.me.com/ironica7>



### Get Real! Holland, 2010, 11'27

An utterly unique visual experience! A boy, compelled to score the love of a mega-queen in a violent computer game, loses his grip on reality until he tastes a real kiss.

**Director** Evert de Beijer  
**Producer** Willem Thyssen

Netherlands Institute for Animation Film, St Josephstraat 135, Tilburg 5017 GG, Holland  
+31 135 324 070  
[niaf@niaf.nl](mailto:niaf@niaf.nl) | [www.niaf.nl](http://www.niaf.nl)



### 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  
**Producers** Marc Thelosen, Koert Davidse & Yan Ting Yuen

Netherlands Institute for Animation Film, St Josephstraat 135, Tilburg 5017 GG, Holland  
+31 135 324 070  
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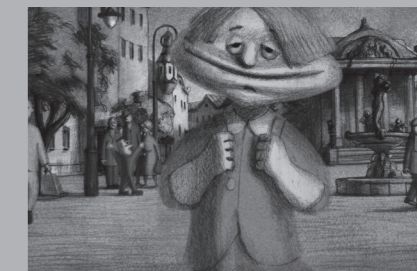


### The Twin Girls Of Sunset Street Spain, 2010, 13'00

Ointments, elixirs and poultices. Enriqueta and Ramoneta will attend your needs with discretion and reserve at Sunset St No 17A, Barcelona.

**Directors** Marc Riba, Anna Solanas  
**Producers** Marc Riba, Anna Solanas

I + G Stop Motion, C/- Sant Cristofol, 13 baixos, Barcelona 08012 Spain  
+34 932 389 234  
[info@stopmotion.cat](mailto:info@stopmotion.cat) | [www.stopmotion.cat](http://www.stopmotion.cat)



### To Swallow A Toad Latvia, 2010, 10'00

It's The Rounds vs The Squares. The Squares can deal with The Rounds cutting their ears off all the time 'cause they can swallow toads, but at some point toad addiction looms.

**Director** Jurgis Krasons  
**Producer** Vilnis Kalnaelins

Rija Films, Meness Str 4, Riga LV-1013 Latvia  
+37 167 362 656  
[info@rijafilms.lv](mailto:info@rijafilms.lv) | [www.rijafilms.lv](http://www.rijafilms.lv)

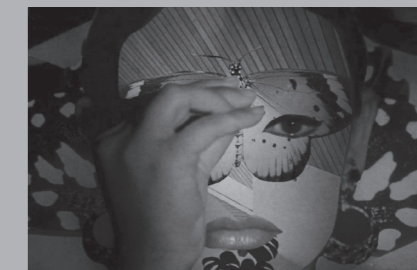


### Amar Spain, 2010, 8'10

A visit to an Indian mental institution reminds Ines of the last days she spent with her friend Amar.

**Director** Isabel Herguera  
**Producer** Isabel Herguera

Kimuak, Avda Sancho el Sabio, 17 Traseria, San Sebastian 20010, Spain  
+34 943 115 511  
[kimuak@filmotecavasca.com](mailto:kimuak@filmotecavasca.com)  
[www.kimuak.com](http://www.kimuak.com)



### New Hippie Future Croatia, 2011, 4'00

A surreal, psychedelic cut-out extravaganza with a fantastic Krautrock inspired soundtrack.

**Director** Dalbor Baric  
**Producer** Vanja Andrijevic

Bonobostudio, Barutanski jarak 31, 10000 Zagreb, Croatia  
+385 1 483 44 45  
[info@bonobostudio.hr](mailto:info@bonobostudio.hr)  
[www.bonobostudio.hr](http://www.bonobostudio.hr)



# International 2<sup>(15)</sup>

## Programme

at the Barbican Sun 28 August 18:45

**This is a programme that showcases the differences between computer-generated and 'hand-made' imagery.**

Films don't get much more CG than 'Pixels', which even draws from elements of digital gaming culture. It's such a seductively simple premise for a film but executed with such a wealth of detail. It's a film that couldn't be imagined or presented in any other format than pure CG animation. Iranian animator Omid Khoshnazar<sup>1</sup> has been making films that depict the individual and mundane terrors of war since he graduated from Iran's National TV Academy in 2005. His films are a visceral gut punch to the notion of individual glory that a uniform and a gun sometimes dangle like a poisoned carrot in front of young men on every side of the contrived, jagged lines that are drawn in the sands of war. Khoshnazar's gunmetal greys, his harsh, shiny surfaces and his prowess as a digital animator accentuate the grim, enforced determination and desperation of his characters. His style, like his subject matter, is unwavering and going from strength to strength. In 2005, his first film, 'Zero Degree'<sup>2</sup>, depicted a lone soldier trapped within a wall-less prison created by his scarred psyche after shooting a handcuffed prisoner. Two years later, 'Labyrinth'<sup>3</sup> finds a terrified soldier running through a mirrored maze with a ticking bomb strapped to him. His latest film, 'Parasite', arrives to continue this stream of peeling back the skins of war to reveal it as a gruesome theatre of individuals.

Contrast these feasts of digitality<sup>4</sup> with the distinctly hand-made aesthetic of films such as 'Wisdom Teeth' (Don Hertzfeldt), Touch (Ferenc Cako) and 'Freud, Fish And Butterfly' (Haiyang Wang). Don Hertzfeldt<sup>5</sup> is one of the few true superstars of the indie animation scene. His films bring the house down every time and sit on that ragged mountain pinnacle from which can be screamed exhortations on sensational timing, great ideas and comedic brilliance; all of which can be a far more powerful way to connect with an audience than any art school training – but being Don helps as well. 'Wisdom Teeth' is not for

people who have a pending dentist's appointment.

Hungarian Ferenc Cako<sup>6</sup> is one of the most accomplished puppet and sand animators in the world<sup>7</sup>. We've played a number of his films over the years but his latest, 'Touch', is such a wonderful parcel of gentle grace that it is surely going to rank amongst his best. Every frame resonates with the invisible velvet touch of the animator's fingers – a perfect melding of artist and material.

Late for a screening at the Holland festival, I came in part way through 'Freud, Fish And Butterfly'. I had to stumble through the dark whilst dealing with images of Freud sitting in a bath beside an army officer who was festooned in a billowing ball gown and surrounded by a row of urinals over which a giant whale was being deconstructed at ceiling level. I needed to see and know more and unsurprisingly, Haiyang Wang became the impromptu star of a party at the Il Luster<sup>8</sup> office when he unrolled a small portfolio of stunning drawings. His work is the kind of stuff that makes you want to ask "where do you get your ideas from?" It was at the same party that I locked in Il Luster's 'Little Quentin', a film with a bubbling stream of small but genius moments. It's a tricky film to write about without giving away its punchline, but trust me, this one's a gem.

And it's always a pleasure to screen the work of Tom Schroeder<sup>9</sup>. A genuinely nice guy, he has worked with a number of different techniques<sup>10</sup> over the years and his latest film, 'Bike Race', carries on the style that his 2002 film, 'Bike Ride'<sup>11</sup>, started. Tom is a great storyteller but his 'secret sauce' is being able to get to the simplest and most central core of any given character – and that's a lot harder than it sounds.



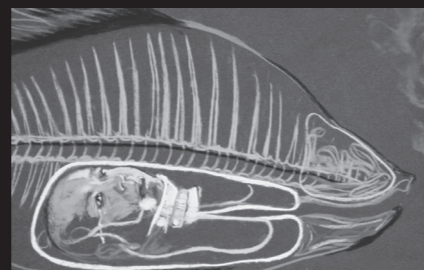
### In A Pig's Eye (Wakaranai Buta)

Japan, 2010, 10'10

A delicate, surreal connection is made between a house sheltering all of mankind and a giant pig.

**Director** Atsushi Wada  
**Producer** Atsushi Wada

Ichinotsubo 63 A-1, Nakahara-ku, Kawasaki 211-0016, Japan  
+81 909 117 2496  
wada@kankaku.jp



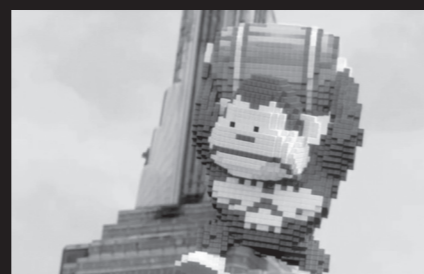
### Freud, Fish And Butterfly

China, 2010, 3'27

Associations and transformations in a private world of untethered imagination. Possibly a psychological adventure; certainly an amazing journey.

**Director** Haiyang Wang  
**Producer** Haiyang Wang

A1-10, 22 Courtyard Street Art Village, 32 Baiziwang Road, Chaoyang District, Beijing 100022, China  
+86 135 2080 7809  
haiyangart@gmail.com



### Pixels

France, 2010, 2'35

A cacophonous army of 8-bit characters overrun the city of New York like a swarm of marauders from the hard-drive of hell.

**Director** Patrick Jean  
**Producer** One More Production

Autour de Minuit, 21 rue Henry Monnier, Paris 75009, France  
+33 1 4281 1728  
festivals@autourdeminuit.com  
www.autourdeminuit.com



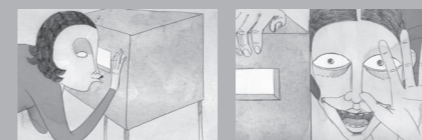
### Alambic

Canada, 2010, 4'18

A man confronts a fluid version of himself as a result of a very strange drinking experience.

**Director** Marie Bloch-Laine  
**Producer** Mel Hoppenheim School of Cinema, Concordia University

5431 Rue Waverly  
Montreal, Quebec, H2T 2X8, Canada  
+1 514 691 8401  
mblochlaine@gmail.com



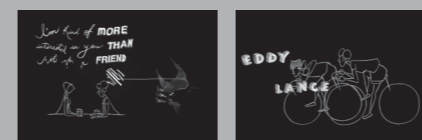
### The Keeper (Der Sammler)

Germany, 2010, 4'23

A street magician opens a stretching, swaying, ever-morphing Pandora's Box for his willing but wary audience.

**Director** Katharina Huber  
**Producer** Academy of Media Arts, Cologne

Robert Str 13, Koln 51105, Germany  
Kath\_kom@hotmail.com



### Bike Race

USA, 2010, 12'15

A curious love triangle emerges in the midst of a 'friendly' bike race, staged to determine the best racer of all time.

**Director** Tom Schroeder  
**Producer** Tom Schroeder

541 Otis Ave, St Paul, Minnesota 55104, USA  
+1 651 917 3228  
tschroeder@mcad.edu



### Laszlo

France, 2010, 4'00

Laszlo is a man with no past, who just wants to live in peace – anywhere will do!

**Director** Nicolas Lemeé  
**Producer** La Poudrière

La Poudrière, La Catoucherie, Rue de Chony Bourg les, Valence 26500, France  
+33 4 7582 0808  
contact@poudriere.eu | www.poudriere.eu



### The Crossing (La Traversée)

Canada, 2010, 4'00

There's a little magic in the air. A boy and a rabbit embark on a night voyage.

**Director** Elise Simard  
**Producer** Elise Simard

6912 St Vallier, Montreal, Quebec, H2S 2P9, Canada  
+1 514 357 5792  
elise.simard@gmail.com



### Little Quentin

Holland, 2010, 9'35

My Little Pony meets Charles Manson in this tale of murder and intrigue from (just) beyond the sandpit.

**Directors** Albert 't Hooft & Paco Vink  
**Producers** Arnoud Rijken & Michiel J. Snijders

Anikey Studios, Binckhorstlaan 36, The Hague 2516 BE, Holland  
+31 624 557 461  
info@anikey.nl | www.anikey.nl



### Touch (Erintes)

Hungary, 2010, 6'00

An unconventional biographic exploration of the filmmaker's father.

**Director** Ferenc Cako  
**Producer** Ferenc Cako

Magyar Filmunio, Varosligeti fasor 38, Budapest 1068, Hungary  
+36 1 351 7760  
dorotea.szorenyi@filmunio.hu  
www.filmunio.hu



### Wisdom Teeth

USA, 2010, 5'00

Mr Hertzfeldt's excruciatingly funny extrapolation on dental extraction.

**Director** Don Hertzfeldt  
**Producer** Don Hertzfeldt

bitterfilms@hotmail.com | www.bitterfilms.com



### Parasite

Iran, 2009 8'34

The latest film from Omid Khoshnazar, who is perhaps the best animator at depicting war's sudden excitements, stifling boredoms and random winners and losers.

**Director** Omid Khoshnazar  
**Producers** Masoud Safavi, Jochen Ehmann & Omid Khoshnazar

RPCA Pictures, Hoze Honari, No 5, 2nd St, Fatemi Ave, Tehran 1415794767, Iran  
+98 21 8895 2059  
naghbiaryam@yahoo.com  
www.parasite-animation.com



### Sleep (Schlaf)

Switzerland, 2010, 4'09

Sleep. Full-breath ahead into the final sleep. A lullaby for a silent decline.

**Directors** Claudius Gentinaetta & Frank Braun  
**Producer** Claudius Gentinaetta

Gentinaetta Film, Hermetschloo Str 70, Zurich 8048, Switzerland  
+41 442 714 455  
mail@gentinaettafilm.cn  
www.gentinaettafilm.cn



### A Morning Stroll

UK, 2011, 6'47

Based on the Paul Auster book - the story of one New Yorker's early morning encounter with a chicken, an event that plays out over 100 years.

**Director** Grant Orchard  
**Producer** Kaye Lavender

Studio AKA, 30 Berwick St, London W1F 8RH, UK  
020 7434 3581  
kaye@studioaka.co.uk  
www.studioaka.co.uk

1 <http://tiny.cc/6mogq>  
2 <http://tiny.cc/7juz5>  
3 <http://tiny.cc/t4t25>  
4 <http://tiny.cc/29s5f>  
5 [www.bitterfilms.com](http://www.bitterfilms.com)

6 [www.ferenccako.com](http://www.ferenccako.com)  
7 <http://tiny.cc/7yn3e>  
8 [www.illuster.nl](http://www.illuster.nl)  
9 <http://tiny.cc/c2ss2>  
10 <http://tiny.cc/19ztj>  
11 <http://tiny.cc/p7gew>

# International <sup>(15)</sup> 3

## Programme

at the Barbican Mon 29 August 18:00

**Bill Plympton<sup>1</sup>. The name is synonymous with indie animation. His 2004 film, 'Guard Dog'<sup>2</sup>, was hilarious and was packed with truly classic Plymptonian flourishes.**

An insanely enthusiastic, murderously protective little bulldog saw a threat to his master at every turn and would launch himself into a feverish frenzy at the mere sight of a jujitsu-threatening insect or an evil school-girl wielding a razor-sharp skipping rope. Fast forward to 2010 and, with the idea of pulling together a global animation jam-session, Bill invited artists to re-animate sections of this film. *'Guard Dog Global Jam'* is the result. It's the same film, same great gags, same ultimate end but it's a Macy's Parade of styles and techniques emailed in from every corner of the globe by about 70 animators all keen to squeeze in their allocation of frames.

Polish animation. We've been big fans for a long time<sup>3</sup>. And the fascination is set to continue for a while yet. This year, we have a study of contemporary Polish animation and, next year, we will be screening retrospectives of three of Poland's most important studios. In Warsaw, Platige Image<sup>4</sup> is showing the world just how far computer animation can be pushed. They have produced such gems as *'Fallen Art'*<sup>5</sup>, one of our all time favourite films here at LIAF HQ; the Academy Award-nominated *'Cathedral'*<sup>6</sup>; and the truly epic *'Ark'*<sup>7</sup>, which we re-screened recently in the Best of the Fest Ever. Their stories are big, their images are big, their films scream to be shown on a big screen – the bigger the better. *'Paths Of Hate'* is no different and luckily we have one of the biggest screens around. It's almost too much to take in all at once. Whether it is fighter planes careening through the three dimensional space of an aerial battlefield or the bone-crunching action of hand-to-hand combat in a vast snow-coated killing zone, this is the kind of film that never lets up for a moment and in which Platige Image excels. We'll be seeing A LOT of Platige Image in the next couple of LIAFs and *'Paths Of Hate'* shows the magnificence they are capable of.

Izabela Plucinska<sup>8</sup> has made several of her films under the auspices of a variety of Polish

institutions. She is a master of stop-motion animation and we have shown a number of her films in recent years, including the richly crafted *'Esterhazy'*<sup>9</sup> last year. *'Josette Und Ihr Papa'* is just such a gorgeous showcase for how wonderful this technique can be. There is something about the textures, the colours and the sense of weight in plasticine that connect with the child inside of us. The best plasticine animators are able to retain and even speak to this inner sense of uncompromised wonder even as they apply the technical expertise of a master sculptor to their medium. Plucinska is getting better and better at capturing and harnessing these qualities and this film offers us an enticing picnic basket packed with magically whimsical moments. These are all magnified by her growing confidence with bending perspectives which, like her chosen medium, creates a wonder that simultaneously takes us back to the inner child's simple fascinations and connects with the cultured adults awe at experiencing the product of a master artist.

I keep bumping into Michal and Uri Kranot<sup>10</sup> at festivals but never really get a chance to sit down and chat. Gonna change that one day but in the meantime I've at least managed to secure their latest film, *'White Tape'*. This is a bit of a departure from their last couple of films, *'God On Our Side'*<sup>11</sup> and *'The Heart Of Amos Klein'*<sup>12</sup>, at least stylistically, but it carries on their contribution to the debate that swirls around the Israel-Palestine conflict. I've seen the Kranot's speak on a number of panels and they claim an unease with being labelled 'political', which is fair enough. *'White Tape'* though is a short, sharp slap to the senses reminding us that power can be as conceptual as much as it can be overtly violent: it can be administered with one dollar's worth of white tape as effectively as with a government treasury's worth of weapons. Political statements-like artistic ones – are defined to a certain degree by the people who make them but the people who receive them have a say as well. I've seen people brought to tears by *'God On Our Side'*, and yet, I've seen the same film evoke anger and derision. Political? Don't know. What I do know is that the Kranot's make films that provoke thought, stimulate discussion and challenge interpretation and that's worth turning up for.



**Big Bang Big Boom** Italy, 2010, 9'55

Blu just keeps getting better and better! An unscientific point of view on the beginning and evolution of life ... and how it probably ends.

**Director** Blu  
**Producer** ARTSH.it  
artsh.it@gmail.com



**White Tape** Denmark, 2'00, 2010

*White Tape* explores the theme of boundaries: the frame, the space between brushstrokes and the implications of occupation.

**Directors** Michal Kranot & Uri Kranot  
**Producer** Timothy Leborgne

Tindrum Animation, The Open Workshop, 5 Kasernevej, Viborg 8800, Denmark  
+45 2717 9597  
micanimation@yahoo.com  
www.tindrumanimation.com



**The Renter** USA, 9'52, 2011

Based on a true story. A young boy in an elderly woman's care finds himself more and more adrift as her surly tenant makes his presence felt.

**Director** Jason Carpenter  
**Producer** Jason Carpenter

jason@therenter.net  
www.therenter.net

9 <http://tiny.cc/2tv0l>  
10 <http://tiny.cc/3totu>  
11 <http://tiny.cc/z2dyh>  
12 <http://tiny.cc/jydu0>

1 [www.plymptoons.com](http://www.plymptoons.com)  
2 <http://tiny.cc/z22lm>  
3 <http://tiny.cc/ikb0e>  
4 [www.platige.com](http://www.platige.com)  
5 <http://tiny.cc/wzrop>  
6 <http://tiny.cc/lyncl>  
7 <http://tiny.cc/rjgby>  
8 <http://tiny.cc/8222q>



**Enter The Lovely** UK, 2010, 2'53

Deeply affected by the deprivation of his urban habitat, an artist seeks a form of escape by imposing his own identity on to the deteriorating walls.

**Director** Owen McGonigle  
**Producer** Owen McGonigle

43 St Vincent Crescent, Glasgow G3 8NG, Scotland  
+44 794 370 3604  
owenmcgonigle@gmail.com  
www.enterthelovely.com



**Business As Usual** Canada, 2010, 4'00

An animated calaveras (google it) to the people of Earth. A darkly comic look at life in the city in the year 2110.

**Directors** Kevin D A Kurytnik & Carol Beecher  
**Producer** Carol Beecher

6716 22 Avenue NE, Calgary, Alberta T1Y 1P4, Canada  
+403 541 1527  
15lbpink@shawlink.ca



**Horse Glue** UK, 2010, 6'55

When two films, *Horse* (a miniature war film) and *Glue* (a tale of a child alone in the woods), unfold together within the same space, their narratives become intertwined.

**Director** Stephen Irwin  
**Producer** Stephen Irwin

51 Hargrave Mansions, London N19 5SR UK  
+44 776 673 2521  
stephen@smalltimeinc.com  
www.smalltimeinc.com



**Fast Forward Little Red Riding Hood** Holland, 1'30, 2010

Put it in, punch the FF button. Little Red Riding Hood – the whole story in one minute, 30 seconds. Hey Granny!

**Director** Sjaak Rood  
**Producer** Ton Crone

Netherlands Institute for Animation Film, St Josephstraat 135, Tilburg 5017 GG, Holland  
+31 135 324 070  
niaf@niaf.nl | www.niaf.nl



**Guard Dog Global Jam**, USA, 2011, 5'41

Bill Plympton's classic *Guard Dog* re-animated by a small battalion of online contributors. A vast array of techniques and styles but a 'Plymptoon' down to the core.

**Director** Bill Plympton  
**Producer** Bill Plympton  
plymptoons@aol.com  
www.plymptoons.com



**Josette Und Ihr Papa** Germany, 2010, 8'17

A gorgeously crafted film based on a Eugene Ionesco children's book about a playful girl and her father who eat odd things while Mum is in the country.

**Director** Izabela Plucinska  
**Producers** Robert Kern & Izabela Plucinska  
Claytraces, Gabriel-Max.str13, Berlin 0245, Germany  
+49 163 175 7239  
claytraces@googlemail.com  
www.izaplucinska.com



**Paths Of Hate** Poland, 2010, 10'00

A simply astounding testament to the madness of war and the unhuman lengths to which some warriors go to fight on long after any meaning has taken flight.

**Director** Damian Nenow  
**Producer** Marcin Kobylecki

Platige Image, Raclawicka 99, Warsaw 02-634, Poland  
+48 22 844 6474  
piechnik@platige.com  
www.platige.com



**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  
**Producer** Ondrej Svadlena

Autour de Minuit, 21 rue Henry Monnier, Paris 75009, France  
+33 1 4281 1728  
festivals@autourdeminuit.com  
www.autourdeminuit.com



**The Spirits of the Piano**

Poland, 2011, 3'24

A flying machine crashes into the cliffs - two magical spirits bring it back to life.

**Director** Magdalena Osinska  
**Producer** Hugh Welchman

Breakthru Films, ul.Siewna 15, 94-250 Łódź, Poland  
+48 795 115 994  
barbara@breakthrufilms.pl  
www.breakthrufilms.co.uk

# International 4<sup>(15)</sup> Programme

at the Barbican **Tues 30 August 18:30**

**Four years to make a film!! It happens. One of my annual pilgrimages is to the space-challenged office of *Autour de Minuit* in Paris. (They're just around the corner from the world-famous Folies Bergère).**

From this tiny space emerges a vast universe of animation that seems impossible to be contained within such confines. Master alchemist Nicolas Schmerkin oversees this softly bubbling cauldron and tries to direct the forces under his command to where they might do the greatest good. He produced last year's Academy Award- winner, *'Logorama'*<sup>1</sup>, and he is currently grappling with the monstrously genius energy that will erupt from Rosto's next film, *'The Monster Of Nix'*<sup>2</sup>. But I digress. Every year, my tentative knock on the window usually hides an impossible-to- contain excitement about the rich harvest of animated wonder that I am about to receive. Recently minted films are, of course, the Holy Grail but works in progress are the sort of insider, secret society type stuff that festival directors love and for years now I've been watching the gradual progress of a film by NoBrain<sup>3</sup>. Four or more years in the making, it eventually emerged under the title *'The Gloaming'* and it has definitely been worth the wait. I toyed with making it LIAF's opening film this year but I'd already promised that spot. It is spectacular though – a kind of Gulliver's Travels meets Mini-Ben Hur Of The Future.

Where would we be without Supinfocom<sup>4</sup>? Every year our programme fills up with their films and every year our box marked 'not selected' always contains a few Supinfocom films that hang around our necks as regrets. Last year, they had no graduation reel because they changed from a four-year to a five-year course structure. That's a lotta learning! And the results show. This year, we have a whole programme of these films that have undergone the five years gestation and that, of course, gives us a chance to ensure the regrets box is a bit emptier. So, we've squeezed a couple of extra Supinfocom films into open competition – including the politically incorrect *'Chernokids'*. It's either incredibly topical or of fairly questionable taste, depending on how you view these things. For what it might be worth, it was programmed long before the tragedy in Fukushima, although I did have a vague sense that the Chernobyl 'anniversary' was approaching at the time. Mostly I loved the

filmmakers willingness to rapidly switch visual styles mid-story and the juicy Lord Of The Flies vibe, which I think is a bottomlessly intriguing pool of filmic inspiration.

The vast majority of films that make it into LIAF either get there through having been seen on a big screen at one or more festivals overseas or through a repetitive – sometimes exciting, sometimes draining – process of viewing submitted DVDs. Watching a DVD on even a big TV screen isn't, and can never be, a substitute for watching a cinema screening – anybody who thinks it is just doesn't get it. But it's sometimes all there is on hand. DVDs fail routinely and these are generally consigned to the bin. So, when a DVD of *'Battenberg'* turned up out of the blue, I duly slid it into the tray and pushed play. Showstopper. A great big little film. Immense detail, brilliant use of depth of field, a set to die for and a truly amazing use of stop-motion animals (which can be bloody hard to do with all that fur and all those feathers). Instant contender and I'd made the decision to invite it about 30 seconds before ... the damn DVD failed. Right on programming deadline. Ugly decision time! Invite a film I hadn't seen all the way through or bin a film that I knew was terrific. No guts, no glory, I s'pose. Fair to say, I'll be as interested as you to see how it turns out – maybe even more so. Probably won't do that again though.

Over the years, Malcolm Sutherland<sup>5</sup> has made variously themed films – one based on intricate sketches of birds (*'Birdcalls'*, 2004)<sup>6</sup>; a film infused with the UPA style, which utilised a lovely 'old timey' musical track (*'Great Ambition'*, 2008)<sup>7</sup>; a literally searing classic NFB-styled indictment on the idiocy of tourists (*'The Tourists'*, 2007)<sup>8</sup>; and a colourfully crafted exploration of the food-chain in space (*'The Astronomer's Dream'*, 2009)<sup>9</sup>. *'Umbra'* takes a fanciful look at our relationship with shadows and it is utterly charming. In person, Sutherland is a very laid back character. We hung out for a week together last year in Mexico City eating and drinking, chatting and sketching the locals. Somehow he is able to turn out these diverse short films – long may it be so.

5 [www.animalcolom.com](http://www.animalcolom.com)  
6 <http://tiny.cc/lefh>  
7 <http://tiny.cc/gbim6>  
8 <http://tiny.cc/pnb7y>  
9 <http://tiny.cc/4982a>

1 <http://tiny.cc/wqgfe>  
2 <http://tiny.cc/iubi3>  
3 [www.nobrain.fr](http://www.nobrain.fr)  
4 [www.supinfocom.fr](http://www.supinfocom.fr)



## Mushroom Thief UK, 2010, 7'00

Swimming through a meadow collecting mushrooms, a girl meets her wildness in the form of a hare.

**Director** Joan Ashworth  
**Producer** Joan Ashworth

Animation Department, Royal College of Art, Kensington Gore, London SW7 2EU, UK  
+44 207 590 4512  
[jane.colling@rca.ac.uk](mailto:jane.colling@rca.ac.uk)  
[www.rca.ac.uk/animation](http://www.rca.ac.uk/animation)

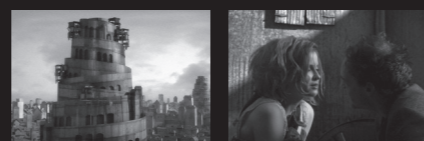


## Chernokids France, 2010, 6'54

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** Matthieu Bernadat, Nils Bousuge, Florence Ciuccoli, Clement Deltour & Marion Petegnier  
**Producer** Supinfocom

Premium Films, 130 rue de Turenne, Paris 75003, France  
+33 142 770 631  
[animation@premium-films.com](mailto:animation@premium-films.com)  
[www.premium-films.com](http://www.premium-films.com)



## Evermore Switzerland, 2010, 6'15

A man and a woman find each other, and yet they are destined to drift apart as the cogs and wheels of time keep running relentlessly.

**Director** Philip Hofmanner  
**Producers** Gerd Gockell, Jochen Ehmann, Otto Alder & Jurgen Haas

Trixer Hofmanner & Fielitz, Raffelstrasse 30, Zurich 8045, Switzerland  
+41 445 8685  
[philip@trixer.ch](mailto:philip@trixer.ch)  
[www.trixer.ch](http://www.trixer.ch)



## Escape His Stare (M'echapper De Son Regard) France, 2010, 3'40

Beware the chicken! One day, Mr Wang notices a rooster in the marketplace that keeps staring at him ...

**Director** Chen Chen  
**Producer** La Poudriere

La Poudriere, La Catoucherie, rue de Chony, Bourg les, Valence 26500, France  
+33 4 7582 0808  
[contact@poudriere.eu](mailto:contact@poudriere.eu) | [www.poudriere.eu](http://www.poudriere.eu)



## Drop Out Austria, 2009, 3'00

In a world dominated by re-awakened surveillance cameras, a baby doll struggles with its destiny.

**Director** Rafael Mayrhofer  
**Producer** University of Applied Sciences Hagenberg

Damaschkestr 15, Linz 4040, Austria  
+43 650 390 1150  
[rafael.mayrhofer@gmx.at](mailto:rafael.mayrhofer@gmx.at)  
[www.motiphe.org](http://www.motiphe.org)



## Un Petit Bol D'Air France, 2010 2'06

Waaay up in the air on wobbly sticks, the view changes, the air clears and the universe is different.

**Director** Isabelle Catalan  
**Producer** Ecole Emile Cohl

Ecole Emile Cohl, 232 rue Paul Bert, Lyon 69003, France  
[festivals@cohl.fr](mailto:festivals@cohl.fr)  
[www.cohl.fr](http://www.cohl.fr)



## Battenberg UK, 2010, 12'15

Hidden behind a dusty window, a strange dual universe awaits the accidental visitor. A shadowy presence resides with ambiguous motives ready to lure us into its rooms of curiosity.

**Director** Stewart Comrie  
**Producer** Anna Odell

+44 773 184 4498  
[stewartcomrie@hotmail.com](mailto:stewartcomrie@hotmail.com)  
[www.digicult.co.uk](http://www.digicult.co.uk)

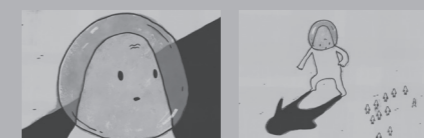


## Birthday Finland, 2010, 4'21

A young girl receives an unusual bicycle for her birthday – a device designed not for transport but as a torture machine to force humans in to labour.

**Director/Producer** Jari Vaara

+358 445 019 770  
[jarivaara@rocketmail.com](mailto:jarivaara@rocketmail.com)



## Umbra Canada, 2010, 5'34

An explorer ventures into an unknown world, yet it seems that he has been there before.

**Director** Malcolm Sutherland  
**Producer** Malcolm Sutherland

1617 Leclair, Montreal, Quebec H1V 2Z5, Canada  
+1 514 254 5489  
[animalcolom@gmail.com](mailto:animalcolom@gmail.com)  
[www.animalcolom.com](http://www.animalcolom.com)



## Escape Estonia, 2009, 5'40

Co-existential boundaries. In an uncertain world, hazy lines can only be crossed with great courage and unlimited imagination.

**Director** Kristjan Holm  
**Producer** Ulo Pikkov

Heina 21a-9, Tallinn 10319, Estonia  
+372 553 5365  
[holm@karabana.com](mailto:holm@karabana.com) | [www.karabana.com](http://www.karabana.com)



## Sunday (Dimanche) Canada,

2011, 9'50,

It's a Sunday like any other, except the factory is closing down. A fable that shows us how important it is to see life through a child's eyes.

**Director** Patrick Doyon  
**Producers** Marc Bertrand & Michael Fukushima

National Film Board of Canada, Postal Box 6100, Centre-ville Station, Montreal, Quebec H3C 3H5 Canada  
+1 514 283 9000  
[festivals@nfb.ca](mailto:festivals@nfb.ca) | [www.nfb.ca](http://www.nfb.ca)



## The Gloaming France, 2010, 14'00

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

**Director** NoBrain  
**Producer** Nicolas Schmerkin

Autour de Minuit, 21 rue Henry Monnier, Paris 75009, France  
+33 1 4281 1728  
[festivals@autourdeminuit.com](mailto:festivals@autourdeminuit.com)  
[www.autourdeminuit.com](http://www.autourdeminuit.com)



## Artificial Paradise France, 2009, 3'14

A major corporation has developed a software based on organic virtual reality.

**Director** Jean-Paul Frenay  
**Producer** Nicolas Schmerkin

Autour De Minuit, 21, rue Henry Monnier 75009 Paris, France  
+33 1 42 81 17 28  
[festivals@autourdeminuit.com](mailto:festivals@autourdeminuit.com)  
[www.autourdeminuit.com](http://www.autourdeminuit.com)

# International 5<sup>(15)</sup> Programme

at the Barbican Tues 30 August 20:30

In this screening we have another film from Gina Kamensky<sup>1</sup> – *'House Bunny'*. I just love her films. I'm pretty sure they're not profound answers to life's biggest problems or deep and meaningful explorations of the farthest reaches of the human psyche – although I'm open to persuasion.

What they are though is 'fun'. The simple pleasure of creating a joyous, boisterous choreography of shapes and playing with every colour in the palette just explodes off the screen. Her films just look like they were created by somebody having a hell of a lot of fun BUT are also the product of somebody totally in control of what they do – like a stunt pilot or the best busker you ever saw in your life. With nobody to restrain me the day I discovered her films I put two of them into LIAF. She is not only an animator – she makes "mechanical confections" or kinetic sculptures incorporating found objects, metal and electro-mechanical components and her work has featured all over the USA.

This session also features two great new films – *'Dove Sei, Amore Mio'* and *'Strange Invention'* – from Bonobo studios<sup>2</sup> in Zagreb, Croatia, who's films we have been screening increasingly at LIAF for several years now. Filmmakers on their books include Simon Bogojevic-Narath, Veljko Popovic, Ana Husman and Dalibor Baric among many others and they are one of the studios at the forefront of experimental animated film in the world. Their startling and innovative techniques remind me of that other great studio and bastion of experimental digital film who utterly push the medium and form to the limit until it's virtually bursting at the seams – Autour de Minuit<sup>3</sup>, who also feature heavily at LIAF 2011 with four films in competition including, in this session, the droll, beautiful and very mystifying *'The Holy Chicken of Life and Music'* made by Nomint.

1 ginakamentsky.com  
2 www.bonobostudio.hr  
3 blog.autourdeminuit.com



## Bertie Crisp UK, 2011, 8'00

Bertie – a put-upon half bear, half panda, lives in the permanent resident's section of a holiday caravan park with his sociopathic rabbit wife, Grace. Grace is determined to have a baby, thinking it will make her life better. The only problem is she wants one immediately.

**Director** Francesca Adams

National Film and TV School  
Beaconsfield Studios  
Station Rd  
HP9 1LG  
UK  
01494 67234  
Helen.nabarro@yahoo.co.uk  
www.nftsfilm-tv.ac.uk



## Dove Sei, Amore Mio Croatia 2011, 10'30

A nice old lady lives a lonely life, filled with small rituals and melancholic memories about her better days.

**Director** Vejko Popovic

Bonobostudio  
Barutanski jarak 31  
10000 Zagreb,  
Croatia  
+385 1 483 44 45  
info@bonobostudio.hr  
www.bonobostudio.hr



## The Last Norwegian Troll

Norway 2010, 13'00

One day three young goats decide to get rid of an old Troll who lives under a bridge. Little do they know that he is the last survivor of his species, the very last Troll of Norway.

**Director** Pjotr Sapegin

The Norwegian Film Institute  
Boks 482 Sentrum  
0105 Oslo  
Norway  
+47 22 47 45 00  
post@nfi.no  
www.nfi.no

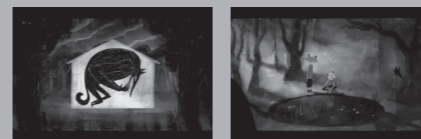


## The Holy Chicken of Life and Music France, 2010, 2'40

The Holy Chicken is a magnificent beast worshipped and exploited in a tale of love and regret, art and science, life and music.

**Director** Nomint

Autour De Minuit  
21, rue Henry Monnier  
75009 Paris  
France  
+33 1 42 81 17 28  
festivals@autourdeminuit.com  
www.autourdeminuit.com



## Old Fangs Ireland, 2010, 11'30

A young wolf who has not seen his father since childhood, decides to confront him.

**Directors** Adrien Merigeau & Alan Holly

Cartoon Saloon  
The Maltings  
Tilbury Place  
Kilkenny  
Ireland  
+353 56 77 64481  
info@cartoonsaloon.ie  
www.cartoonsaloon.ie



## Strange Invention Croatia, 2011,

6'15

Once upon a time, before film and TV were invented, there was an inventor possessed by the idea of moving pictures on pieces of paper.

**Director** Dino Krpan

Bonobostudio  
Barutanski jarak 31  
10000 Zagreb,  
Croatia  
+385 1 483 44 45  
info@bonobostudio.hr  
www.bonobostudio.hr

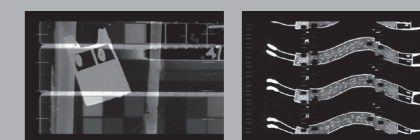
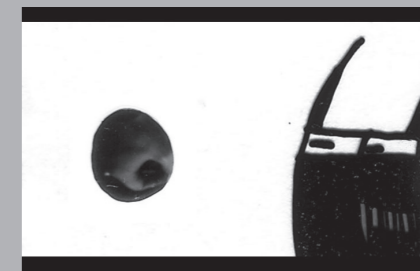


## The Wonder Hospital USA, 2010, 11'30

In a mysterious hospital, a girl's desire for superficial beauty leads her to something unimaginable and irreversible.

**Director** Boemsik Shimbe Shim

shim@shimbe.com  
www.shimbe.com

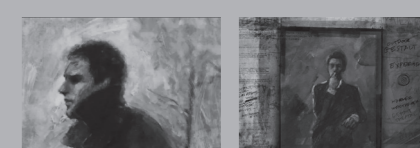


## House Bunny USA, 2010, 1'30

A bouncing bundle of direct animation joy starring a cut and paste audio assemblage by The Tape-beatles and several hundred feet of cast off movie trailers.

**Director** Gina Kamensky

1 Fitchburg Street  
B353 Somerville,  
Massachusetts 02143  
USA  
+1 617 623 0629  
ginak@ginakamentsky.com  
www.ginakamentsky.com



## Lipsett Diaries Canada, 2010, 15'30

The descent into depression and madness of Arthur Lipsett, a troubled Canadian experimental filmmaker, depicted in an absorbing diorama with skillfully interwoven words from his diary and sound from his films.

**Director** Theodore Ushev

National Film Board of Canada  
Postal Box 6100,  
Centre-ville Station  
Montreal,  
Quebec H3C 3H5  
Canada  
+1 514 283 9000  
festivals@nfb.ca  
www.nfb.ca

# International Programme **6**<sup>(15)</sup> Abstract Showcase

at the Barbican Sun 28 August 20:45

**Ahhh, abstract animation. How we love thee! This programme exercises me more than probably just about any other. Just defining the term abstract can be the kind of gloriously wobbly rabbit holes that curators and judges can accidentally stumble through or wilfully dive into boots and all.**

"Oh, you mean non-narrative?" one colleague muttered over a drink at one or another festival. As I recall this simple one-liner, I'm not even sure if the quote should or should not include the question mark. So, yeah, OK, 'non-narrative' but somewhere between 50% and damn near 100% of the films in competition, in any given year, might tick that box. Experimental seems like a reasonable stepping off point if I do wind up getting dragged into a conversation on this topic. But even that phrase raises some hackles. Films that have no recognisable visual component? Yeah, maybe, but it's a guideline I ditch without qualm over and over.

Graduates – in the real and metaphorical sense, of various schools and movements – all have conflicting and overlapping definitions. And then there are the days when the need to 'define' or conform to the rules of this movement or that aesthetic either amuse or anger its loyal advocates and in turn render the process, in equal parts, a spiky platform for frustration and an engine room for low-octane anger. This paragraph alone (which probably should have been deleted at the draft stage) survives simply as a litmus test for how wound up this discussion can make people.

In truth, a very significant element of how a film gets considered – and ultimately selected – for this programme has a lot to do with how it winds up sitting against all of the other films that were entered in any given year. Sifting through 2,000+ films tends to give one an impression of the full gamut, ranging from pure 'beginning- middle-end' narrative films all the way along the scale to the 47-minute opus featuring nothing but a blurred red glob moving slowly from one side of the screen to the other. This total impression is actually one of the most powerful tools I use to define where the abstract arrow sits on the scale in any given year.

There are three Australian films in the Abstract Showcase this year. The programme will open with Paul Fletcher's *'Time Ripples In Sense World'*. In many ways, Paul is the quintessential multi-media filmmaker. He works fast and his films often capture the raw energy of an artist not obsessed with dotting every 'i'. Instead, they create their own inner logic. There aren't always that many clues to help those in the audience who want to decode these twisting creatures ... so don't try, is my advice, just absorb the visual statement. Benjamin Ducroz<sup>2</sup> makes geometry cool. I just can't imagine anybody not being impressed by his work. His film *'Press +'* epitomises that. It's fascinating to watch and it's not nearly as digital as a lot of people might think. In fact, all or most of the colourful effects that give this film its distinctive look are pretty much hand-done with inks or paints and the whole film is shot from print outs on paper – one frame at a time. The third Australian film is *'Susurrus'* by Lindsay Cox<sup>3</sup>. *'Susurrus'* is just simply beautiful in every sense of the word. Subtle, almost sensuous, and sound-track driven, it absolutely defines what I personally think abstract animation is capable of achieving. World class.

Another highlight has to be Steven Woloshen's<sup>4</sup> latest film, *'Fiesta Brava'*. Steven was our special guest last year, hosting a workshop and enthralling everyone with his view on scratch animation. He's one of the sweetest guys in the biz and he never stops animating. It's amazing to see him pull out his little 'scratch' rig whenever he has a few minutes up his sleeve.

An event that had a pretty significant impact on this year's Abstract Showcase was the *'Eleven In Motion'*<sup>5</sup> project organised by the Toronto Animated Image Society. Eleven contemporary animators were matched with an artist from Canada's mid-twentieth century Painters Eleven movement. In the end, we could have probably happily shown all eleven of

the resulting films but settled on *'Strips'*, by Felix Dufour-Laperriere<sup>6</sup>, *'As Above, So Below'*, by Elise Simard, and *'The Yarwood Trail'*, by Richard Reeves<sup>7</sup>. We've shown earlier films from each of these animators and finding them all appearing on a single project like *'Eleven In Motion'* alongside people like Steven Woloshen, Rick Raxlen and Nick Fox-Gieg was one of the big animation treats of 2010.

Probably one of the biggest surprises in programming this LIAF was to see an abstract film by none other than Marv Newland. Marv animated the classic *'Bambi Meets Godzilla'*<sup>8</sup>, pioneered the 'animation jam' concept in *'Anijam'*<sup>9</sup> and was the founder of the renowned and revered studio International Rocketship<sup>10</sup>.

International Rocketship produced an awe-inspiring roll-call of classic Canadian animated shorts and provided a home for some pretty funky Canadian animators, most notably Danny Antonucci<sup>11</sup>, who in turn used that crazed haven to produce the equally crazed, equally classic *'Lupo The Butcher'*<sup>12</sup>. In recent years, Marv's films that have shown in LIAF include *'Tete A Tete A Tete'*<sup>13</sup>, which he made at the National Film Board of Canada, and *Postalolio*<sup>14</sup>, which he made for Frederator Studio. He's the friendliest face in any festival crowd. His latest film, *'CMYK'*, is, however, an amazing departure in style. I don't really know why I was so surprised to see Marv make an abstract film. Much of what makes a successful abstract film is in the timing – the visual and aural rhythms of the work; a sophisticated understanding of colour and shape; the ability to create a unique visual choreography for whatever visual elements fill every frame – and Marv has been a master of all of those things all his working life so perhaps an abstract film isn't such a big departure after all. Actually, I wonder if he thinks of it as an abstract film?

6 <http://tiny.cc/cw9l7>

7 <http://tiny.cc/j9xwb>

8 <http://tiny.cc/soybx>

9 <http://tiny.cc/4hjcd>

10 <http://tiny.cc/1gez8>

11 <http://tiny.cc/ts26y>

12 <http://tiny.cc/t31yf>

13 <http://tiny.cc/o1pb2>

14 <http://tiny.cc/98ih8>

1 <http://tiny.cc/89as2>

2 [www.ducroz.com](http://www.ducroz.com)

3 <http://tiny.cc/g2pia>

4 <http://tiny.cc/tjmcn>

5 <http://tiny.cc/ryuew>



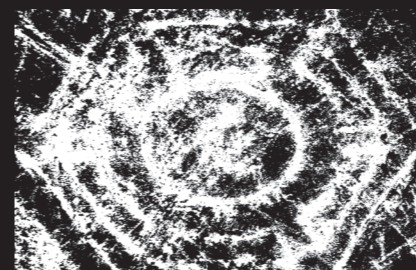
## Time Ripples In Sense World

Australia, 2011, 7'00

Sense implies its opposite. You are here. Enjoy the spectacle before the inevitable farewells and the next departure.

**Director** Paul Fletcher  
**Producer** Paul Fletcher

P.O.Box 128, Lockwood South, Victoria  
3551, Australia  
+61 5435 3980  
paulf@impulse.net.au  
www.digitalcompost.net



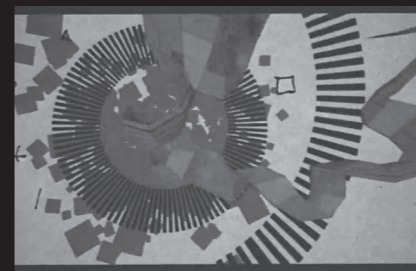
## Music Box

USA, 2010, 3'44

A unique, physical exploration of tactile, visual and aural space using imprints and impressions of all manner of cogs, wheels and other industrial minutiae.

**Director** Dylan Ladds  
**Producer** Dylan Ladds

18 Second St, Concord, NH 03301, USA  
dladds@risd.edu  
www.dylanladds.blogspot.com



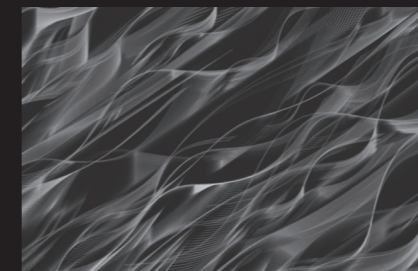
## Press +

Australia, 2009, 1'30

A constantly evolving network of forms and shapes eternally locked into a rolling chain of little 'Big Bangs'.

**Director** Benjamin Ducroz  
**Producer** Benjamin Ducroz

67 George St, Fitzroy, Victoria 3065,  
Australia  
+61 432 989 328  
benjamin@ducroz.com  
www.ducroz.com



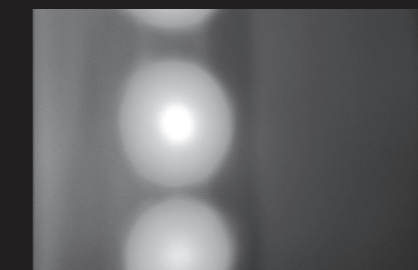
## Machination 84

Austria, 2010, 5'43

If Viking Eggeling had been able to re-do *Symphonie Diagonale* in high definition and 16:9 format 85 years after it premiered, the result might have looked something like this.

**Director** lia  
**Producer** lia

sixpackfilm, Neubaugasse 45/13, Vienna  
A-1071, Austria  
+43 152 609 900  
office@sixpackfilm.com  
www.sixpackfilm.com



## Susurrus

Australia, 2010, 4'04

Rolling colours and sounds are pushed together in a stop-motion animation exploring the possibilities of a rotating two dimensional set.

**Director** Lindsay Cox  
**Producer** Lindsay Cox

130A Nicholson St, Brunswick East,  
Victoria 3057m, Australia  
+61 416 386 269  
lindsayx@hotmail.com



## 43

Austria, 2008, 5'00

"Dextro's compositional frameworks are seldom equalled. Once unravelled, they operate with elegant simplicity and offer the key to unlocking a truly limitless set of possibilities." (www.turux.org)

**Director** Dextro  
**Producer** Dextro

Postfach 59, Baden 2500, Austria  
d@dextro.org  
www.dextro.org



## Ancient Alien Circus

Canada, 2010, 1'42

An absorbing, always changing deconstructive ride through the cumulative building blocks of an urban environment.

**Director** Neely Goniodysky  
**Produce** Neely Goniodysky

13510 90th Ave NE, Kirkland, Washington,  
98034, USA  
+1 425 605 0595  
neelygoniodysky@gmail.com  
www.neelyg.info



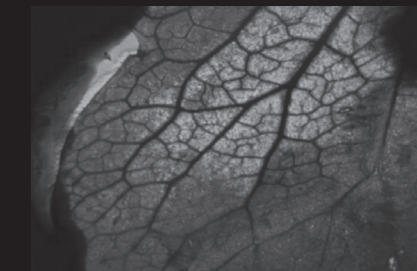
## Lightforms

Canada, 2010, 4'00

A deceptively simple floaty universe of revolving planetoids and waltzing amoebae.

**Director** Malcolm Sutherland  
**Producer** Malcolm Sutherland

1617 Leclaire, Montreal, Quebec H1V 2Z5,  
Canada  
+1 514 254 5489  
animalcolm@gmail.com  
www.animalcolm.com



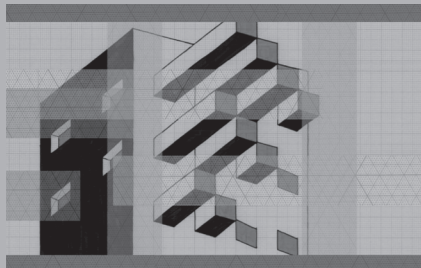
## Seattle Solstice

USA, 2008, 2'40

An optical print of hand-made 16mm filmframes using a collection of flora to map the Seattle landscape as the year passes.

**Director** Caryn Cline  
**Producer** Caryn Cline

147 West 93rd Street, Apt 3, New York,  
New York 10025, USA  
+1 212 579 1296  
caryncline@gmail.com  
www.caryncline.com



### Metropolis

Japan, 2009, 4'45  
Geometry never looked so good. A visual cacophony of intersections and forever lengthening perspectives.

Director Mirai Mizue  
Producer Mirai Mizue

11-3-A102 Sasame 1, Toda-shi, Saitama, 335-0034, JAPAN  
+81 80 3096 6985  
mirai0714mizue@yahoo.co.jp



### An Abstract Day

Holland, 2010, 5'36  
An abstract visual story told in sound. We witness a day in the life of a couple, who fight, make love and escape the hot and crowded city.

Director Oerd van Cuijlenborg  
Producer Oerd van Cuijlenborg

Il Luster, Schoutenstraat 4ba, Utrecht 3512 AB, Holland  
+31 302 400 768  
info@illuster.nl | www.illuster.nl



### Fiesta Brava

Canada, 2011, 3'26  
The crazy cattle stampedes on the streets of Pamplona have ended. Now, the bulls are throwing the world's biggest party.

Director Steven Woloshen  
Producer Steven Woloshen

5787 rue Cartier, Montreal, Quebec, H2G 2V1, Canada  
+1 514 270 3563  
swoloshen@hotmail.com

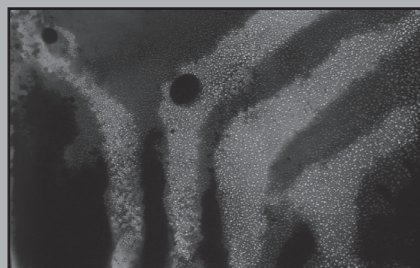


### Strips

Canada, 2009, 5'40  
A masculine noun and a shortened form of striptease. From 'strip': to remove, to take away; and 'tease': to entice, to tempt. And then all this in plural.

Director Felix Dufour-Laperriere  
Producer Felix Dufour-Laperriere

2218 Darling, Montreal, Quebec H1W 2W8, Canada  
+1 514 521 6623  
felixdlap@yahoo.ca



### The Yarwood Trail

Canada, 2009, 3'58  
A richly coloured, direct-to-film immersion of texture, light and shapes.

Director Richard Reeves  
Producer Toronto Animated Image Society

622 10th Avenue North, Creston, British Columbia, V0B 1G4 Canada  
+1 250 428 2208  
animamonk@gmail.com  
www.flickerfilms.ca



### Inner View

Canada, 2009, 2'00  
A paint-on-glass, animated homage to Canadian artist Kazuo Nakamura.

Director Patrick Jenkins  
Producer Patrick Jenkins

54 Austin Terrace, Toronto, Ontario M5R 1Y6, Canada  
+1 416 533 2440  
pjenkins@interlog.com  
www.interlog.com/~pjenkins/latestnews.html

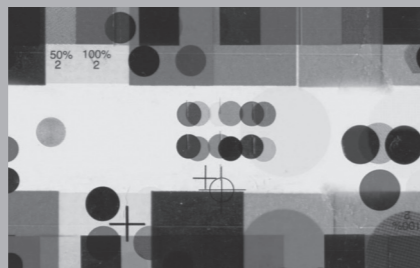


### As Above, So Below

Canada, 2009, 1'44  
A colourful homage to pioneering Canadian artist Alexandra Luke, one of the founders of the early 1950s Painters Eleven movement.

Director Elise Simard  
Producer Elise Simard

6912 St Vallier, Montreal, Quebec H2S 2P9, Canada  
+1 514 357 5792  
elise.simard@gmail.com  
www.elisesimard.com



### CMYK

Canada, 2011, 7'13  
A sudden change of style for one of our favourite animators. Marv Newland goes abstract and we love every second of it.

Director Marv Newland  
Producer Martin Rose

National Film Board of Canada, Postal Box 6100, Centre-ville Station, Montreal, Quebec, H3C 3H5, Canada  
+1 514 283 9000  
festivals@nfb.ca | www.nfb.ca

# International Programme 7 Long Shorts

at the Barbican Wed 31 August 20:30

**I keep saying it – David O'Reilly<sup>1</sup> is one of THE people to watch in the indie animation scene. He has a vision for his films that somehow combine, and magically balance, the competing and complementary strands of where animation has come from and where it just might be heading towards.**

Bastardised avatars of classic animation icons are made to move in a way that would probably gel with Norman McLaren, John Kricfalusi and gamers the world over – and that, my friends, is a heck of a range of people to have on your cheer squad. Somehow, you just know that the best juice from the highest tech concepts has been squeezed from that fruit, the tasteless pulp chucked out; a triple shot of a rare and almost poisonous booze has been mickey-finned into the cup; and a little umbrella, spiked through a piece of tropical fruit, has been dragged out from under the bench to dress it up and make it pretty. And his films just get better and better. His latest film, 'The External World', feels like a masterpiece to me – but that's what I said about his

film that we showed last year ('Please Say Something') so maybe I'll leave the 'M' word alone for a while. Let's see if we can't get him over to London? The idea behind the Long Shorts programme is to set aside a space to show films that really benefit from being given the time to draw out their themes, to fully realise the environments and scenarios they are trying to create. 'Babel', by Henrick Dusollier<sup>2</sup>, is likely to be the film that benefits most from this. Dusollier uses digitally altered footage of distressed urban and industrial landscapes to create extraordinary visual epics, perhaps best seen in his 2004 film, 'Obras'<sup>3</sup>, a film so good we had to reprise it at the following festival. In 'Babel', Dusollier has created a modern day Tower of Babel in the frenetic melange that is contemporary Shanghai. The amount of live action might raise a few eyebrows and the way all the elements are integrated into a coherent whole might also spark a debate about the difference between special effects and animation. All I can say is, that this is the very reason we have festivals!

We've been championing Robert Morgan's films for years at LIAF and were extremely proud to host a full-blown retrospective back in April at the mecca of all things underground, the Horse Hospital. Robert was due to join us for a Q and A that night but due to circumstances beyond the call of nature he was so ill that he couldn't even take up our offer of a wheelchair to get him over to the HH – he told us his voice had completely disappeared and he could hardly walk without "coughing his lungs up" – which seems all the more apt when you see his 23-minute magnum opus 'Bobby Yeah'. Robert describes 'Bobby Yeah' as a sex comedy and amongst all the anecdotes, our favourite is still the one about him collecting his own toe-nails over the course of a year which he then used to make one of the puppets who appears in the film. Obsessive or what? As far as we know 'Bobby Yeah' still remains relatively unseen in London. We think it's the grossest, foulest and most wonderful film we've seen for years. Come and see what the fuss is all about for yourself.

2 <http://tiny.cc/pd3au>  
3 <http://tiny.cc/dyyypf>

1 [www.davidoreilly.com](http://www.davidoreilly.com)



### Bobby Yeah

UK, 2011, 23'00  
Bobby Yeah is a petty thug who likes brawling and stealing stuff.

Director Robert Morgan  
Producer Robert Morgan

info@robertmorganfilms.com  
www.robertmorganfilms.com

### Journey To Cape Verde

Portugal, 2010, 17'00  
A sixty-day walk in Cape Verde. No mobile phone, no watch, no plans for what to do next – only the bare essentials in a backpack.

Director Jose Miguel Ribeiro  
Producers Eva Yébenes, Jose Miguel Ribeiro & Nuno Beato

Agencia – Portuguese Short Film Agency, Auditório Municipal, Praça da Republica, Vila do Conde 4480-715 Portugal  
+351 252 646 683  
agencia@curtas.pt | www.curtas.pt/agencia

### Babel

France, 2010, 15'00  
From the Celestial mountains to the peaks of Shanghai's towers, two young peasants leave their village to get to the metropolis, at any cost.

Director Henrick Dusollier  
Producer Henrick Dusollier

Studio HDK Productions, 10 Rue Biscornet, Paris 75012, France  
+33 1447 51051  
contact@studiohdk.com  
www.studiohdk.com

### Masks

Poland 2011, 23'30  
The puppet-masters return. An adaptation of Stanislaw Lem's novel, set in a technologically developed but at the same time, feudal world

Director The Brothers Quay  
Producer The Brothers Quay

Se-ma-for Produkcja Filmowa ul. Targowa 1/3 B. 24 90-022 Lodz Poland  
+48 42 681-54-74  
p.kardas@se-ma-for.com  
www.se-ma-for.com

### The External World

Germany, 2010, 14'55  
A boy learns to play the piano – the hard way. Digital surrealism laced with abstract absurdities conjures up a universe that is difficult to explain or understand.

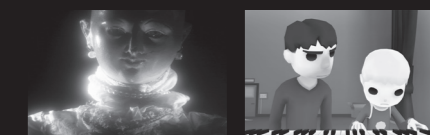
Director David O'Reilly  
Producers David O'Reilly & Henning Kamm

Detailfilm, Prinzessinnenstr 16, Berlin D-10969, Germany  
+49 306 098 1248  
info@detailfilm.de | www.detailfilm.de



'Journey To Cape Verde'

'Babel'



'Masks'

'The External World'

# International Programme **8**<sup>(15)</sup> Supinfocom is Back!

at the Barbican Wed 31 August 18:30

**Laurent Monneron** is one of the directors of *'Meet Buck'*, a film in this year's 'Supinfocom Is Back!' programme. *'Meet Buck'* encompasses many of the key qualities of a Supinfocom film. It is an extremely well crafted film making exceptional use of a range of digital animation tools. It has very clearly designed and realised characters, everything moves exceptionally well, the whole thing is a visual treat and it bristles with a near boundless, but nonetheless focused energy. And it is made by a team. No Supinfocom film is ever made by a single director. I asked Laurent to take us through the Supinfocom experience (or least the one he had) and to tell us some more about how he and his fellow animators Denis Bouyer, Yann De Preval and Vincent E. Sousa made *'Meet Buck'*.

**LIAF** What is it about Supinfocom that makes it such a great course and which produces so many outstanding graduate films?

**Laurent Monneron** Supinfocom is one of the oldest and most famous animation schools in France and in addition to the great courses and teachers, definitely the extraordinarily motivated students and their way of helping each other makes every project better and allows the school to produce these awesome movies year after year.

**LIAF** You were in the first graduating class of the new five-year course. How did that new five-year course go?

**LM** The course didn't really change that much. The extra year (4th) was mostly devoted to specialising in one specific field (animation, technical direction, directing, VFX) and also to starting pre-production of the graduate film, during the last 3 months of that year.

**LIAF** What do you hope to do with the skills you've learned at Supinfocom?

**LM** Ultimately I'd like to specialise in special effects but for now I'm interested in most things and more specifically in real-life footage and proper filming. After all that time behind a computer, it's good to hold a proper camera and be on the field.

**LIAF** You made *'Meet Buck'*. How did the team that came together decide on this particular project?

**LM** The main idea came from Yann, who was in charge of concepts, character designs and animation. Right after his project was selected he started to work with Denis (conception, mat painting and compositing) and Vincent (technical director, mat painting and compositing).



*'Meet Buck'* France, 2010, 4'16  
Directors Denis Bouyer, Yann De Preval, Vincent E. Sousa & Laurent Monneron

They had already made a movie as a team and wanted to keep working together. I joined them shortly after, during the conception process, because I really liked their previous short and was really attracted by what they wanted to achieve.

**LIAF** What was the most challenging part of *'Meet Buck'* to complete?

**LM** The art style was really difficult to achieve. Straight from the beginning, we wanted to reach this mix between 2D classic art and actual 3D animation but it took a while before finding the correct way to do it. And, even after that, some shots were really complicated because of some of the techniques we had decided to use (camera mapping mostly). It also involved a lot of digital painting (Textures, Mat painting, VFX) and compositing to blend everything into the final result. The animation was also a bit tricky because we wanted the characters to have a

**"After all that time behind a computer, it's good to hold a proper camera and be on the field."**

really dynamic way of moving, like classic cartoons. Vincent built a rig that allowed maximum deformation, which took a bit of time but made possible this kind of movement.

**LIAF** Did it turn out the way you thought it would?

**LM** I think everyone is very happy with the final result and the fact that people seem to like the film. If we had to redo it, we would probably try to slow down some parts to make things a little clearer.

**LIAF** How important are storyboards at Supinfocom and how important was a storyboard to you and the other directors of *'Meet Buck'*?

**LM** Storyboards are of course an important part of the pre-production process but the more useful tool is definitely the animatic (a light version of the movie with very simple models and animations), which is like the movie skeleton. This is the best way to test things, to make quick changes and to have a first look at the final result. Ideally, you should start the production of the movie once you reach the final version of the animatic but we keep working on it almost until the end.

**LIAF** Can you imagine yourself working in a different technique such as puppet animation, cut-outs or hand-drawn?

**LM** We experienced a lot of different techniques during the movie (for example I had to learn how to draw and animate 2D VFX) and we all made really short films in stop motion during the Supinfocom course. Even if I loved this kind of animation, I'm not sure I'd be patient enough to work on it. I could give hand-drawn animation another try – it's the reason I got into this field.

# “ecole Superieure d'informatique de Communication”

I remember the very first Supinfocom film I ever saw – *'La Processus'*<sup>1</sup> (2000), by Xavier de l'Hermuziere and Philippe Grammaticopoulos. With a scorching Nine Inch Nails music track that sounded like jagged steel being dragged over broken glass, it depicted an utterly dramatic dystopian panorama of one man hiding within the marching masses trying in vain to maintain a tenuous grip on his soul and gather around him whatever meager protection he could to prevent his evisceration at the hands of the mob, who might turn against him at – literally – the drop of a hat.

Grammaticopoulos has gone on to make some of the most visually unique digital animation we have screened at LIAF, including *'La Regulateur'*<sup>2</sup> (2005) and *'Les Ventres/The Bellies'*<sup>3</sup> (2009).

Since then, the arrival of the annual Supinfocom graduation reel was always one of the major highlights of the entire LIAF programming process. I took to making a point of stopping in at the office of Premium Film, their distribution agent in Paris, to pick up a couple of copies rather than wait for the postman. Formed 23 years ago, Supinfocom has two separate campuses in France, one in Valenciennes and another in Arles. There is, apparently, a third campus underway in Pune, India, although no graduation films have been released from there as yet. The four-year-long course specialised in teaching its students the entire range of skills required to utterly master the digital animation realm. With changes in EU funding models, Supinfocom moved from this four-year course to a five-year course structure. In turn, that meant that last year there was no Supinfocom graduate reel. So when the first graduate reel from the five-year course was released, expectations were high. And we weren't to be disappointed.

Five years is a long time to study animation, especially at the beginning of a career. Different students probably have

different experiences but the consensus seems to have been that it was a year well spent, even if it was a little fraught.

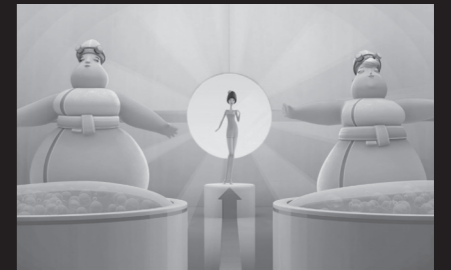
Florian Caspar, co-director of *'Botanica Liberta'*, sums up the rollercoaster ride this way.

**"I learned a lot during this year, technically and artistically of course, but mainly about human relationships, it was about the team work. That was a really painful year, a huge amount of work, pressure, arguing, panic... I'm glad to be done with it, but it was an enriching experience."**

This year the films have a more diverse look than previously. That may be an outcome of having that extra year, it may be simply a one-off, or it might just be a flawed observation. But many of the core characteristics, both technically and aesthetically, remain. One of them is the use of the chase. A lot of Supinfocom films have a chase scene of some form in them. Caspar Florian again – who's film has a fantastic chase scene in it – on this phenomenon.

"The teachers don't push us to make chase scenes. The graduation movie is the conclusion of several years of studies and I reckon that a lot of students want to put their energy into the movie and so they often want to integrate dynamic scenes into it. I think also that chase scenes, given their dynamism, are used by a lot of students as a way to create rhythm into their short films".

The new five-year course wasn't – it appears – without its challenges but it's just great to have Supinfocom back! And the next reel is just a couple of months away.



*Slim Time* France, 2010, 7'55

Kicking the program off in style – an exquisite homage to Jacques Tati and the uber-elegant cinematic visuality he gave us.

**Directors** Bertrand Avril, Pierre Chomarat, David Dangin & Thea Matland

Premium Films, 130 rue de Turenne, Paris 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com



*Split* France, 2010, 4'53

A complex world of domino creatures that manoeuvre, construct and disintegrate in suspended 3D space.

**Directors** Lucie Casale, Justine Dubreux, Maxence Hyerneaux & Abel Kohen

Premium Films, 130 Rue de Turenne, Paris, 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com



*Meet Buck* France, 2010, 4'16

Meet Buck. He's a pretty stylish guy – for a deer! His new girlfriend thinks he's pretty cool too. Pity her Dad is a rifle-toting, redneck hunter with a wall covered in trophies.

**Directors** Denis Bouyer, Yann De Preval, Vincent E. Sousa & Laurent Monneron

Premium Films, 130 Rue de Turenne, Paris 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com

1 <http://tiny.cc/f2j2o>  
2 <http://tiny.cc/slyv5>  
3 <http://tiny.cc/sv4q4>


**Hambuster** France, 2010, 6'50

Homicidal maniacs between two sesame seed buns. The burgers are mad as hell and they ain't gonna take it any more.

**Directors** Paul Alexandre, Dara Cazamea, Maxime Cazaux, Romain Delaunay & Bruno Ortolland

Premium Films, 130 Rue de Turenne, Paris, 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com


**D'Une Rare Crudite** France, 2010, 7'40

An utterly spellbinding depiction of nature at work – a quiet frenzy of flourishing flora.

**Directors** Emilien Davaud, Jeremy Mougel & Marion Szymczak

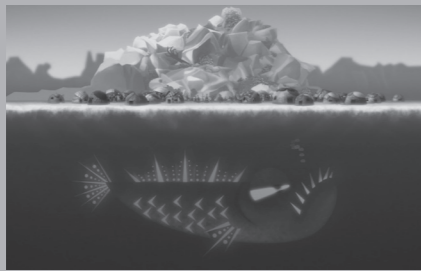
Premium Films, 130 Rue de Turenne, Paris, 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com


**Botanica Liberta** France, 2010, 6'50

A band of clever, rascally succulents hits town looking for trouble and a good time.

**Directors** Florian Caspar, Frederic Conil, Nicolas Malovec & Daniel Schiano

Premium Films, 130 Rue de Turenne, Paris, 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com


**Aleksandr** France, 2010, 5'20

The citizens of a city hanging in the sky do battle with the black giant that tries to bring them down to earth.

**Directors** Remy Dereux, Maxime Hibon, Juliette Klauser, Raphaelle Ranson & Louise Seynhaeve

Premium Films, 130 Rue de Turenne, Paris, 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com


**Hezarfen** France, 2010, 3'24

Every journey starts with a single step. Or, in this case, a single birdman with a sudden last-minute change of heart.

**Directors** Tolga Ari, Romain Blanchet, Remy Hurlin & Chung-Yu Huang

Premium Films, 130 Rue de Turenne, Paris, 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com


**Telegraphics** France, 2010, 6'47

A whole new science. Using a subatomic resonance engine we generate an electromagnetic field capable of interfering with the space around us.

**Directors** Antoine Delacharley, Leopold Parent, Lena Schneider & Thomas Thibault

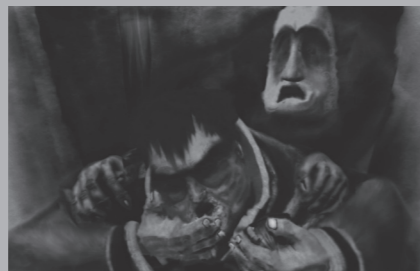
Premium Films, 130 Rue de Turenne, Paris, 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com


**8 Bits** France, 2010, 7'00

A study in statuesque malevolence. The gamemaster stands high above on his stage using his megaphone to call down death and chaos to those below.

**Directors** Valere Amirault, Jean Delaunay, Sarah Laufer & Benjamin Mattern

Premium Films, 130 Rue de Turenne, Paris, 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com


**A Kaffa** France, 2010, 8'00

The essence of madness infests a kingdom as invasions of crabs, cockroaches and even a whale threaten destruction from within, without and above.

**Directors** Joan Baz, Lionel Caruana, Margaux Demont & Bastien Martin

Premium Films, 130 Rue de Turenne, Paris, 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com


**Matatoro** France, 2010, 7'10

Picasso meets Goya, they borrow a couple of ideas from Dali and recreate a seriously surreal bullfight.

**Directors** Raphael Calamote, Mauro Carraro & Jeremy Pasquet

Premium Films, 130 Rue de Turenne, Paris, 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com

On one level, cut-out animation is a pretty simple animation technique to grasp. It's probably the technique you would choose to introduce kids to making animation. Grab some coloured cardboard, cut out whatever shapes you like (abstract or figurative), lay them out on a table-top under a camera, snap a frame, move them a little bit, snap another frame – repeat 7,200 times and you have a five-minute animated film.



'Phosphena' USA, 2010, 4'00  
Director Maya Erdelyi

# International Programme <sup>(15)</sup> 9

## Technique Focus: Cut-outs

at the Barbican **Fri 26 August 21:20**

**Malcolm Turner, LIAF Co-Director, muses about his childhood...**

When I was about 13 years old, I remember laying a plan on my art teacher to make a film. In my mind's eye I could see 20 or 30 carefully cut out triangles of various colours dancing, forming and reforming in time to a piece of music I've since forgotten. To my face he was encouraging and I imagined the dawn of a stunning career. My parents got a decidedly different review of my plan when they turned up for their annual flagellation, otherwise known as the parent – teacher night. They came home elated (they had expected much worse) but I felt betrayed and immediately embarked on a series of alternative careers that involved shearing sheep, picking potatoes and crashing motorcycles. That stalled, art-class project would be the closest I ever came to actually animating a film.

I regularly walk into classrooms full of kids who think that because they can't draw they can't make an animated film. I tell them that if they can cut out a handful of



cardboard circles and stick them to a wall over and over again then they'll wind up with a film that looks like a tribe of circles crawling up the walls of their classroom. At its most fundamental, that is cut-out animation. And it's fairly inspiring to see the possibilities light up in their face as they realise they could be animators!

It's magic but it's a kind of magic that happens right in front of your eyes AND you can see exactly how the trick is done but it's STILL magic.

A few years ago, I was at the animation festival in Tallinn, Estonia. I'd been happily roped in as chief judge for a night the organiser's had dubbed 'The Animation Olympics'. The idea was that a dozen or so teams from a dozen or so European countries would be given an hour to come up with an idea for an animation, a table top to animate it on, and a basket of random stuff with which to animate it. The British team consisted of Peter Lord (Aardman founder), Suzie Templeton (puppet animation master and Oscar winner for 'Peter And The Wolf') and Barry Purves (one of the finest puppet animators wandering our rapidly warming orb); the Norwegian team included Pjotr Sapegin (a true maestro with sand and plasticine); and the Estonian team consisted of Estonians (what can I say, cached genius). With time of the essence, these particular teams each followed the most obvious technique fault- lines that appeared before them. But it was striking just how many of the other teams – all consisting of world class, internationally renowned animators – elected to employ the technique of cut-outs when put to the test.

That's the basic idea anyway. But there are some practitioners out there who have taken it to a far more detailed and complex level than this. And some of them are pretty famous.

Take Terry Gilliam for one. The vast majority of the nutty animated segments he created for Monty Python's Flying Circus were all cut-outs. And he learned much of his craft from watching the films of Stan Van der Beek, an avant-garde American cut-out animator whose often crude, cut-out films still resonate as odes to the false sirens of consumerism and mindless entertainment.

The first episode of South Park (aka Cartman Gets An Anal Probe) was animated entirely with cut-outs. This episode got the creators of South Park the contract they were after and they switched to computer animation to make the creative process more survivable. It would be several seasons though before South Park stopped looking like it was made with cut-outs.

Cut-out animation is about as old as cinema. The earliest known animated

feature, 'The Apostle', by Argentinean Quirino Cristiani, which was completed in 1917, employs cut-outs, and one of the most famous animated features of all time, Lotte Reiniger's 'The Adventures Of Prince Achmed' (1926), is also a cut-out film. The great Norman McLaren mastered the technique with his 1958 film, 'The Blackbird' or 'Le Merle', which is screening in this technique focus programme. Likewise, George Dunning, who would go on to greater fame as the creative force behind 'The Yellow Submarine' also utilised the technique to fabulous effect in 'Three Blind Mice'.

The undisputed master of the technique, however, is Yuri Norstein. Born in 1945, Norstein has created some of the best animated films ever made. His grand opus, 'Tale Of Tales' (1979), is regarded by many scholars and fans as singularly the finest animated film ever made. Some of his other most highly regarded films include 'The Fox And The Hare' (1973), 'The Heron And The Crane' (1974) and, the film selected for this screening, 'The Hedgehog In The Fog' (1975). Norstein shot his cut-out films through a unique multi-plane – a device made up of layers of glass at various levels, which allowed differing components of the animation to sit above or below other components. Cut-out animation had generally been shot from a single, flat table - top but with Norstein's method the camera was mounted above the multi-plane and shot down through it giving it a kind of depth and dimensionality not normally seen in this technique.

So, would my high school cut-out film have been any good? Highly unlikely. And you can bet the homestead it would never have come close to the standard of work by the likes of Gilliam, McLaren or Norstein. I bet I would have made SOMETHING though and it would have been animated in the classic sense of the word. Such is the ease that the concept of cut-out animation can be grasped by aspirant filmmakers and audiences alike. It is a technique that embodies the simplest and most distilled essences of animation. That said, in the hands of persistent and patient masters it has been used for some of the finest, most famous and best loved films in animation.



**The Girl And The Hunter (La Fille Et Le Chasseur)** Switzerland, 2010, 5'23

The village is in big trouble. Outside it is raining a young girl's tears and it's up to the hunter to put things in order.

**Director** Jadwiga Kowalska  
**Producers** Jadwiga Kowalska & Claude Barras

Hertensteinstr 35, Lucerne CH-6004, Switzerland  
+41 790 780 0567  
contact@0x2a.ch | www.0x2a.ch

**Roots Of the Hidden** UK, 2011, 4'55

A surreal and poetic meditation on personal discovery.

**Director** Elizabeth Sevenoaks  
**Producer** Ann Terkelsen

The Arts University College at Bournemouth, Wallisdown, Poole, Dorset BH12 5HH, UK  
+44 (0)1202 533 011  
aterkelsen@aucb.ac.uk | www.aucb.ac.uk



**The Collagist** Canada, 2009, 2'00

A collage artist endeavours to complete his work while interpreting and translating the beauty of toiling hands and the action of scissors.

**Directors** Amy Lockhart & Marc Bell  
**Producer** Amy Lockhart

71 Arthur Str N, Apt 1, Guelph, Ontario N1E 4T9, Canada  
+1 519 495 6917  
aloco275@yahoo.com  
www.amylogheart.blogspot.com



**Phosphena** USA, 2010, 4'00

Phosphena – also known as Phosphene – is an entoptic phenomenon characterised by the experience of seeing light without light actually entering the eye.

**Director** Maya Erdelyi  
**Producer** Maya Erdelyi

29035 Eveningside Drive, Val Verde, California 91384, USA  
+1 575 640 1592  
mayaerdelyi@gmail.com  
www.mayaerdelyi.com



**Peanuts** Germany, 2010, 5'05

A graphic revision of a 1929 Ub Iwerks short film. Famous figures and classic visual elements flow together in a new and devolved world without rules or boundaries.

**Director** Tim Romanowsky  
**Producer** Tim Romanowsky

Ernst Koenig Str 1, Halle 06108, Germany  
post@timromanowsky.com  
www.timromanowsky.com

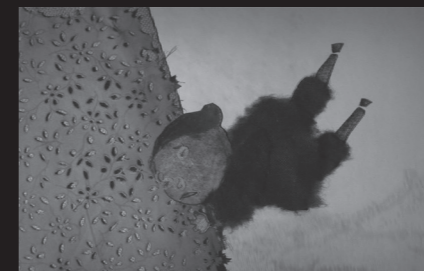


**The Rooster, The Crocodile And The Night Sky** Ireland, 2008, 6'34

A tale of passion, loss, surreal comedy and explosive violence, all animated to create a dreamy, hand-made aesthetic. A visual paradox.

**Director** Padraig Fagan  
**Producer** Barry O'Donoghue

Barley Films, 2 Rogan's Court, Patrick Str, Don Laoghaire, Dublin, Ireland  
+353 1214 5940  
info@barleyfilms.net | www.barleyfilms.net

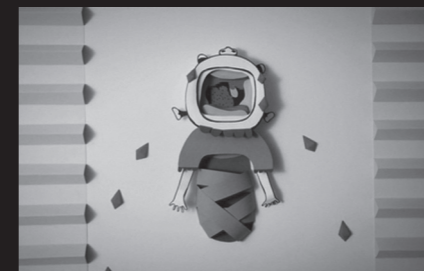


**Petticoat (Onderrok)** Belgium, 2010, 3'30

Curiosity gets the better of a small boy who wanders just a little close in his search to find out what's underneath the petticoats of dancing women.

**Director** Jade de Paepe  
**Producer** KASK Hogeschool Gent

KASK Hogeschool Gent, Jozef Kluyskensstraat 2 Gent 9000 Belgium  
+32 9223 8102  
jeanmarie.demeyer@hogent.be|www.kask.be



**Viliam** Slovakia, 2010, 7'00

Viliam lives in his own animated life within the real world. Childish fun turns into a problem, the problem becomes a solution. No solution is perfect though ...

**Director** Veronika Obertova  
**Producer** Veronika Obertova

Ave Hlinku 115, Piestany 921 01, Slovakia  
+421 908 834 671  
vobertova@gmail.com  
www.ovepictures.com



**Jeannine M.** France, 2010, 4'05

Lots of motivation, a gassed up rocketship and a good old-fashioned telephone – all this crew of pensioners needs to change the world.

**Director** Gregoire Lemoine  
**Producer** La Poudriere

La Poudriere, La Catoucherie, Rue de Chony, Bourg les, Valence 26500, France  
+33 4 7582 0808  
contact@poudriere.eu  
www.poudriere.eu



**The Three Blind Mice** Canada, 1945, 5'10

The beloved nursery rhyme is put to use to illustrate why industrial safety rules must be observed with no less amputative results than in the original version.

**Director** George Dunning

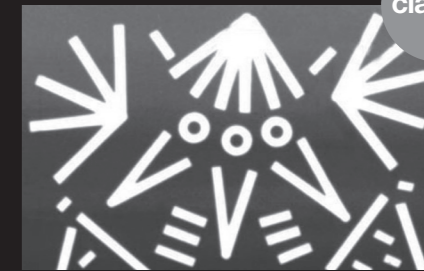


**The Labyrinth (Labyrint)**

Poland, 1963, 14'00

A self-consciously Kafka-esque tale of a winged, lonely man literally devoured by totalitarian rule.

**Director** Jan Lenica

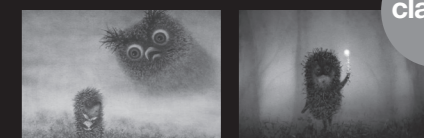


**The Blackbird (Le Merle)**

Canada, 1958, 4'34

The genius of simplicity. Here McLaren imparts unusual activity onto an old French - Canadian nonsense song using little more than white cut-outs on pastel backgrounds.

**Director** Norman McLaren



**The Hedgehog In The Fog**

Russia, 10'25, 1975

One of the finest animated films ever made by the acknowledged master of classic Russian cut-out animation.

**Director** Yuri Norstein

# Late Night Bizarre

at The Horse Hospital **Sat 3 September 22:00**



## Arts And Crafts Spectacular #1

Germany, 2010, 1'12

A short, sharp, beautifully raucous debunking of everything you've ever heard about the countryside – and some of the gentle folk who live there.

**Directors** Sebastien Wolf & Ian Ritterskamp

**Producers** Sebastien Wolf & Ian Ritterskamp

Wolf & Ritterskamp  
Frankfurter Allee 25, Berlin 10247, Germany  
+49 163 747 4888  
sebastienwolf@gmx.de  
ianian@gmx.net



## Hello Dad

UK, 1987, 1'38  
Hello Dad, I'm in jail. Say hi to Mum, from jail. I like it here, I'm in jail. Hahahahahaha – ha.

**Director** Christoph Simon

**Producer** Animation staff, Royal College of Art

Animation Department  
Royal College of Art  
Kensington Gore, London, SW7 2EU  
UK

+44 207 590 4512  
jane.colling@rca.ac.uk  
www.rca.ac.uk/animation



## Condensed Night

UK, 1999, 2'00

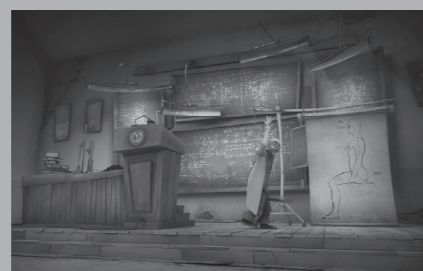
A scabrous display of the odd relationship between a window gimp, a pretty school girl and an oozing, giant beetle-thing.

**Director** Laurie Proud

**Producer** Animation staff, Royal College of Art

Animation Department, Royal College of Art, Kensington Gore, London, SW7 2EU  
UK

+44 207 590 4512  
jane.colling@rca.ac.uk  
www.rca.ac.uk/animation



## Thesis

Poland, 2009, 1'24  
The professor has a theory. OK. To prove this theory he needs a spike and an ass. So, you take the spike and then you put it ...

**Directors** Tomasz Cechowski & Grzegorz Paluch

**Producer** Tomasz Cechowski

Ul. Zlotych Piaskow 2/79, Warsaw 02-759, Poland  
tomasz@cechowski.com  
www.cechowski.com



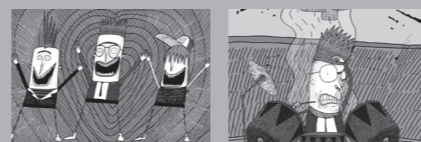
## Meat Or Die (Yans!Gans!) / Meat05

Japan, 2010, 1'45

Some insane little jabberers try to bite off more than they can chew when they flip the shopping switch to 'brontosaurus'.

**Director / Producer** Linda Tai Murayama

Megro 1-24-19 #503, Megro-ku, Tokyo 1530063, Japan  
+81 334 909 034  
tai@bonus.co.jp | www.meatordie.com



## Dukes Of Broxtonia: Wash Day

Australia, 2010, 0'45

Da Dukes is Back! And they're dirty – reekin' dirty! It's time to clean up their act and maybe burn some clothes.

**Director** Suren Perera  
**Producer** Stu Connolly

Sticky Pictures, Suite 203, 166 Glebe Point Rd, Glebe, New South Wales 2037, Australia  
+61 2 9692 8732  
stu@stickypictures.tv | www.stickypictures.tv



## Python In Wonderland (Pyton W Krainie Czarow)

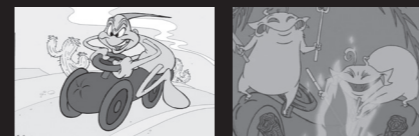
Poland, 2010, 6'20

A detailed psychedelic exploration of male nipples, special rabbits, Can-Can dancers' legs and boxing.

**Director** Piotr Hoang Ngoc

**Producer** Marcin Malatynski

Piotrkowska Str 189/191, Lodz 90-477, Poland  
+48 793 024 984  
hp\_bigos@wp.pl



## Weenie Wagon Woe

Canada, 2010, 3'36  
Spurt, our 'everyday-man' hero has one passion in his life – he was born to drive his weenie wagon.

**Director** Willy Ashworth  
**Producer** Madi Piller

257 Quebec Ave, Toronto, Ontario M6P 2T9, Canada  
+1 416 763 5767  
willy.ashworth@sympatico.ca  
www.willyashworthsfacetheweek.bogspot.com



## Travis

USA, 2010, 4'15  
Travis is a dangerous, disturbed and disturbing young man on a mission.

**Director** Daniel Rowe  
**Producer** Daniel Rowe

226 South Str, #2 Jamaica Plain, Massachusetts 02130, USA  
+1 617 997 1080  
dan@heydanrowe.com  
www.heydanrowe.com



## Green Money Weed Connection: "Got Milk"

USA, 2011, 1'34  
Bunkfunk MC and Lil' Joint are practicin' what they're preachin'. And they're preachin' it pretty damn hard.

**Director** Logan Hugueny-Clark  
**Producer** Logan Hugueny-Clark

2125 E. Ojai Ave, Ojai, California 93023, USA  
+1 805 807 6593  
loganhuguencyclark@gmail.com  
www.happysatelliteproductions.com



## Nasty Habits: Bono

UK, 2010, 3'00  
When bad nuns go worse, not even Bono is sacred.

**Director** Layla Atkinson  
**Producer** Matt Holt, Richard Barnett

Trunk, 139-143 Rankin House, Bermondsey St, London SE1 3UW, UK  
+44 207 193 6131  
layla@trunk.me.uk  
www.trunk.me.uk



## Serenade

South Korea, 2010, 10'00  
The city at night can harbour some strange hybrid creatures who stride, crawl, fly and creep through the streets, propelled by odd desires and decaying memories.

**Director** Lee Han Bit  
**Producer** Lee Han Bit

Jangmi Maeul Hyndai Apt 826-1403, Yatap-dong, Bundang-gu, Seongnam-si, Gyeonggi-do 463-792, South Korea  
+82 109 905 6518  
hanbit86@gmail.com



## Jean-Luc

France, 2010, 2'50  
Medical emergency meets sexual urgency in this crazed romp about CPR gone wrong.

**Directors** Arthur Peltzer, Fabien Guillaume, Jean-Baptiste Maligne, Jeremy Macedo, Julien Daubas, Paul Nivet & Ugo Bienvenu  
**Producer** Gobelins L'ecole de L'image

Premium Films, 130 rue de Turenne, Paris 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com



## Mr Choco In Love

Czech Republic, 2011, 5'56

Mr Choco may well be in love but he sure has a funny way of showing it.

**Director** Petr Marek  
**Producer** Petr Marek

demaris@demaris.cz  
www.demaris.cz



## About A Cat

Belgium, 2010, 3'10  
Some cats are just hideous, conniving, murderous, soulless, pitiless little bastards.

**Director** Daan Cools  
**Producer** KASK Hogeschool Gent

KASK Hogeschool Gent, Animationfilm, Jozef Kluyskensstraat 2 Gent 9000, Belgium  
+32 9223 8102  
jeanmarie.demeyer@hogent.be  
www.kask.be



## The Dance Of Death (Au Bal Des Pendus)

France/Belgium, 2010, 8'00  
Death – the great equaliser. A swirling journey through the macabre dance of death and the passage from one life to another.

**Director** Johan Pollefoort  
**Producer** Arnaud Demuyneck

Les Films du Nord, 27 Avenue Jean Lebas Roubaix 59100, France  
+33 320 111 130  
smr@euroanima.net  
www.lesfilmsdunord.com

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barbican

(15) **Siggraph**  
**Highlights**

at the Barbican Sat 27 August 16:30

**SIGGRAPH – the global hitching post for all things digital. The scale of it has to be seen to be believed. Last year, it was back at its LA base, the Los Angeles Convention Centre. Shorts films are only a part of the overall gig but they're a high-profile element of the mix. Each year, SIGGRAPH is a really good touchstone to see, not just how digital animation is travelling, but how the people who make and love digital animation think it's tracking.**

It's pretty rare that I agree with the whole swathe of prizes handed out at any given festival (even LIAF) but at SIGGRAPH they got it right. 'Loom' by Jan Bitzer, Ilija Brunck, and Csaba Letay took out the big gong, and fair enough too. Wow! Detail to die for with a kind of visuality that can only be realised with CG and some nice tense drama thrown in for those who need a bit of that in their films. I'd actually seen it before it turned up in SIGGRAPH and it was always going to get into LIAF but taking the prize in LA meant I could close the SIGGRAPH programme the way it should be closed.

'Poppy'<sup>1</sup>, by New Zealander James Cunningham, definitely deserved the Jury Prize. I'd tried to secure it for LIAF previously but the asinine politics of film festival premieres and distribution indecision put a bit of a kybosh on that. It's an outstanding film though, made by a filmmaker who is going to influence the way CG animation is made.

And congrats to the jury for picking 'The Wonder Hospital', by Cal Art's graduate Beomsik 'Shimbe' Shim, as Best Student Film. This wondrously nutty gem goes out on a lot of different limbs and 11 minutes is a long time to be dangling out in that breeze, but it works and it works REALLY well. So much so that we thought it should screen in competition too, so it can be seen in International Programme 5, as well as here.

1 [www.poppyfilm.com](http://www.poppyfilm.com)

Sam Chen<sup>2</sup> made 'Amazonia'. In 2004, he made 'Eternal Gaze'<sup>3</sup>, which divided our CG Jury that year, or so I heard. And he's a programmer at the San Diego Asian Film Festival<sup>4</sup>. That gives him a front row seat into the contemporary Asian animation scene and the plan is to let him help curate a survey of Asian animation for a future LIAF. You heard it here first.

And whilst talking of future programming ideas, be sure to pay special attention to 'Animowana Historica Polski'. Less a film and more of an epic animated diorama, it was created by Poland's Platige Image studio. I saw this in 3D stereoscopic format in their studio cinema last year, along with a number of other stunning works, and that cemented my determination to put together both a 3D stereoscopic programme AND a programme focusing entirely on Platige Image themselves. Coming soon to a LIAF near you!

2 <http://tiny.cc/v482d>  
3 [www.aivf.org/node/156](http://www.aivf.org/node/156)  
4 [www.sdaff.org](http://www.sdaff.org)



**Cours Toujours** France, 2010, 1'48

Some pretty fancy high-speed scooter work and a screeching flock of crazy birds provide the momentum for this wild ride.

**Directors** Elise Garcette & Olivier Barre  
**Producer** La Station Animation

La Station Animation, 132 rue du Faubourg, Saint Denis, Paris 75010 France  
+33 155 252 000  
[michel@lastationanimation.com](mailto:michel@lastationanimation.com)  
[www.lastationanimation.com](http://www.lastationanimation.com)



**Nuit Blanche** Canada, 2009, 4'39

A fleeting moment between two strangers, revealing their brief connection in a hyperreal fantasy.

**Director** Arev Manoukian  
**Producers** Stephanie Swedlove & Arev Manoukian

[info@arev.ca](mailto:info@arev.ca) | [www.arev.ca](http://www.arev.ca)

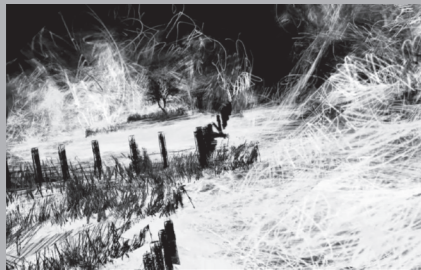


**Get Out** France, 2009, 7'49

Gary has, as they say, 'issues'. He may, or may not, be living in a beautiful, beautiful aquarium but it looks like he'll never see the outside because he has an all-consuming phobia of doors. Luckily, he has a really good doctor.

**Directors** Charlotte Boisson, Julien Fourvel, Pascal Han-Kwan, Tristan Reinartz & Fanny Roche  
**Producer** ESMA Montpellier

Ecole Supérieure des Métiers Artistiques (ESMA) 140 rue Robert Koch, Montpellier 34086, France  
+33 467 630 180  
[emilie@esma-montpellier.com](mailto:emilie@esma-montpellier.com)  
[www.esma-montpellier.com](http://www.esma-montpellier.com)



**White Drawing** New Zealand, 2009, 5'34

An intricately crafted, ghostly and stark rendition of a gradually collapsing countryside.

**Director** Kurt Adams  
**Producer** Western Institute of Technology Taranaki

paperkurt@gmail.com | www.paperkurt.com

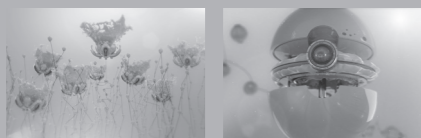


**Flyman** Taiwan, 2009, 2'50

A deep reservoir of crazy-brave courage and a working knowledge of steam-powered ornithopter engineering is not always enough to keep one safe in the dangerous skies.

**Director** Shu-Wei Chang  
**Producer** National Taiwan University of Arts

iambookway@gmail.com  
www.flymanfilm.com



**Suiren** Japan, 2010, 3'03

The ocean is a symbol of life where seeds are born with purpose for their lives. So what if it's a machine?

**Director** Tomoya Kimpara  
**Producer** Tomoya Kimpara

www.w0w.co.jp | info@w0w.co.jp



**The Wonder Hospital** South Korea, 2010, 11'34

An intensely intriguing journey through a mysterious hospital that specialises in altering the perception of physical beauty.

**Director** Beomsik 'Shimbe' Shim  
**Producer** Beomsik 'Shimbe' Shim

209 N. Brand Blvd, Glendale, California 91203, USA  
shim@shimbe.com | www.shimbe.com



**The Sandpit** USA, 2010, 5'30

An extraordinary act of 're-animation' using more than 35,000 individual photos to re-imagine everyday New York street scenes as something akin to a model train set.

**Director/ Producer** Sam O'Hare

photography@pixelpollen.com  
www.photography@pixelpollen.com



**Mobile** Germany, 2010, 6'24

**Director** Verena Fels  
**Producers** Regina Welker & Franziska Specht

A lonely cow decides to make friends with some sheep, a dog, a couple of chickens, a pig and a budgie on the other side of the room. There's just one little problem ...

Filmakademie Baden-Württemberg, Akademiefhof 10 Ludwigsburg 71638, Germany  
+49 71 4196 9800  
animationsinstitut@filmakademie.de  
www.animationsinstitut.de



**Mem** Germany, 2010, 1'48

A transfixing glide through a world on the other side of the magnifying looking-glass.

**Directors** Ilija Brunck, Jan Bitzer & Csaba Letay  
**Producer** Polynoid

contact@polynoid.org  
www.polynoid.org



**Amazonia** USA, 2010, 4'50

The dangers of the jungle floor are not all that they seem to be when the lights come up and the applause begins.

**Director** Sam Chen  
**Producers** Sam Chen & Crystal Hsiao

www.amazoniamovie.com  
info@amazoniamovie.com



**Un Tour De Manège** France, 2009, 3'40

All pastel hues and soft focus. A very magic roundabout safely transports a family across some dangerous divides.

**Directors** Nicolas Athane, Brice Chevillard, Alexis Liddell, Francoise Losito & Mai Nguyen  
**Producer** Gobelins L'ecole de L'Image

Premium Films, 130 Rue de Turenne, Paris 75003, France  
+33 142 770 631  
animation@premium-films.com  
www.premium-films.com

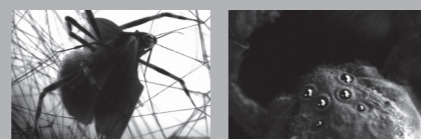


**Animation History of Poland (Animowana Historica Polski)** Poland, 2009, 8'52

A millennium tour of Polish history. A visceral 3D visual history of Poland's wars, rulers, triumphs, disasters and ever-changing landscape.

**Director** Tomasz Baginski  
**Producer** Platige Image

Platige Image, Raclawicka 99, Warsaw 02-634, Poland  
+48 22 844 6474  
info@platige.com | www.platige.com



**Loom** Germany, 2010, 5'20

**Directors** Ilija Brunck, Jan Bitzer, & Csaba Letay  
**Producer** Regina Welker

Astounding! An up-close visualisation of the battle-royale between spider and prey as life and death plays out on the strands of a web.

Filmakademie Baden-Württemberg, Akademiefhof 10 Ludwigsburg 71638, Germany  
+49 71 4196 9800  
animationsinstitut@filmakademie.de  
www.animationsinstitut.de

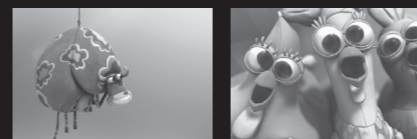
barbican

R.I.O  
CINEMA

# Family<sup>(U)</sup>

Screening

at the Barbican **Sat 27 August 11:00**  
at The Rio **Sat 03 September 13:30**



**Mobile** Germany, 2010, 6'30

A lonely cow decides to make friends with some sheep, a dog, a couple of chickens, a pig and a budgie on the other side of the room. There's just one little problem ...

**Director** Verena Fels



**Whistleless** Denmark, 2009, 4'48

In a vibrantly colourful town, all the people and all the animals can whistle. Except, that is, for Whistleless, the whistleless little bird. What can be done?

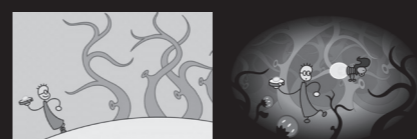
**Director** Siri Melchior



**The Dog Who Was a Cat Inside** UK, 2002, 3'15

'The Dog Who was a Cat Inside' is a special animal. The dog and cat live together in the same body, but this causes conflict.

**Director** Siri Melchior



**Tom in the Woods** Germany, 2005, 5'00

Tom is in the woods with some friendly glow-worms. Maybe they know the way to a slice of bread with strawberry jam and honey.

**Director** Andreas Hykade



**A Monster Mess** UK, 2010, 3'20

The green monster invites the purple monster to tea – but it all gets a bit messy.

**Director** Susie Jones



**Komaneko's Christmas** Japan, 2009, 20'00

Komaneko is a female kitten who lives with her grandfather in their mountain home, where Komaneko loves to make handicraft. Komaneko is looking forward to Christmas when she can see her papa and mama, and an early present arrives at her home.....

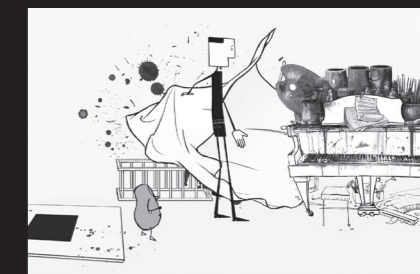
**Director** Tsuneo Goda



**The Last Norwegian Troll** Norway, 2010, 13'00

A curmudgeonly little troll lives estranged from society, daydreaming of mythical times. Upon discovering how his clan evolved, he finally becomes a part of something greater and, also, a little less lonely.

**Director** Pjotr Sapegin



**Plink** Poland/Norway, 2011, 3'15

An abstract artist needs to loosen up. His toddler obliges by taking him on a white-knuckle ride inside his own paintings.

**Director** Anne Kristin Berge,



**Fat Hamster** Poland/Norway, 2011, 2'15

A tale of a fat hamster whose wife is determined that he will lose weight. She keeps a beady eye on him as he works out on their wheel.

**Director** Adam Wyrwas



**Lexdysia** Norway/Poland, 2011, 3'16

A boy with dyslexia is struggling to read; the words contort into all manner of fantastical fare, and jump off the page.

**Director** Marc Reisbig

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# (15) Animated Documentaries

at the Barbican **Sat 3 September 16:00**

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. This collection of films make best use of the fluid and imaginative properties of animation to get their stories across.



**Journey To Cape Verde** 2010, Portugal, 17'00

A sixty-day-long walk in Cape Verde. No mobile phone, no watch, no plans for what to do next – only the bare essentials in the backpack.

**Director** Jose Miguel Ribeiro



**Tussilago** Sweden, 2010, 14'30

In 1977 West German terrorist Norbert Kröcher was arrested for having planned to kidnap the Swedish politician Anna-Great Leijon. Among the people arrested during the following raids was Kröcher's former girlfriend 'A.' This is her story.

**Director** Jonas Odell



**I was a Child of Holocaust Survivors** Canada, 2010, 15'00

An exploration of identity and loss through the audacious proposition that the Holocaust is addictive and defining.

**Director** Anne-Marie Fleming



**Abuelas** UK, 2011, 9'14

In a small apartment in Buenos Aires, an old woman eagerly awaits the birth of her grandchild. However, horrific circumstances mean that she will be forced to wait for over 30 years.

**Director** Afarin Eghbal



**Little Deaths** UK, 2010, 11'00

An animated reflection on the experience of orgasm, based on a varied series of taped interviews.

**Director** Ruth Lingford



**Get Well Soon** UK, 2010, 22'00

Drive-by shootings, impalings, attacks by midgets, someone even ironing their own leg! In an East London pub people are interviewed about personal injury.

**Directors** Lucy Izzard, Darren Walsh, Phoebe Boswell, Matt Oxborrow, Bill Elliott, Kim Alexander, Bunch & Andrew Kelleher



# Music Video

Session

at the Horse Hospital **Sat 3 September 20:00**

**Animation is an integral element in many of the best music videos.** Producing them also provides a credible, often commercially viable way for animators to earn a living from their skills and still produce work they can be proud of. Here are 21 of the world's best and most innovative music videos produced in the last 12 months in a special programme providing a visual mash-up of styles, techniques and genres.



**Gnarls Barkley - Who's Gonna Save Your Soul?**

**Director** Chris Milk

**Elvis Presley - Suspicious Minds**

**Director** Chris Hemming



**Wax Tailor - I Own You**

**Director** Romain Chaiassang

**Cornershop - What Did the Hippie Have in His Bag?**

**Director** Rude

**All India Radio - Lucky**

**Director** Darcy Prendergast



**Gorillaz - On Melancholy Hill**

**Directors** Pete Candeland, Jamie Hewlett & Rob Valley

**Holy F\*\*k - Red Lights**

**Directors** Brian Borchardt & Michael LeBlanc

**Stereolab - Neon Beanbag**

**Director** Julian House

**TV on the Radio - Me I**

**Director** Mixtape Club

**Gigi D'Agostino - Bla Bla Bla**

**Director** Andreas Hykade



**Memory Tapes - Yes I Know**

**Director** Eric Epstein



**Chad VanGalen - Peace on the Rise**

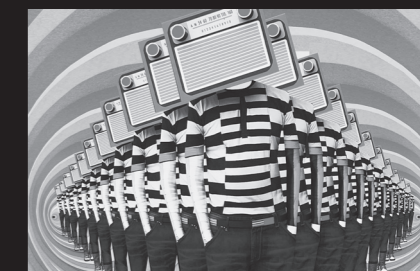
**Director** Chad VanGalen

**Toru Matsumoto - And And**

**Director** Mirai Mizui

**Goldfish - We Come Together**

**Director** Mike Scott



**Cornershop - Non Stop Radio**

**Director** Vidya Sharma & Rajesh Thomas

**Van She - Van She**

**Director** Daihei Shibata

**J.Mascis - Not Enough**

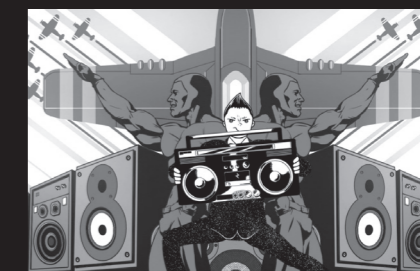
**Director** Chad VanGalen

**Subtle - The Mercury Craze**

**Directors** Yu Sato & Marc Reisbig

**Renaud Hallee - Sonar**

**Director** Renaud Hallee



**Cassette Schwarzenegger - Play**

**Director** Studio Shelter

**Themselves - Roman is as Roman Does**

**Director** Yu Sato

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# 11<sup>th</sup> AniFest

26<sup>th</sup> of April - 1<sup>st</sup> of May 2012

*We celebrate the 100<sup>th</sup> birthday of Jiří Trnka  
- the magic of Puppet*

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Call for entries: 20<sup>th</sup> September - 20<sup>th</sup> December

## British<sup>(15)</sup> Showcase

at the Barbican Thurs 1 September 18:15

Shooting People



### Get Well Soon / Sorry To Hear Skateboarders Got Down Your Strides

UK, 2010, 2'30  
In an East London pub Bob is interviewed about personal injury.

**Director** Darren Walsh  
12foot6, 34 Bedford Row, London, WC1R 4JH  
0207 611 7950  
dave@12foot6.com | www.12foot6.com



### Spin Span Spun

UK, 2010, 4'30  
A surreal journey through the cotton factories of the North West of England, led by a choir of singing spindles and a spinning mule.

**Directors** Anne Wilkins & Emily Howells  
anne@emilyandanne.co.uk  
www.emilyandanne.co.uk



### Playing Ghost

UK, 2011, 10'00  
Five-year-old Amy and her Mum are divided in grief for Dad, but whilst Mum sinks into numb solitude, struggling to keep to routine, Amy seeks a more magical escape that ultimately has its own perils.

**Director** Bianca Ansems  
National Film and TV School, Station Rd, Beaconsfield, Bucks, HP9 1LG  
01494 731312  
hstevens@nfts.co.uk | www.nfts.co.uk



### Science Museum-Headroom

UK, 2011, 2'00  
A reaction to the amazing collection of James Watt's antique engineering tools, machines, and ephemera stored in the 'Science Museum' in Kensington, London.

**Director** Leo Bridle  
2nd Floor, 1 Green Bank, London, E1W 2PA  
0208 123 7875  
Steve@beakus.com  
www.beakus.com



### Howard

UK, 2010, 3'45  
Do you remember when we met? You were brilliant, witty, gorgeous to look at... something's changed.

**Director** Julia Pott  
Royal College of Art, Kensington Gore, London SW7 2EU  
0207 590 4511  
julia\_pott@hotmail.com  
www.juliapott.com



### Extract From the Myself Diaries

UK, 2011, 10'35  
They came out of nowhere and they're going straight back there. A cartoon existence in an age of plenty.

**Director** Paul Leyton  
Bautzener Str. 7, 10829 Berlin  
+40.(0)30.23638820  
bongoid2@hotmail.com



Darren Walsh is well known for devising, directing and voicing the acclaimed comedy series *Angry Kid*.

It features the misadventures of an animated teenager and uses his trademark technique of mixing human pixilation with masks. He is also known for his award winning commercial direction. Since joining Passion Pictures he has directed campaigns for Comparethemarket.com, Sony Bravia "Play-Doh", Peperami, Specsavers, BBC iPlayer, Duracell and National Express Trains. Aleksandr Orlov, the Russian meerkat character Walsh designed for Comparethemarket.com, now has 750,000 fans on Facebook.

#### What made you make the film?

I'm a big fan of the work that 12 foot 6 do so when they told me about the 'Get Well Soon' project I was clucking to get involved. I'd not met Bob when I heard the interview but it wasn't difficult to imagine what sort of a character he was so I just animated what was in my head.

#### Is there something you could tell us about the production process?

I worked with a live model (a meat puppet) called Russell who moved on single frames while individual mask replacements were animated onto his face. Macabre and probably illegal.

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

I'm currently developing Bob as a longer form project. And more Meerkat!



Emily and Anne are an independent duo based in Manchester and London. They met at Kingston University, where they both studied

Illustration & Animation. They directed and animated their first collaboration, 'A Film about Poo' in 2009, which screened at many film festivals, winning seven awards. Their second film, 'Spin Span Spun', is an abstract history of the cotton industry in the North West, focusing on the invention of the spinning mule. Between films, Emily and Anne 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?

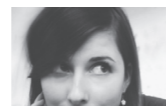
The film was commissioned by Bolton Museum & Archives for their permanent collection. We wanted to make a film which represented the North's cotton industry history in an artistic, surreal way, and touched on all sides of the story from the workers' health to the invention of the machinery. Although the factories are all long since closed and now empty, we wanted this film to be an upbeat celebration of industry and the positivity in creating something.

#### Is there something you could tell us about the production process?

We met a dance group called the Lancashire Wallopers, who recreated clog dances inspired by factory workers monitoring the spinning mule. The workers would walk up and down the length of the machine, totalling several miles a day, and they would tap out rhythms with their feet. We recorded the Wallopers in action, using the audio recording in the film's soundtrack, and rotoscoping their movements and incorporating these into the film's visuals.

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

We have just won funding for our third film together as a duo. It will be another abstract film, inspired by sleep disorders and deprivation.



Bianca did a BA in animation at the Dutch Art College AKV|St.Joost. Her graduation film 'The Somewhat Queer yet Silly Mr. Tophat'

got selected for numerous festivals and toured around the world with the Tent Academy Awards, an award that nominates only one film per Dutch Art College. She went on to study Animation Direction at the National Film & Television School from 2009-2011. Her graduation film 'Playing Ghost' is a venture into puppet animation, but though her skills originate in 2D animation, Bianca enjoys picking a technique or style that fits with the story or purpose, making each animation unique.

#### What made you make the film?

I wanted to tell a story where one could feel and understand the characters' emotions, even when they are not so easy to explain. Emotions that are not black and white are at the core of being human, and at the end of the story I hoped the viewer could sympathise with the characters, even when they know that they are not more than puppets.

#### Is there something you could tell us about the production process?

During the writing of the story I didn't want to think about which technique I was going to make the film in yet. I felt that a technique needs to be fitted around the story, and not be limited by preference. In the end puppets seemed most fitting, as I needed the textures and depth of puppet animation.

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

I have made one of this year's trailers for LIAF, and have been working on several short projects, including a miniature set for a live-action film. I have also been nominated for the Arts Foundation, and am putting a new story forward as the main project. Together with the scriptwriter of 'Playing Ghost' and another talented illustrator, I am visualising the first ideas of this story, which evolves around a man's life with and without his family's fun fair ride.



Leo is an animation director based in London whose 2009 graduation film from The Arts Institute at Bournemouth - 'Train of Thought'

- has been shown at over 45 festivals worldwide, including Annecy, Hiroshima and Ars Electronica. In 2010 he joined Beakus where he is represented as a director.

#### What made you make the film?

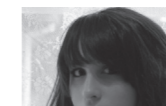
I was approached by the Science Museum to create a film using the huge library of materials they had archives from James Watt's workshop. I was particularly interested in Watt's 3d sculpture copying machine, which reminded me of modern 3D printers, so I used that as a starting point for exploring the whole space.

#### Is there something you could tell us about the production process?

We did a couple of days of stop motion shooting in the basement of the museum, physically moving some of the artefacts which was a great privilege. The rest of the film was constructed out of photos that the curators had painstakingly taken of each of the 6000 objects in the room. We also had access to a 3D laser scan of a bust of Watt that we were able to incorporate into the film. In the end the film is a bit of a mix of everything!

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

I'm currently working on a live-action short film with an interactive aspect. Hopefully it will be finished before the end of the year. I'm also continuing to work on various animation projects at Beakus.



Julia Pott is an animator and illustrator based in London. Following a BA in Animation and Illustration at Kingston University in

2007, Julia went on to direct animations for clients such as Bat for Lashes, Etsy, Malibu Rum, The Decemberists and Toyota before completing an MA in Animation at the Royal College of Art in 2011. She is also part of the animation collective Treat Studios.

#### What made you make the film?

I wanted to see what happens when love gives way to apathy, and the spark that was once felt cannot be reignited.

#### Is there something you could tell us about the production process?

It was a difficult film to make because it forced me to tap into my own fated relationships and my behaviour during them, which was not always laudable.

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

I just completed my graduation film from the Royal College of Art, 'Belly', an eerie coming of age animation. Since graduating I have a few projects in development and am in the process of moving to New York in October.



Paul Leyton lived in London until he decided not to. He moved to Berlin a long time ago. He studied experimental film and media design at the

UdK (University of the Arts) in Berlin from 1995-2001. He works as a freelance designer and cameraman whilst fighting existential threats on a full time basis using ink and papier mache.

#### What made you make the film?

The film is my first animation having previously worked with actors in live settings. However I was always interested in comics and wanted to animate my own drawings whilst also incorporating handmade objects. There was no story, the storyline was created as I went along but essentially the film is about killing time.

#### Is there something you could tell us about the production process?

The drawings are ink and pencil based. They are scanned into the computer and then manipulated with a compositing software. The masks and objects are made from found bits of wood, filmed mostly in green screen (occasionally actual locations) and then also imported into compositing software.

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

I'm currently working on a musical based around the Marshmallow Bear (who were to be seen on a poster shown in this film) also using masks, objects, animation and real film settings. A short film featuring the group ran at this years Oberhausen Film Festival.





### Hinterland UK, 2010, 2'00

Small Birds Singing is besieged by plastic bottles. Where have they come from? Who is to blame? As Consommé and Delphinium play croquet, Spandisman investigates...

**Director** Linda McCarthy  
linda@tinyelephants.co.uk  
www.tinyelephants.co.uk



### El Macho UK, 2011, 6'50

Carlos yearns for order and calm amidst the chaos of his loud family of women. The arrival of Alfonso, an energetic poodle puppy, shatters any dreams he had of peace and quiet.

**Director** Daniela Negrin Ochoa  
National Film and TV School, Station Rd,  
Beaconsfield, Bucks, HP9 1LG  
01494 731312  
hstevens@nfts.co.uk | www.nfts.co.uk



### Get Well Soon / Sorry To Hear You Got Attacked By Midgets UK, 2010, 1'30

In an East London pub Gould is interviewed about personal injury.

**Director** Andrew Kelleher  
12foot6, 34 Bedford Row, London, WC1R  
4JH  
0207 611 7950  
dave@12foot6.com | www.12foot6.com



### Abuelas UK, 2011, 9'14

In a small apartment in Buenos Aires, an old woman eagerly awaits the birth of her grandchild. However, horrific circumstances mean that she will be forced to wait for over 30 years.

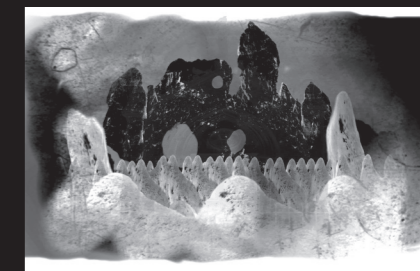
**Director** Afarin Eghbal  
National Film and TV School, Station Rd,  
Beaconsfield, Bucks, HP9 1LG  
01494 731312  
hstevens@nfts.co.uk | www.nfts.co.uk



### Damned UK, 2011, 8'00

An over-ambitious beaver goes too far when he gets the chance to realise his ultimate dream.

**Director** Richard Phelan  
National Film and TV School, Station Rd,  
Beaconsfield, Bucks, HP9 1LG  
01494 731312  
hstevens@nfts.co.uk | www.nfts.co.uk



### An Odd Little Opus UK, 2011, 3'13

A romp through the uses and abuses of the human tongue.

**Director** Chris Newby  
Animate Projects, 89 Borough High Street,  
London, SE1 1NL  
020 7407 3944  
info@animateprojects.org  
www.animateprojects.org



Linda McCarthy is a filmmaker specialising in stop-motion animation. She has made and exhibited ceramics, written and performed

marionette shows, and in 2007, after a studying animation at Glyndŵr University, she formed the animation company, Tiny Elephants. Linda has now completed four short films adapted from the Cartoon Strip Small Birds Singing, in collaboration with cartoonist Steven Appleby.

#### What made you make the film?

When I came across Hinterland in the archives of Steven Appleby's Small Birds Singing cartoon strips, I immediately loved it. It was a typical, bizarre Appleby view of the problem of recycling, with his dysfunctional characters guiding the reader to a great punch line.

#### Is there something you could tell us about the production process?

The puppets in 'Hinterland' have ceramic exchangeable heads, which is a technique used in previous films. And with opaque plastic ice-cream containers in mind, a semi-matt glaze over lurid green and pastel blue colouring on fired clay created the right effect for the plastic bottles. The credit sequence required shooting individual bottles revolving against a black background, wire-removal and clean up in Adobe Photoshop and Adobe After Effects for looping and compositing.

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

I am in the process of shooting a music video by a band called The Long Dead Sevens. In a departure from the comedy genre of Small Birds Singing, this is a tale of drunken murder and hanging!



Dani was born in Venezuela and grew up internationally. She completed a BA in Illustration/Animation at Kingston University, during which some

of her illustration and animation work was exhibited at the Queen Elizabeth Hall in London. After graduating she went straight on to the National Film and Television School (NFTS) to do an MA in Animation Direction. Since then, Dani has directed and animated several short films, including a commissioned commercial for the And/Or Book Awards, which won second place at the event, and one of this year's LIAF trailers. She is currently a freelance director and animator.

#### What made you make the film?

I wanted tell a story that was based on personal experience and simultaneously be something that people can relate to. I've always been interested in family dynamics, and what happens when something new is introduced that causes that dynamic to shift. I started by looking at my own family, and in particular my father's relationship with our dog; the only two men in a household of women. From there the story of 'El Macho' evolved.

#### Is there something you could tell us about the production process?

The film is traditional 2D animation (pencil on paper), and all the backgrounds are individual silk-screen prints. It has numerous camera moves, which were shot in live action for reference- using friends, crew, and stuffed animal dogs standing in for the characters. The voice of the poodle, Alfonso, was created with the help of recordings from a labradoodle dog called Doodle.

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

After graduating from the NFTS, I directed and animated one of this year's LIAF trailers. I am currently working as a freelance animator/director on several projects.



Andrew graduated from St Martins on 2003 with an MA in Communication Design. He worked as an animator on Modern Toss series 1 with 12Foot6 for Channel 4

and then teamed up with them again to direct and animate Dog Almighty, again for Channel 4. He is the creator and director of Dog Judo which is now up to 50 x 1 minute episodes at dogjudo.com. He has also directed many commercials with 12Foot6 for the likes of BBC, Jetix, RSPCA and Radioshack.

#### What made you make the film?

The inspiration for talking dogs comes from the classic pool-room paintings of dogs playing billiards and poker that have adorned thousands of pubs across the country. Nothing illustrates the absurdity of a talking human better than a talking dog.

#### Is there something you could tell us about the production process?

The most arduous part of the process is getting a dog to stay still long enough to photograph it. Each head turn is approximately 25 frames and it can take a long time to get a shot of them moving their head from point A to point B (with their mouth closed and their tongues hidden.)

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

I am currently working on www.DogJudo.com, an animated online sitcom about two judo-loving dogs that do ridiculous things to each other in pursuit of Judo perfection.



Iranian-born, Afarin moved to London as a baby with her family following the 1979 Iranian Revolution. She graduated with First-Class Honours

in BA Graphic Design from Central Saint Martin's College in 2007. Since then she accumulated various awards and prizes for works she has directed, including the Kodak Commercial Awards, where in 2007 she won three prizes including 'Overall Winner'. In 2006 she won a paid internship at Framestore-CFC, and in 2009 won the AHRC Scholarship.

#### What made you make the film?

The partnership with my writer Francesca Gardiner was what set me on the road to making this film. It was she who first made me aware of Argentina's 'Dirty War', between 1976-83, in which an estimated 30,000 people 'disappeared'. I was particularly drawn to the plight of the Grandmothers of May Square, whose daughters gave birth in concentration camps. Whilst the women were killed, the babies were adopted out to military families. The Grandmothers' mission remains to find the missing grandchildren so they can regain their identities.

#### Is there something you could tell us about the production process?

I shot the actress in a way that we would see only fragments of her body - arms, hands, or back of her head. This was because the film was based on the accounts of four of the grandmothers that I met and interviewed in Argentina. I used parts of their stories to construct one general story, which represented what they had all been through. In this way, the story represents their unified fight.

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

I am currently touring with the film and am meeting with human-right's organisations, discussing how animated techniques mixed with live action can enhance and further get complex message across to a wider audience. In this way, I hope to continue to bridge the gap between animation and documentary.



Richard studied Animation Direction at the National Film and Television School. Prior to this he gained his degree in Animation

from the University of Wolverhampton and also studied at the Bristol School of Animation. He has worked as an animator and storyboard artist on a number of award-winning short film and documentaries, including several NFTS films. Having graduated Richard looks forward to continue developing his storytelling skills and to work on larger projects in the film industry.

#### What made you make the film?

Damned was made as my final year project at the National Film and Television School. For the final project I was able to team up with students from all other disciplines (writing, producing, editing, cinematography, sound design, music, etc.). Given the opportunity of working with so many talented people I wanted to make a film that was entertaining, driven by interesting character's with a big cinematic feel to it.

#### Is there something you could tell us about the production process?

Damned was hand-drawn straight into computer and animated entirely in Photoshop and After Effects. From the beginning of production I knew that sound and music would play a crucial role in bringing the story to life so I worked closely with Tom Drew (sound design) and Jon Wiggins (composer) to create the feel of the world in which the story takes place. In order to capture the mood for the larger moments of the story we listened to a lot of Bernard Herrmann film scores, whilst to create the more simple feel of the woodland creatures we researched more traditional American folk music. This helped to create a nice contrast between the simple day-to-day and the more cinematic grand elements of the story.

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

At the moment I'm currently freelancing in London and in talks to develop a project for Nickelodeon in the US.



Chris studied at the Royal College of Art and has directed two live-action features: 'Anchoress' and 'Madagascar Skin' as well as numerous

shorts, including 'Relax', 'The Old Man of the Sea' and 'Stromboli'. His recent work includes 'Something Understood', a Commission for Norwich Museums 'Art of Faith' Exhibition in 2010.

#### What made you make the film?

The film was commissioned by AP Engine/ Animate projects after an open call for proposals on the theme of Rough Machines. The challenge was to complete a short animation, in no longer than a month. There is nothing so sweet as a deadline. And there is nothing so rough as the human tongue. 'An Odd Little Opus' a critics description of one of my previous films, represents a move from live-action to a medium which utilises the graphic/painter element with which I began my creative life.

#### Is there something you can tell us about the creative process?

Panic. Checking the date. Swearing at the computer. Coffee. More coffee. Rendering. Dreaming of a bigger Mac. Coffee. What favours do my friends owe me? More coffee. Rendering etc etc.

#### What are you working on now?

I am working on a Commission for Dickens/2012. Five linked short films about the writer which are using a combination of live action/ puppetry and animation. The soundtracks are BBC radio plays. The films will be shown as a series and also as a feature-length work next year.

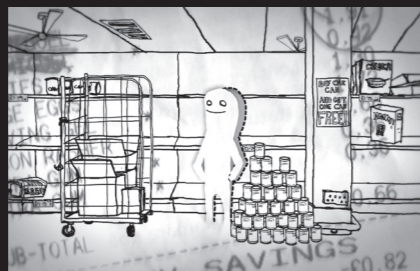


### The History of Denim UK, 2010, 4'30

Johnny Roper, a foundry factory worker from the Black County, West Midlands, tells us his story of how he claims he is the creator of Denim!

**Director** Drew Roper

Yamination Studios, The Chubb Buildings, Fryer Street, Wolverhampton, WV1 1HT  
07871 632678  
drew@yamination.com | www.yamination.com



### The Ongoing Life of Peter Peel: Can, Can, Can't UK, 2010, 2'00

Peter Peel is at work working something out with his brilliant mathematical brain.

**Director** Felix Massie

Arthur Cox, Unit 66 Spike Island, 133 Cumberland Road, Bristol BS1 6UX  
+44 (0) 117 373 2184  
info@worldofarthurcox.co.uk  
www.worldofarthurcox.com



### Get Well Soon/Sorry To Hear You Snapped Your Banjo String UK, 2010, 3'00

Beast tells a grisly tale of personal injury to a sex-worker.

**Director** Matt Oxborrow

12foot6, 34 Bedford Row, London, WC1R 4JH  
0207 611 7950  
dave@12foot6.com | www.12foot6.com



**Drew Roper is a multi award winning stop-motion animator from the West Midlands, UK. He graduated from Solent Southampton**

University in 2009 with a BA (Hons) Animation degree. Drew has worked on projects such as Epoch Republic's 'Little Stories about Big Ideas' (2009), 20th Century Fox's 'Fantastic Mr. Fox' (2009) and Tim Burton's 'Frankenweenie' (2012). Also in 2009, he became the 'Animator in Residence' at the Lighthouse Media Centre, Wolverhampton where he was commissioned to create two animated pieces for "Best Young Fashion Brand of The Year 2010", LUKE (www.luke1977.com). Drew is now currently situated at The Custard Factory, Birmingham.

#### What made you make the film?

I was approached by Best Young Fashion Brand of the Year, 2010, LUKE to help explain their quirky story of its origins of denim. The general story really appealed to me for the style and humour. Also, the fact that I do like my fashion and I am also from The Midlands (like LUKE) made the production that little bit more personal as I was able to relate to the whole thing - well, at least I could understand the colloquial dialogue.

#### Is there something you can tell us about the creative process?

The whole production took a total of 8 months to make, from initial ideas to final render. I was lucky enough to take on a lot of the work myself (limited budget) making it more personal as blood sweat and tears went into it. It was fantastic to cast Mark Williams for the voice of the main role, he's a top bloke and added so much to the production. Stop motion is extremely hard graft, but yet so cool.

#### What are you working on now?

I have just recently moved studios, so I am now based at The Custard Factory in Birmingham which is brill, but been manic, and I'm in the very early stages of developing a new short film which is exciting, providing we get some funding, which isn't easy nowadays.



**Felix studied animation at the University of Wales, Newport and graduated in 2007 after completing his graduation film,**

Keith Reynolds can't make it tonight. Since then he has moved to Bristol where he's been working at Arthur Cox and Aardman animating and directing commercials, broadcast and online content. He has also made two more films; 'The surprise demise of Francis Cooper's Mother' (2008) and 'The ongoing life of Peter Peel: can, can, can't' (2010). He's currently working on a fourth film.

#### What made you make the film?

Unemployment.

#### Is there something you could tell us about the production process?

The film took a week to make. It was animated in Flash and composited in After Effects all in a Starbucks.

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

I've taken a break from Aardman and moved to New York City for a few months where I'm working on my new shirt film!



**Matt is a refugee from the Essex coast who has been living and working in London as an illustrator/animator/director/writer**

at 12Foot6 since graduating from Middlesex University in 2001. Past work has included numerous idents for Paramount Comedy channels, ads for Virgin Mobile and Virgin Atlantic, Urban Animal short film and 'The Sensibles', a series of animated children's shorts for Jetix, which was nominated for a BAFTA.

#### What made you make the film?

I was asked to make 'The Banjo String' as part of 12Foot6's 'Get Well Soon' project. There were dozens of captured conversations to choose from and this one just appealed to me as something I could have fun with as well as relate to in some way.

#### Is there something you could tell us about the production process?

With the sound already recorded in a kind of documentary style it was a case of taking what I had and twisting it into what I wanted it to be through the visual narrative. There were a lot of storyboards drawn, redrawn and thrown out before I had one that complimented the script and the characters. After that the production was fairly simple, animating sequences in Flash and compositing in After Effects. Probably my most enjoyable time was spent designing the characters and costumes.

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

I'm currently working on some fun idents for 12foot6, using team members to recreate some classic TV and Movie moments. There are also a couple of adverts in the pipeline that I probably shouldn't talk about.



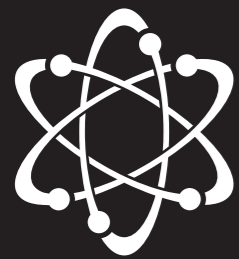
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# International Panoramas

at The Horse Hospital Fri 2 September

The Panoramas are a great chance for us to show films that didn't make it into competition for one reason or another – maybe they arrived late, maybe they just couldn't pull off a consensus with the jury or maybe whoever has their hands on the levers around here just thought they should screen regardless of what the jury said. 25 films spread out over 3 bite-size, friendly, 45-minute sessions at our satellite venue, The Horse Hospital.

## International Panorama 1

at The Horse Hospital Fri 2 September 19:00



**Perspective** Switzerland, 2010, 4'06

Following the moon to escape the concrete jungle, a girl sends her imaginary alter ego into a fantastically coloured land with no shadows.

**Director** Monika Rohner



**Luis** Chile, 2009, 3'50

Luis talks about his life in the forest and his relationship with Lucia as charcoal, dirt, flowers, found objects and cardboard shift around him to create a scary and perplexing mess.

**Directors** Cristobal Leon, Niles Atallah & Joaquin Cocina,



**City Trip** Holland, 2010, 6'00

An eleven person 'anjam' par excellence. 11 animators working in relay with nothing but a soundtrack and the last frame from the animator before them to explore the theme 'city trip'.

**Directors** Gerben Aqterberg, Jasper Bos, Emma Hazenak & Daniel Oliveira Prins



**And If** Portugal, 2010, 7'00

Two hesitant human beings work in an office. What if they should meet?

**Director** Sandra Santos,



**This Is Love** China, 2010, 3'00

Prolific, high-energy Chinese animator Lei Lei returns with a high-speed, high-impact, brightly coloured exposé on the intricacies of love.

**Director** Lei Lei



**The Polish Language** Ireland, 2010, 8'00

A playful and solemn film-poem dealing with the sensuality, beauty and power of language.

**Directors** Alice Lyons & Orla McHardy

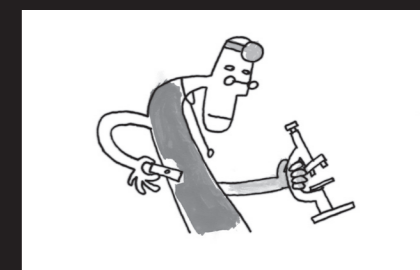


**My Childhood Mystery Tree**

Russia, 2010, 10'20

A small boy searches for his teddy bear and discovers a place of lost childhood dreams.

**Director** Natalia Mirzoyan



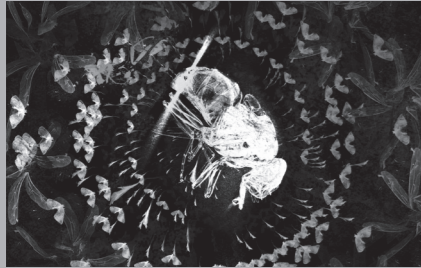
**R-XYZ** Portugal, 2010, 4'00

A short, colourful search for the real origins of life's pathologies.

**Director** Joana Toste

# International **2** Panorama

at The Horse Hospital **Fri 2 September 20:00**



**The Death of an Insect** Finland, 2011, 7'00

A tragic story constructed by using dead insects gathered from forgotten attics and tool sheds, between window panels and cobwebs.

**Directors** Hannes Vartiainen & Pekka Veikkolainen



**Sorry Film Not Ready** Canada, 2010, 1'00

A dramatic interplay between an ear of corn, a space monster, a hammer and a platypus made by accident while creating experimental animation invisible to the naked eye.

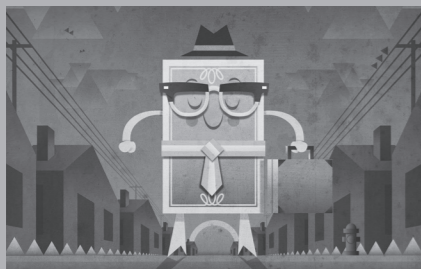
**Director** Janet Perlman



**Once Only** Portugal, 2010, 5'40

If all this were not a lie, if I were awake when I went there, I wouldn't have to learn everything again, every single day.

**Director** Nuno Amorim

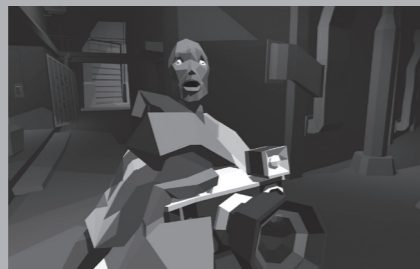


**How Your Money Works**

Germany, 2010, 3'45

How do you think your money works for you? Let Musclebeaver tell you.

**Director** Musclebeaver



**Pivot** Holland, 2010, 5'00

When a man is witness to a murder and takes pictures of the killer, he has to run for his life in this ultra-stylish thriller.

**Director** Andre Bergs



**Love Patate** France, 2010, 14'00

Some french fries, a love triangle, a potato with a scar, a huge nose, the North of France and a bunny...

**Director** Gilles Curelier



**Malban** France, 2009, 9'00

A girl, Claude, is on holiday with her mother and brother in their house near the sea. One night, the sudden visit of an unknown man confronts Claude....

**Director** Elodie Boudec



**Yonder** Germany, 2010, 3'20

An alternate world of seemingly basic shapes, cells and organisms that seem foreign yet at the same time familiar.

**Director** Emilia Forstreuter

# International **3** Panorama

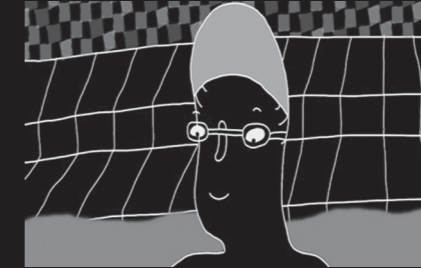
at The Horse Hospital **Fri 2 September 21:00**



**Journey to the Sunflower Field** France, 2011 4'15

Nicolas, a five-year-old child, is victim of an accident when playing with his kite.

**Director** Alexandre Sigueira



**Swimming Pool** Czech Republic, 2010, 6'34

A sweet tale of night swimming, water ballet and rule breaking.

**Director** Alexandra Hetmerova



**Jumping Puddles** USA, 2010, 2'00

Two narratives merge to create a third – a young boy rides his bike through the early morning air to cross paths with a freight train as the audio delivers a story of warfare in a distant jungle.

**Director** Scott Peters

**Counting Sheep** Canada, 2011, 7'00

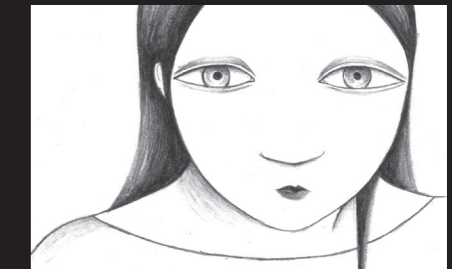
A man escapes the everyday, in order to chase a fleeting dream. Whenever he approaches it, it retreats, remaining forever a step away.

**Director** Neely Goniodysky

**Construction** Japan, 2010, 3'15

The latest example of Mizui's intense, rhythmical, almost overwhelming abstractions.

**Director** Mira Mizui



**The Play of Silence** Italy, 2010, 3'30

A girl is playing alone, she loses, she hides and tries to be re-born.

**Director** Virginia Mori



**Lucia** Chile, 2009, 3'50

Lucia remembers the summer in which she fell in love with Luis. Poor, sweet Lucia.

**Directors** Cristobal Leon, Niles Atallah & Joaquin Cocina



**Dog Walking Ground** Russia, 2010, 8'00

An automated pooper scooper observes the habits of dog walkers and their dogs.

**Director** Leonid Shmelkov



**Noises** France, 2009, 4'09

Why are all the noises of the world found in the house of just one man?

**Director** Thibault Petrisans

# Focus on Poland <sup>(15)</sup>

at the Barbican Sun 28 August

## Special Programmes

**Polish animation holds a very special position in the hearts of all fans of classic animation. Put simply, Polish animation is superb. Any list of 'best ever' animators is going to have a strong contingent from Poland embedded in it. Indeed, animation has been created in Poland from the earliest days of cinema with examples dating back to pre-1920. Poles were also among the first to utilise animation for making commercials with examples of those works to be found in the 1930s.**

Animation historian Giannalberto Bendazzi describes the themes of Polish animation as a "sense of absurdity, surrealism and anguished settings". All true but to this could also be added a love of complex, adult fairytales and a willingness to take the best from western and eastern visual influences.

The names of the finest Polish animators stand high on any list of master animators. Zofia Oraczewska, Jan Lenica, Jerzy Kucia, Zbigniew Rybczynski, Piotr Dumala, Walerian Borowczyk and Ladislaw Starewicz produced some of the finest animated films ever screened. These, and a number of other classic Polish animators, were featured in LIAF's 'Masters Of Polish Animation' programmes back in 2007.

Those two programmes really cemented my passion for Polish animation and a desire to ensure audiences in the UK had the opportunity to see just how good this work was then and how good it is now.

One of the things that really grabbed me about the current Polish animation scene is the incredible diversity that it contains. The trip I made there last year to finalise these programs really drove that point home. One day I was sitting in the cinema at Platige Image watching a truly breathtaking display of 3D stereoscopic animation that would run rings around anything that is coming out of the toon mills in California; and the next I was in a cavernous old warehouse watching a crew of artists painstakingly paint a series of varied facial expressions on to the faces

of tiny puppets that would form a crowd scene for a stop motion film about to be shot frame by frame on a table top.

The first port of call was Warsaw. Meeting Jan (a Pole with years of working in the London film scene under his belt) and Anja (an ex-pat Croatian) of New Europe Film Sales<sup>1</sup> was a great start. Their boutique distribution company represents a good number of the exact type of films I was interested in for these programmes and for future LIAFs, in particular Wojtek Wawrzczyk's new feature, 'George The Hedgehog'<sup>2</sup> (see page 71) that seems to be cutting a swathe through Poland's indie cinema circuit at the moment. Anja showed me a 10-minute grab from the film on her laptop in a bar in Warsaw and, while it won't be for everyone, it clearly caught the attention of everybody around us that evening.

From here, a train trip to Lodz brought me to the legendary Film School Lodz and the beyond-legendary Se Ma For Studio.

Se Ma For<sup>3</sup> was the first stop and it's hard to know just where to begin describing it. This is a studio that has been making animated films since the immediate aftermath of the Second World War. All told, more than 1,500 animated films have the Se Ma For name on them. In their museum is a massive 35mm camera that was retrieved by the Russians from the Nazi propaganda department but which looks more like a second-hand armoured personnel carrier from a bygone era. It still functions now, although the last film it was actually used to shoot was 'Ichthys' (Marek Skrobecki) in 2005. The Se Ma For museum is an animation geek's wonderland. It contains a substantial number of the puppets and props used to make Suzie Templeton's Oscar-winning film 'Peter And The Wolf'<sup>4</sup> and just around the corner from them is the still-complete set from Zbigniew Rybczynski's 1983

mind-bending Oscar-winner 'Tango'<sup>5</sup>.

In yet another corner is the gorgeously crafted set for 'Danny Boy' and before I leave I have just enough time to watch a screening of their latest film, 'The Lost Town Of Switez'. At 20+ minutes it's long but I really like the epic nature of it. That decision is silently made during the farewell handshakes.

It's impossible to visit Se Ma For without getting covered in a fine, soft coating of the history that just hangs in the air and permeates every crevice of the building. Every puppet and piece of set stands on the 65-year history of all the puppets and sets that have been crafted there before them. The stories that have been told, the craft that has been learned under this roof ... if Se Ma For were a living human being it would be the wisest of wise old men – somebody who had seen 'em come and seen 'em go, who had heard all the stories, who knew all the tricks and knew how the history of it all fitted together.

My parting gift from the Se Ma For crew was a collection of some of their oldest films. LIAF's passion for Polish animation will not stop at this year's programmes. It will be front and centre next year when we bring together retrospectives from three different Polish studios and the collection of Se Ma For classics, which I tucked carefully into my bag, was the first step on that journey.

A ten-minute walk down the road is the Film School Lodz<sup>6</sup>. In truth, I wasn't sure what I was expecting as I approached. I'd never been to Lodz and it had a reputation, pushed more forthrightly by many of the locals than by strangers or travel writers, as being a bit 'rustic'. Parts of it are I guess, but Film School Lodz is an impressive, imposing building. Inside are carpets of marble and forests of carved wooden rails and beams.

Film School Lodz has been sending us impressive, often wildly different, student animation from the very beginning of LIAF.

1 <http://tiny.cc/f5hms>

2 <http://tiny.cc/w0v02>

3 <http://tiny.cc/e9hbw>

4 <http://tiny.cc/eejaw>

5 <http://tiny.cc/eqh7e>

6 [www.filmshool.lodz.pl](http://www.filmshool.lodz.pl)

Like Supinfocom (see page 28) they are also shifting from a four-year to a five-year course but they are not doing so without a few concerns about how best to use that extra year. Time will tell presumably but for the mean time I am feeling lucky to be there.

Deputy Head Andrzej Bednarek carries the understated but firm authority of a man clearly on top of his game. He listens to the plan, slowly warms to the idea when he understands the scale of what I'm trying to achieve and begins pulling DVDs from drawers, shelves and colleagues' desks. He provides a page full of contacts he believes will either speed up or enhance my journey and talks to me a little about the history of the school and his hopes and, to some extent, his fears for its future. Then it's back into the bracing air, scarf wrapped around the throat and a short, brisk walk to the railway station to see just what sort of train I'm booked on – they vary a bit in this neck of the woods.

Krakow<sup>1</sup>! What a beautiful city. Even in the rain. Next up was a meeting with the Krakow Film Foundation<sup>2</sup>. It's just hard to imagine a friendlier and more helpful crew. By the time I arrived at the KFF office I knew this project was going well but it was here that the pieces of the puzzle really came together. They have an overview of the Polish animation scene that is second to none. Zofia Scisłowska has worked tirelessly to assist this project and meeting with Krzysztof Gierat, a KFF director, is to be automatically plugged into the Polish animation circuit. A chance comment on my part about future retrospectives focusing solely on Polish studios instantly opened up a floodgate of information about the now defunct

Studio Filmów Animowanych (Krakow), a legendary studio that provided a home for a veritable who's who of Polish animators for 20+ years until its demise in 2004. A couple of phone calls later and I find myself connected to the person who is overseeing the archive of their works; a quick rummage around and I have a stunning book outlining the history of the studio. I had started expecting Mr Gierat might summons Jerzy Kucia for a coffee because I'm pretty sure he could have done that too. Anyway, this connection is the vital link in the second of the planned Polish studio retrospectives planned for next year.

From here, it was just a short walk beside a long castle wall to a lunch date with the director of OFAFA<sup>3</sup>, or Ogólnopolski Festiwal Autorskich Filmów Animowanych, aka National Festival of Authors' Animated Movies. Mariusz Frukacz is what they

sometimes refer to as a 'quiet achiever'. He established OFAFA to celebrate Polish animation, which is its primary focus. Although not the biggest animation festival in the world, it nevertheless represents a kind of 'hitching post' for those with a specific interest in Polish animation. He is the author of many articles and at least one book – a weighty tome that I eye with what is probably barely concealed envy. He's half my age too, which makes it even more impressive. It doesn't take too long to realise that he and I have a lot in common, in particular the motivations behind starting our respective festivals and our determination to just keep doing this until the whole world 'gets it'. He hands over a collection of his favourite Polish films, some of which I've seen but a good few I have not. LIAF made a good friend that day and there are plans for on-going programme sharing.

One last stop on this odyssey – Platige Image<sup>4</sup>. Oh yeah! Platige Image is showing the world how to make CG animation. And they've been doing that for a fair while. *'Fallen Art'*<sup>5</sup> (2004) is one of LIAF's all time favourite films. They won an Oscar for *'Cathedral'*<sup>6</sup> and LIAF regulars will remember seeing films such as *'Teaching Infinity'*<sup>7</sup>, *'Moloch'*<sup>8</sup>, *'Undo'*<sup>9</sup>, *'Mantis'*<sup>10</sup> and *'The Kinematograph'*<sup>11</sup>. And not to forget Ark. 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.

Finding the studio isn't straightforward. It's 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. Their cinema has been booked, chocolate biscuits unwrapped, films are sitting on pause. First can off the rank was a 2D screening of their latest film, *'Paths Of Hate'*. Luckily, I was in the right spot at the right time. The joys of travelling.

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 visit 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.

So I wandered away from Platige Image happy in the knowledge that *'Paths Of Hate'* was in the bag and certain that they would be the third Polish studio for LIAF's retrospectives next year. 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.

4 [www.platige.com](http://www.platige.com)  
5 <http://tiny.cc/5horj>  
6 <http://tiny.cc/3aab6>  
7 <http://tiny.cc/f6eo5>  
8 <http://tiny.cc/7ygaz>  
9 <http://tiny.cc/taygs>  
10 <http://tiny.cc/umom0>  
11 <http://tiny.cc/4udnr>

1 <http://tiny.cc/rzecs>  
2 [www.kff.com.pl](http://www.kff.com.pl)  
3 [www.ofafa.pl](http://www.ofafa.pl)



# Focus on Poland 1

## Programme

at the Barbican Sun 28 August 14:00



**Cos W Tym Gatunku** Poland, 2010, 6'38

One of the most visually commanding films in the entire festival. A bookshelf of birds, bats, sharks and unicorns.

**Director** Urszula Palusińska



**Dokumanimo** Poland, 2007, 10'01

An abstracted, full-technicolour, synchronised-ballet medley of a meal from purchase to wash up.

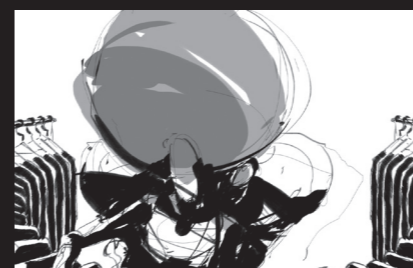
**Director** Malgorzata Bosek



**Underlife** Poland, 2010, 8'32

The cyclical nature of existence combines with the past and the future to pursue the destructive influence that ancestors have on man.

**Director** Jaroslaw Konopka



**Gallery (Galeria)** Poland, 2010, 4'44

The eye of an artist, the hand of a calligrapher and the imagination of an animator all combine in this wonderfully imagined study in perspective-bending, shape-changing, black and white, moving image.

**Director** Robert Proch



**Coats (Płaszcz)** Poland, 2009, 5'35

The subtle, unbearable weight of the strolling, faceless masses.

**Director** Ewa Grzesiak



**Canal (Kanal)** Poland, 2008, 6'40

A soothing dive through the coral reef-like innards of a root canal gone psychedelic.

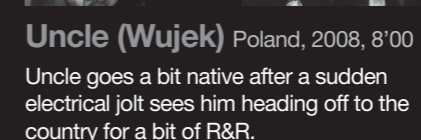
**Director** Paulina Bobrycz



**Virus (Wirus)** Poland, 2009, 4'33

A funky, high-speed, uber-contemporary romp through the alleyways of the night.

**Director** Robert Proch



**Uncle (Wujek)** Poland, 2008, 8'00

Uncle goes a bit native after a sudden electrical jolt sees him heading off to the country for a bit of R&R.

**Director** Maciej Sznabel



**Danny Boy** Poland, 2010, 10'00

Making connections and avoiding dangers is doubly hard when you have no head. Triply hard when nobody else does either. You'd think having one would be the best thing in the world but you'd be wrong.

**Director** Marek Skrobecki



**Paths Of Hate** Poland, 2010, 10'00

A simply astounding testament to the madness of war and the unhuman lengths to which some warriors go to fight on long after any meaning has taken flight.

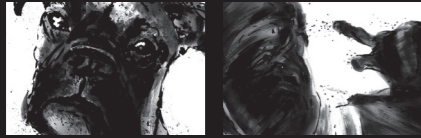
**Director** Damian Nenow



# Focus on Poland 2<sup>(15)</sup>

## Programme

at the Barbican Mon 29 August 15:45



**The Ritual (Rytual)** Poland, 2010, 5'35

A complex depiction of the simple things in life painted with an audacious brush.

**Director** Zbigniew Czaplak



**The Razor (Brzytwa)** Poland, 2009, 10'30

A man in need of a shave, a barber of dubious temperament and a fat, dancing, pink pig.

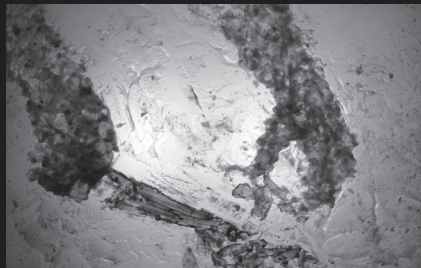
**Director** Grzegorz Koncewicz



**Millhaven** Poland, 2010, 7'00

You must have heard about 'The Curse of Millhaven'? How last Christmas Bill Blake's little boy didn't come home?

**Director** Bartek Kulas



**Protozoa** Poland, 2011, 5'35

A feast for the eyes: an intensely aquafied swirl through the tiniest of universes.

**Director** Anita Kwiatkowska-Naqvi



**Wywijas** Poland, 2008, 5'34

Inside outside in. Every journey, no matter how warped, begins with a sock and a clock.

**Director** Andrzej Jobczyk



**Ichthys** Poland, 2010, 15'00

**Director** Marek Skrobecki

A mysterious restaurant just beyond the fog has but one item on its giant menu. Patience is a virtue.

**Director** Bartek Kulas



**Exit** Poland, 2006, 10'36

A rain spattered tale of urban desire, multiheaded revenge and image manipulation in graphic novel-style black and white.

**Director** Grzegorz Koncewicz



**Aquatura** Poland, 2010, 4'13

An utterly fascinating rolling pastiche of shapes and images animated entirely with coloured water.

**Director** Marcin Gizycki



**Who Would Have Thought? (Kto By Pomyslal?)** Poland, 2009, 10'41

Only at times can humans endure the fullness of the divine. Who would have thought?

**Director** Ewa Borysewicz



**The Lost Town of Switez**

Poland, 2011, 20'41

An utterly epic, apocalyptic adaptation of an Adam Mickiewicz poem about a flood that mysteriously submerges the town of Switez.

**Director** Kamil Polak

cinema

35º FESTIVAL INTERNACIONAL DE CINEMA DE ANIMAÇÃO  
ORGANIZAÇÃO: NASCENTE - COOPERATIVA DE AÇÃO CULTURAL, CRL / CAMARA MUNICIPAL DE ESPINHO

07a13NOV.2011



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ESPINHO/PORTUGAL

# Lipsett Diaries<sup>(15)</sup>

## The incredible story of Theodore Ushev & Arthur Lipsett

at the Barbican Thurs 1 September 20:15

**Theodore Ushev - animator, graphic designer, illustrator and multimedia artist, from Quebec, Canada presents his astonishing film 'Lipsett Diaries', one of the most highly acclaimed short films of the last 12 months and winner of multiple awards worldwide.**

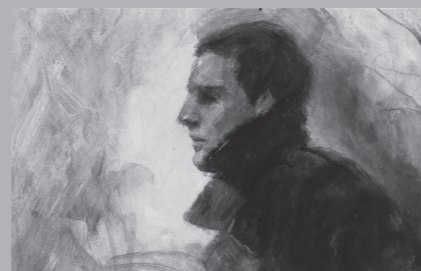
## Arthur Lipsett

**Arthur Lipsett, a major figure of 1960s experimental cinema, was born in Montreal on May 13, 1936.**

Hired by the National Film Board of Canada in 1958, he soon gained fame with *'Very Nice Very Nice'* (1961), a short film with a soundtrack collaged using material recovered from other filmmakers' editing bins, which he juxtaposed with still photographs to evoke the angst and frenzied pace of modern life. The film was nominated for an Oscar® and won praise from Stanley Kubrick, among others.

His next two films, *'21-87'* and *'Free Fall'*, both released in 1964, were in the same vein, and saw Lipsett refine his technique as well as deepen his exploration of the themes of depersonalization and paranoia. George Lucas, then a student at USC, was deeply affected by *'21-87'*, and has admitted to it being an inspiration for his debut feature *'THX 1138'*, among other works.

Beginning in 1964, Lipsett, who had bipolar disorder, began having trouble functioning within the confines of the NFBC. Despite being nervous, hypersensitive and anxious, he managed to complete three other personal films before leaving the organisation: *'A Trip Down Memory Lane'* (1965), *'Fluxes'* (1968) and *'N-Zone'* (1970). Lipsett's mental health deteriorated from 1970 onward, and he made only one more film, *'Secret Codes'* (1972), which lacked the impact of his previous works. He took his own life on May 1, 1986.



**Lipsett Diaries** Canada, 2010, 15'30

**Director** Theodore Ushev

*'Lipsett Diaries'* is a descent into the maelstrom of anguish that tormented famed Canadian experimental filmmaker Arthur Lipsett, who died prematurely at age 49. Taking the form of a diary, this animated film by Theodore Ushev charts the meanderings of psychological distress, with clashes of images and sounds evoking the loneliness of the artist's childhood, his frenzied creations and his dizzying descent into depression and madness. Drawing, as Lipsett did, from archives of diverse origins, even recycling segments of Lipsett's films, Ushev renews his aesthetic by using paint and crayon on paper, to which he applies digital treatments. The result is both spectacular and daring: a fragmented and fascinating short film that plunges us into the whirlwind of a mind out of balance. A collaboration between Ushev and writer Chris Robinson, *'Lipsett Diaries'* is a singular study of what happens when genius is on a first-name basis with madness.

LIAF

## Interview with Theodore Ushev

**Can you tell us about your first encounter with Arthur Lipsett and his work?**

**Theodore Ushev** It started on a Saturday morning in February 2006. In the midst of a serious case of winter blues, I got an e-mail from Chris Robinson. He'd forwarded a message from a journalist at CBC/ Radio-Canada, telling of how she had once let Ryan Larkin stay at her place, and how Larkin had sexually assaulted her son. Chris also recounts this episode in his book *'Ballad of a Thin Man: In Search of Ryan Larkin'*. So this woman was questioning the fact that artists sometimes get a free pass when it comes to rules and morals. But she mentioned another genius who, rather than acting like a monster, behaved nobly and ended up committing suicide. And that was the first time I ever saw the name Arthur Lipsett.

**When and how did you and Chris Robinson get the idea for the film?**

**TU** The rest is a freaky sequence of coincidences. I did some research and found out that Lipsett had lived almost his entire life on Coronet Street, behind St. Joseph's Oratory. That's where I lived when I first came to Canada. By chance, my wife had the keys to the building where Lipsett lived, because she was cat-sitting for a friend who'd gone on holiday. So I went. I looked for signs. I didn't find any - except for a sense of déjà vu, of "déjà lived." Over the next few weeks, everything seemed to be pointing me to Lipsett. So I asked Chris if he'd like to work together on a film about Lipsett. He was game, but didn't push forward too much. In fact, it was the film that was pushing us. I mentioned it to producer Marc Bertrand, who found the idea interesting. Chris and I went to the Cinémathèque Québécoise. They have Lipsett's archives: a box of books, some collages, handwritten notes. . . pretty chaotic. It seemed it would be impossible to know anything at all about the guy. Except there was also a little notebook. Only the first three pages were written in. Where everyone who knew him described him as a weird fellow, here we discovered a man who knew philosophy, psychoanalysis, Gestalt theory, Wertheimer. We found out that he'd studied contemporary theatre: Antonin Artaud, Tadeusz Kantor. I'd thought making the film would be simple, a sort of formal exercise, and all of a sudden I was facing a subject with a historical sweep, encompassing cinema, the 20th century, ideas, religion (Lipsett was a

Jew who converted to Buddhism). The next day, Chris asked to see Lipsett's film scripts. At that point it all came into focus. There was no need to talk to his friends and colleagues: Lipsett's life is in his films. The films explain his notebook. Chris came to me with a text, chaotic at first glance, almost entirely drawn from the films and his own life, his own childhood. Short words and sentences. I was almost positive the idea wouldn't work. On the contrary, I soon found myself in full production on the film.

**In what ways did you rework the images excerpted from Lipsett's films?**

**TU** First I reconstructed, reorganized the material, as Lipsett himself used to. I drew extensively from his films. But I shot almost 40 percent of the visuals with my digital camera to create references, to create the pacing. Once the structure was settled, I printed photograms and then redrew them in acrylic and pencil. I wanted the originals to be nearly invisible. I don't like rotoscoping, so to get away from that aesthetic, I had to deconstruct the images. Working from photos, but getting away



**Theodore Ushev**

from them, like Francis Bacon or David Hockney. Most of the time when you see Lipsett in the film, it's me. My wife filmed me and I replaced my head with Lipsett's, using archival photos. The childhood scenes come from Chris's family home movies. Again, I replaced his head with Lipsett's. Now I can draw Lipsett with my eyes closed.

**What guided the sound design for the film?**

**TU** To create movement, I need music, sounds, voices. I have to hear the movement to be able to draw it. So I made an initial sound collage. Eventually Olivier Calvert came on board and he took over the sound, replacing the elements I had put in place with new ones, weaving a new tapestry. The music comes from a project of David Bryant's called Set Fire to Flames. I was listening to that music a lot, as well as Godspeed You! Black Emperor, another group that David was in. I went to his studio and we listened to some unreleased stuff by Set Fire to Flames on a hard drive. It was as if that music had been waiting for my film to come along. Then Robert Marcel Lepage composed

the circus music, and we took the music for the end credits from an album by The Besnard Lakes.

**Lipsett Diaries tackles difficult subject matter-mental illness, suicide. Did that make creating the film a painful or a disturbing experience?**

Spending three years inside the head of someone with severe bipolar disorder is demanding. . . But since I'm bipolar as well - although it's a less severe form, for now - it became a kind of self-therapy. I believe in art as therapy: when Lipsett was working, when he was making films, he wasn't sick. Madness and the creative impulse are inseparable; they go hand in hand. It's impossible for someone on medication to be a genius artist. If the maelstrom and volcano of creation are dampened, no art is possible. You wouldn't have had a Van Gogh, or a Goya. . . Being an artist isn't a choice, it's a destiny-sometimes even a sickness, and the only cure is creation.

Québec

**Thanks to the Quebec Government Office for helping to bring Theodore Ushev to London as a special guest of LIAF 2011**



# RCA London <sup>(15)</sup> Retrospective

at the Barbican Sun 28 August 16:00

Q&A  
programme

**London's Royal College of Art animation department has been doing what they do best for 25 years – where does the time go?! There's not been a year that LIAF hasn't happily played a healthy number of RCA films in competition and with the quarter century ticking over we decided it was time to do a stock-take on the hundreds of films that have been created there.**

But where to begin? In true LIAF style we went straight to the top. That would be Joan Ashworth, Professor and Head of Animation at RCA. I was gifted a collection of RCA's 'best' 100 films. This is now one of my most treasured possessions and the temptation was to leave immediately before they changed their minds and asked for them back.

From that staggering collection of animated wonderfulness comes this tribute to 25 years of outstanding animation craft. I must have watched those 100 films at least a dozen times. Several months after that initial meeting I sat down with Joan again, this time at a festival in Estonia where she was presenting her own version of the RCA 25th anniversary programme, and we compared notes, swapped ideas and she helped me refine the LIAF retrospective.

Joan Ashworth is an accomplished filmmaker in her own right<sup>1</sup>. Her film *'Mushroom Thief'* is playing in competition in International Programme 4. Her most successful film to date *'How Mermaids Breed'* (2002) set a very high bar for the CG design and animation of water. It showed at virtually every key animation festival in the world at the time.

Joan's overview of the RCA animation course taken from the notes of the retrospective curated by RCA itself gives a wonderfully stripped down picture of the course's history and its immersive, integrated approach to teaching its students.

<sup>1</sup> www.joanashworth.com

## Animation Is ...

Some illustrious RCA alumni and famous friends reflect on the nature of animation.

"Animation is still the best way I know to make a dog say funny things, to divert the debilitating effects of gravity and to shine a dim light upon the beauty and stupidity of staying indoors for lengthy periods with a pen, a computer and a shed-full of crap."

**Stuart Hilton**

"Animation is a CCTV system surreptitiously on the look out for clandestine activity in the forgotten airport lounge of the soul."

**Jonathan Hodgson**

"Animation is addictive! Animation is 'Jesus I'm not going to put myself through this again'. And you always do it again."

**Margot Tsakiri-Scanatovits**

"Reinventing the universe 25 frames per second (unless you're working on 2s). A practice that allows unlimited expression and exploration of ideas."

**Joe King**

"Animation is a ridiculous alternative to shooting things live action."

**Mark Hewis**

"Moving painting and visual music. It is poetry, sculpture and dance. Animation is an amalgamation of all art forms. Animation is a condensation of time and meaning, and animation is the mother of all film. And its daddy, too."

**Max Hattler**

"Animation is basic magic – it steals time and loans it to inanimate matter – so it can dance."

**Simon Pummell**

"Animation is the world's favourite magic trick."

**Tony Comley**

"Animation is the root of all film. Animation is the art of visual deception."

**Matt Baldwin**

"Animation is 25 frames per second, or 24 frames per second if you're viewing on an old film projector. Animation is repetition. Animation is repetition, but slightly different."

**Tim Webb**

"Animation is one of the very few mediums that can really connect your brain to use your limbs, you use your hands, to translate what is inside, what is in your brain."

**Michael Gondry**

## A Retrospective

This collection brings together films from the first 25 years of the study and practice of animation at the Royal College of Art. These films map the growth of the course during a period of expansion, diversity and growing confidence for animation, and evidence the changes in technology and contemporary art practice. The filmmakers emerging from this Master's course have contributed substantially to the development of animation as an innovative and exciting medium, and have helped to shape the independent culture and vibrant industry of animation.

The study of Animation at the Royal College of Art, London, began in 1958 as part of the Film and Television Department, which drew together students from across the College who were curious about filmmaking. This included the Brothers Quay, Phil Mulloy, Vera Neubauer and Ridley Scott. Animation became a separate area of study in 1985, with the first MA Animation students graduating in 1987.

Students come to the College from a variety of different disciplines and backgrounds, bringing together an eclectic mix of artistic expertise and technical knowledge. This potent mix is a key element of the 'crucible of genius' referred to by Eric Loret of Liberation, France, when writing about the Royal College of Arts.

Immersed in an environment of lectures, debates and workshops, students navigate influences from a wide range of subject areas while being practically supported by technical and subject-specific expertise, from practicing filmmakers and subtle thinkers. As with all courses at the College, students are encouraged to reflect on and engage with contemporary art practice, film and animation theory, as well as the practical and physical making of moving-image projects.

Animation provides an immersive environment that draws out the personal response to the world, and helps strengthen and refine a personal voice. This development of ideas and imagination, and the playful use of animation tools, is crucial to the development of the subject and yields surprising, delightful and powerful work.

The Animation Department aims to invigorate the medium into a new position in the art world, to find new audiences and new contexts for exhibition.

**Professor Joan Ashworth**  
Head of Animation Department,  
Royal College of Art, 2011



### Hello Dad UK, 1987, 1'38

Hello Dad, I'm in jail. Say hi to Mum, from jail. I like it here, it's warm, I'm in jail.

**Director** Christoph Simon



### The Ticker Talks UK, 1995, 7'30

The whole life story of a simple, heartless man.

**Director** Steven Harding-Hill



### Dog UK, 2001, 5'40

Some of life's grimmer realities are simple to grasp but difficult to explain. From the filmmaker who went on to make the Academy Award-winning *Peter And The Wolf*.

**Director** Suzie Templeton



### Moi, L'Autre UK, 1999, 6'20

The lines that join and the lines that separate mothers and daughters. Animated entirely in evocative sand animation.

**Director** Marie Paccou



### Nothing Happened Today UK, 2007, 4'50

The gradual dissolution of love as a once-exciting moustache heads for middle age.

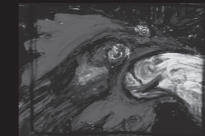
**Director** Reka Gacs



### Heather UK, 2008, 5'20

Heather is out of control. After two weeks, I asked her to marry me. I expected her to say no. She said yes.

**Director** Ed Suckling



### Egoli UK, 1989, 7'40

A tribute to the fallen heroes who sacrificed their lives labouring in the treacherous gold mines for a pittance.

**Director** Karen Kelly



### This Is Harrow UK, 2001, 4'15

In Harrow there is a curry place and a corner shop. In one of the houses is Ethol – and she KNOWS a thing or two.

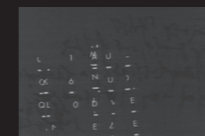
**Director** Monika Forsberg



### Surge UK, 1996, 1'05

A short, sharp, finely sculptured abstract swarm of swarms.

**Director** Jan Otto Ertesvag



### Wrong UK, 1991, 3'00

30 seconds to go. Surge. Heat. Eat. Thank God Dad's safe. I have something to do.

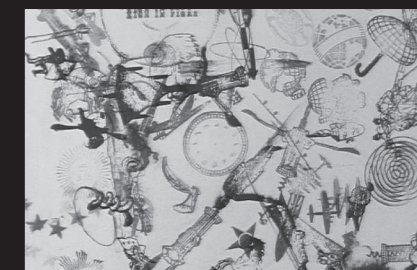
**Director** Stuart Hilton



### Theobalds UK, 1992, 3'10

Playing ball, hanging washing, plenty of room to run around. A story told in 10,000 water colours.

**Director** John Parry



### Wubba UK, 1993, 6'25

Rubber stampery ratcheted up to an intricate artform. Signs, arrows and a hundred childhood memories.

**Director** Charlie



### Prophet And Lo\$\$ UK, 1988, 4'25

Dollars, dreams and a crazy dance. Pulling the levers of power to the beat of a different drum.

**Director** Jonathan Bairstow



### Toxic UK, 1990, 9'15

A bubbling, gurgling, oozing tour through the tiniest of worlds.

**Director** Andrew McEwan

# New York (18) Who's Who

at the Barbican Sun 27 August 16:00

**Converging threads. This programme had a winding path to the big screen. It was originally envisaged as a historical New York animation programme, the notion for which was realised when New York became the intersection for a number of animation avenues I was travelling down at the time.**

Researching the Felix The Cat<sup>1</sup> Retrospective for LIAF 10 was probably the catalyst. Otto Messmer and Pat Sullivan (director and producer respectively) created Felix in a cramped little office not far from Central Park. That building still stands and I was keen to see it and to talk to Felix historian extraordinaire John Canemaker<sup>2</sup>, who, in addition to writing the definitive history of Felix, is an Oscar-winning animator.

I had also seen a retrospective of Emile Cohl<sup>3</sup> in Paris and I had gleaned a lot of information from the presenters of that programme<sup>4</sup>. Born in France in 1857, Cohl is considered by many (and most definitely by himself) to have been the inventor of modern animation, creating many of the key techniques that would underpin the production of animated film from that point onwards. His first film, *'Fantasmagoria'*, created in 1908, signalled Cohl's arrival as an animation pioneer and he moved to New York soon afterwards, where he made many narrative and abstract films.

But the clincher was an exhibition entitled 'It All Started Here'<sup>5</sup>, curated by JJ Sadelmaier<sup>6</sup> and Howard Beckerman<sup>7</sup>, that celebrated 103 years of animation history in New York. JJ is just one of those guys you feel lucky to know. His studio is the kind of place you want to be just locked inside of and left. It contains thousands of items collected over a lifetime, celebrating the tools, stories, products and history of animating in general and New York animation in particular. JJ sat me down one morning in the middle of this treasure trove with a vandal-strength coffee and a notepad. It was like being given keys to the magic kingdom. Plans to bring JJ out to LIAF in 2009 were sacrificed on the twin black altars of schedule conflicts and budget restraints but since then the momentum for something with a New York flavour in LIAF has gathered critical mass. So here we are.

Oddly, perhaps, the New York indie

animation scene isn't as big as some people might think. The same names keep coming up over and over; they all know each other; and most of them agree that there aren't that many opportunities to screen their work. Also, a substantial number of them have 'day jobs' to pay the bills. The concept of funding simply doesn't exist there and this, combined with New York's natural rhythm, means that most of the films are short, they crackle with a barely constrained frenetic energy and they have a very hands-on feel to their production values.

One of the first people I drafted into this project was Signe Baumann<sup>8</sup>. We've shown just about all of her films at LIAF and I cross paths with her fairly regularly on the circuit. Originally from Latvia, she lives in New York and would have to be one of the most connected and best known members of the indie scene there. She curated a New York program<sup>9</sup> for the Leipzig festival last year; she has the energy of any six people you could nominate; and the sheer will-power of another half dozen on top of that. Riding the lift up to her office/apartment, the last thing I expected to hear her say was that she was working on a feature. *'Rocks In My Pocket'* is the title and an excerpt from it is the obvious way to kick off the programme in style.

It's pretty hard to discuss New York animation without the name Bill Plympton coming up. Bill is an original and presumably needs little introduction to anybody reading this. A force of nature, he holds the position of grandmaster of the indie animation scene in the big apple and has an instantly recognisable style. I knew this programme would miss its brief if there wasn't a new Plympton short in it but, as is often the way when the gods decide to blow a tail wind for you and turn all the lines on the boulevard green, Bill offered up two really interesting works that step outside of his regular style.

Firstly, *'Guard Dog'*<sup>10</sup> made quite a splash in 2008 when it was released and even earned Bill an Oscar nomination. Fast forward a couple of years and Bill decides to invite animators the world over to animate short segments of the film in their own style. About 70 different clips get edited together and – shazam! – a whole new version of the film emerges as *'Guard Dog Global Jam'* in 2010.

Bill's second piece was even more fascinating and is the perfect addition to

this programme. *'The Flying House'* is still a work-in-progress and is an utterly fascinating project. For this film, Bill has adapted and re-animated the original artwork of a Winsor McCay film. Winsor McCay<sup>11</sup> is often credited with creating the first auteur animated film, *'Gertie The Dinosaur'*<sup>12</sup>, in 1914. Whether or not the 'first' tag is an accurate one, there is no doubt about his importance to the New York comic art and animation scene in the early twentieth century. As America was dragged into the horrors of the first World War, his 1918 animated documentary, *'The Sinking Of The Lusitania'*<sup>13</sup>, contributed to changing the minds of the American people about their participation in that war. Three years later, he created an animated film called *'The Flying House'*<sup>14</sup> based on his comic strip 'Dream Of The Rarebit Fiend'. It is this film that Bill Plympton is recreating using McCay's artwork, maintaining the look and feel of the original with occasional additions of colour and voice. To see these two quintessential New Yorkers 'collaborating' on a film – masters of their form at opposite ends of cinema's century of existence – is a wonderful treat.

Andy and Caroline London are two of the coolest people I know – an essential drop-in every time I pass through New York. Their films *'The Back Brace'*<sup>15</sup>, *'The Lost Tribes Of New York City'*<sup>16</sup>, and especially *'A Letter To Colleen'*<sup>17</sup> all screened well at previous LIAFs. The London's have a way of chiseling a stone-hard skeleton of bare, unbleached truths from which they hang the sometimes pretty, sometimes torn fabrics of their films. When I last sat down with them, they were most excited about making a series of supershort, sharp 'uppercuts', eschewing the fine art approach and highlighting some truly cringe-worthy, utterly horrible moments in Andy's life. The resulting series of these 30-second 'horror' films is still pouring off the press but we nabbed a few of the first *'Made You Cringe'* episodes just to see what they'd look like. *'Together'*, by David Sheahan<sup>18</sup>, was the best film that never screened at the Ottawa festival last year. I kept hearing about it and people kept asking me if I'd seen it. I hadn't but the underground murmur about it at Ottawa just kept coming. I was able to connect with Sheahan at a coffee bar (just

around the corner from Signe Baumann's place as it turns out), DVDs were passed over, promises were made and here we are showing *'Together'*.

And speaking of the Ottawa festival, I came out of it last year with some sure-fire bets for this programme in the bag. *'LGFUAD'*, by Kelsey Stark (a student at Pratt University, where Andy London teaches), *'Q&A'*, by the Rauch brothers, and *'Something Left, Something Taken'*, by Ru Kuwahata and Max Porter, were all New York films that screened really well there. Sometimes this job is just too easy.

It was Signe who alerted me to the diverse joys of *'Divers'* by Paris Mavroidis, *'Accumulonimbus'* by Andy Kennedy and *'Down To The Bone'* by Peter Ahern. I had seen *'Divers'* before but hadn't made the New York connection. The other two filmmakers were new to me and being introduced to their films was just another bonus of bringing this programme together.

And closing things out are a couple of new films by well-established animators who are intrinsically linked to the New York animation scene. George Griffin<sup>1</sup> has been a working animator for 40+ years and has produced one of the most diverse and important bodies of work by any American animator, past or present. Probably best known for *'It's An OK Life'*, *'Flying Fur'* and *'KoKo'* (the film he nominated as his favourite when asked), his films often carry the cadences of various creative movements that have found willing audiences in New York over the years – everything from the avant-garde, to others influenced by various styles of jazz and the imperatives of commerce.

John Dilworth<sup>2</sup> is as New York as they come. Crazy and skilled in equal measure, he has made TV cartoons that have shown on most of the major networks, short indie films that have blitzed the international festival circuit and has had work shown in the Met, MOMA NY and the Guggenheim. Probably his best known film is *'The Dirty Birdy'*<sup>3</sup> but my hands-down fave JD film is the Dali-esque *'Life In Transition'*<sup>4</sup>. In person, Dilworth really knows how to work a crowd and a live presentation is always a moment to savour. His latest film, *'Rinky Dink'*, carries on where *'Dirty Birdy'* left off, and is a nice way to bring us right up to date with what's going on in New York.

1 <http://tiny.cc/ywa2t>

2 [www.stretchfilms.com](http://www.stretchfilms.com)

3 <http://tiny.cc/2aez2>

4 <http://tiny.cc/kaolja>

11 <http://tiny.cc/c560v>

12 <http://tiny.cc/8f37i>

13 <http://tiny.cc/fvhnv>

14 <http://tiny.cc/vipzi>

15 <http://tiny.cc/ulp5h>

16 <http://tiny.cc/nuv0k>

17 <http://tiny.cc/56u9g>

18 [www.tastyhand.com](http://www.tastyhand.com)



'Rocks In My Pockets'



'LGFUAD'



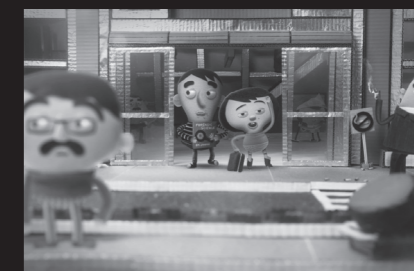
'Q&A'



'Divers'



'Accumulonimbus'



'Something Left, Something Taken'

**Rocks In My Pockets** (excerpt)  
USA, 2011, 4'00

We're feeling a bit lucky – a sneak preview of a Signe Baumann feature, which is still in production. Signe helped ALOT to put this program together and she's right in the middle of the New York indie scene. Her new feature promises to be something special.

**Director** Signe Baumann

**The Flying House** USA, 2011, 7'31

A unique project that spans the history of New York animation. Using original footage, the grandmaster of the New York indie scene, Bill Plympton, adapts and re-animates the 1921 Winsor McCay classic, *'The Flying House'*.

**Directors** Bill Plympton & Winsor McCay

**Made You Cringe** USA, 2011, 3'00

Hot off the press! A series of brand new, decidedly low-brow mini-episodes from the fertile minds of the Londons.

**Directors** Andy London & Caroline London

**Together!** USA, 2009, 4'15

A turbo-charged, psychedelic, bug overload that follows the highs and lows of a freaky little collection of cockroaches.

**Director** David Sheahan

**LGFUAD** USA, 2010, 4'22

Ghosts just wanna have fun. An everlasting limbo where death has no meaning.

**Director** Kelsey Stark

**Q&A** USA, 2009, 4'00

Twelve-year-old Joshua Littman, who has Asperger's syndrome, interviews his mother Sarah about everything from cockroaches to her feelings about him as a kid.

**Directors** Mike Rauch & Tim Rauch

**You're Outa Here** USA, 2009, 3'37

A spunky descendant of Betty Boop tells her no-good boyfriend to hit the road to the striding rhythms of Fats Waller's *The Minor Drag*, reinvented as *You're Outa Here*. A modern soundie.

**Director** George Griffin

**Down To The Bone** USA, 2009, 4'00

Life just ain't no good when you've had your skin pulled off you.

**Director** Peter Ahern

**Divers** USA, 2008, 3'07

Free-form elegance and free-falling grace. An experimental animation inspired by Busby Berkeley's mass gymnastics and experimental cinema from the '20s and '30s.

**Director** Paris Mavroidis

**Accumulonimbus** USA, 2010, 4'33

A meditation on motion and the life cycle of matter, animated hands-on in soft clay on a spin cycle.

**Director** Andy Kennedy

**Something Left, Something Taken** USA, 2010, 10'15

Everyone who enters a crime scene leaves something behind and takes something away.

**Directors** Ru Kuwahata & Max Porter

**Guard Dog Global Jam** USA, 2010, 5'26

Bill Plympton's classic *Guard Dog* re-animated by a small battalion of online contributors. A vast array of techniques and styles but a 'Plympton' down to the core.

**Director** Bill Plympton

**Rinky Dink** USA, 2009, 4'41

A decidedly post-modern fairy tale about a princess who finds her decidedly post-modern true love.

**Director** John Dilworth

1 <http://tiny.cc/mchbz>

2 <http://tiny.cc/p2z4t>

3 <http://tiny.cc/ou9u4>

4 <http://tiny.cc/rmtku>

5 <http://tiny.cc/4cl0o>

6 [www.jsedelmaier.com](http://www.jsedelmaier.com)

7 <http://tiny.cc/9gpp2>

# SixPackFilm Tribute <sup>(15)</sup>

## + Dietmar Schwarzler - special guest

at the Barbican Sat 27 August 14:00



**I HEART SIXPACKFILM! Wander down Neubaugasse in Vienna, search out a door with a tiny sign that reads, 'sixpackfilm', ring the bell and ... VOILA, enter a treasure trove of Austrian experimental and abstract film. Abstract Nirvana! Shelf after shelf of DVDs, VHS tapes, a climate-controlled room of 16mm and 35mm films, books, magazines, artwork.**

Established in 1990, sixpackfilm is another distributor that LIAF has featured pretty much every year. Often, their films have formed the backbone of our Abstract Showcase and, always, their annual package of submissions is one of our postal highlights. Often challenging and uncompromising, sixpackfilm titles are at the forefront of the abstract and experimental animation scene and this programme reaches back deep into their archive to make that point. To be sure, it's a specialised taste, but if this kind of filmmaking intrigues, inspires, confounds and excites you as much as it does me then you've just found a second home.

Sixpackfilm is just as energetic a promoter of live-action shorts and documentaries but it is their wondrous roster of abstract and experimental animators that always rings the bells loudest at LIAF HQ. The sixpackfilm catalogue (and subsequent updates and supplements) records a motherlode of the creative power of cinema. Over the years, around 1,200 films have found their way into sixpackfilm vaults. The initial visit to their office one (surprisingly) hot day was an almost overwhelming experience. Surveying shelf after shelf, rifling through the library, talking to the sixpackfilm crew and thumbing page after page of that catalogue evoked a strange combination of nostalgia, with a walk down memory lane recalling a decade of stunning films that LIAF had shown, and a sense of dread at seeing a mountain burst forth from beneath the floorboards signifying the scale of the task, which was boiling this colossal collection down to the tribute programme that we have before us now.

Various approaches were considered in trying to arrive at the final line-up. A programme concentrating on key directors and another focusing on the chronology of sixpackfilm productions were both considered. One very significant idea that emerged was a suggestion to consider a retrospective of the works of Maria Lassnig<sup>1</sup>. Ultimately, this wasn't really the direction I wanted to take this particular programme

in and, although I don't have any particular plans to show this retrospective in the next couple of years, her life and works are definitely worth acknowledging and discussing. Born in Carinthia (Austria) in 1919, Lassnig was an extremely significant, although often overlooked, pioneer of experimental filmmaking. An exhibiting artist for much of her career, she began making films and animated shorts in the early 1970s in New York after taking an animation course at the School of Visual Arts there. These films carried on many of the themes of her earlier artworks, including the changing states of male/female relationships, alternative views of erotica, and explorations of the way the female form was being depicted in art. Her crude, often roughly crafted animations were intriguing extensions of her earlier artworks and helped cement her place as a master of experimental film. Sixpackfilm is clearly dedicated to ensuring her legacy continues to be experienced and, for me, being introduced to her works was the most significant side-bar benefit to my visit.

In the end, though, pulling together this programme came down to a good old-fashioned curatorial slog – surveying back-years of VHS tapes, re-reading notes from goodness knows how many screenings at festivals and galleries, trawling through a musty mental suitcase of sadly faded, or inexplicably enhanced, memories of individual titles, and lots of consultations with sixpackfilm staffers. The generosity of the team and the passion for their task absolutely infuse this programme and – despite some stiff competition for the crown – this was probably the most enjoyable programme to create for LIAF 2011. A very big thank you to Maya McKecheaney and Gerald Weber, who have been so supportive of LIAF over the years; and an extra round of applause please for Dietmar Schwarzler, who patiently shepherded me through the sixpackfilm vault, introduced me to the films of Maria Lassnig and answered every question, replied to every email and ultimately arranged the screening material for us. He also selflessly sat down for a Q&A to help us understand the sixpackfilm story.

### LIAF Why was sixpackfilm established and who were some of the key people who set it up?

**DS** The founding members were Martin Arnold (filmmaker/artist), Brigitta Burger-Utzer (managing director of sixpackfilm), Alexander Horwath (director of the Austrian film Museum), Lisl Ponger (filmmaker/artist) and Peter Tscherkassky (filmmaker/artist). They recognised the need for a more stable and proficient distribution outlet following the phenomenal success, on the festival circuit,

of *'Pièce Touchée'* (a film by Martin Arnold). Sixpackfilm soon expanded into a distribution outlet and started also to organise events. **LIAF The term 'experimental' can be a controversial one. How does sixpackfilm define that term and how does it decide which films to represent?** **DS** Sixpackfilm has no definition for the terms experimental film, avant-garde film or artist's film; all 'categories' are simply workarounds for films that are non-narrative or simply unconventional. Nevertheless, experimental films are probably those that are closely connected to modern art. The categorisation also helps to differentiate these films from mainstream cinema. For me personally, the term also has a practical value, not an ideological one. The films we represent, which also include documentaries and (short) fiction, are selected by an independent jury (six people plus two members of sixpackfilm) and four times a year people can submit their new films, within these categories, for active festival distribution.

### LIAF A lot of audiences are resistant to ANYTHING non-narrative. How does sixpackfilm work to break down those barriers?

**DS** Films have to find their audience but audiences also have to find their films. We are not pedagogical in that sense. I found my way to experimental film by simply watching lots of artist's films and dealing with them. Love can also appear or develop by simply learning. It's not that different to trying new food. If you like the taste you'll go for it. If not, you keep away. The important thing is that you get the chance to try. One way to break down the barriers (besides through festivals) is through television. Another is by combining diverse forms in a short-film programme. We are working on both approaches, among others.

### LIAF What creative changes (if any) do you think the rise of computer animating has made to the realm of experimental or abstract animation?

**DS** Of course technologies had, and still have, a huge impact on the aesthetics as well as the production possibilities. With computers came the possibility for artists to use the tools of computer software for creating their visual language or visual form of expression. In the case of the 'Austrian Abstracts', a label that emerged at the end of the 1990s, artists like lia, Manuel Knapp and Tina Frank also created their own software programmes to make their videos. Most of these artists are also working in the field of graphic design, studied at an art university and do have an educational background in new media. Actually, most of these videos go along with the success of the Viennese electronic music scene at the end of the 1990s, which also developed an appetite for working with computers.

### LIAF Could you highlight a couple of the most influential experimental/abstract animators that sixpackfilm has been involved with and explain why they have this status?

**DS** The most successful animation films in our distribution programme (animation in the classical sense) are *'Copy Shop'* and *'Fast Film'*, both directed by Virgil Widrich. Another very important person in the animation field is Maria Lassnig, although, like her paintings, her animation films are not that well known internationally. By the way, Lassnig's films have recently been published on the DVD label INDEX ([www.index-dvd.at](http://www.index-dvd.at)), a joint venture between sixpackfilm and Medienwerkstatt Wien. Maria Lassnig was also the person who founded the studio for experimental animation at Vienna's University for Applied Art in 1982, during her professorship from 1980-1997. She had lots of influence on artists like Mara Mattuschka, Nana Swiczinsky, Bady Minck, among many others. In the field of abstract animation, artists like lia, Michaela Schwentner, Michaela Grill, Tina Frank, Karø Goldt, Annja Krautgasser, Manuel Knapp and Billy Roisz are probably the most well known, although most of them have also started to work with figurative aspects or elements. The first reason they have this influential status might be, of course, the high quality of their work. Another reason, quite important as well, is that their videos continually found their way to festivals and alternative cinema venues on a national and international level. The DIAGONALE – Festival for Austrian Film (directed by Christine Döllerhofer and Constantin Wulff) – built up something like a platform for abstract animation film at the end of the 1990s and still shows their work. Most of the artists mentioned continually produced videos because they knew they'd find an audience at the festivals.

### LIAF Are there some places that have audiences more open to abstract animation? And are there some that are more closed to it?

**DS** The club and the music scene might be one that is more open to abstract animation film than, say, classic short/feature film festivals. Also, the audience in cinemateques is normally very open. Surprisingly, the abstract video films find an audience with kids and teenagers, probably because of their relationship to sound or more broadly to the music video culture.

### LIAF Does the future for abstract animation seem strong?

**DS** During the last few years, the production output in that field has been a bit less than before, which seems to be a logical thing. The abstract language became something that is known or re-known now. As you know, abstract films were made in the 1920s by filmmakers such as Oskar Fischinger, Len Lye, Walther Ruttmann, Viking Eggeling, Hans Richter and others. Also, in the field of video art during the '60s and '70s, abstract forms gained huge attention. It looks like aesthetical and political influences develop specific eras with specific interests.

### LIAF What does the future for sixpackfilm hold?

**DS** We do hope only the best.  
**LIAF We'll drink to that!!**

### G.S.I.L vi / almada Austria, 2001, 4'00

Though built around the music of '@c', this piece autonomously explores the visual context of the music.

**Director** lia

### Transistor Austria, 2000, 6'00

A visual staccato adventure, set to short, choppy segments of noise fragments, revealing the underlying interface at which graphic and acoustic elements have always overlapped.

**Director** Michaela Schwentner

### Spatial Lines Austria, 2001, 4'00

Imagery drawn from three continents constantly change colour and format and are deformed by the 'planimetric' animation process employed by Tinhoko.

**Director** Tinhoko

### .airE Austria, 2001, 5'00

Using a journey along electric powerlines, the filmmaker creates an essay on abstraction by subverting simple, everyday perceptions.

**Director** Maia Gusberti

### Paths Of G Austria, 2006, 1'30

A fragment of Kubrick's *'Paths Of Glory'* is rendered down to its most elemental components of dialogue and imagery.

**Director** Dietmar Offenhuber

### Wieder Holung Austria, 1997, 8'00

A visceral, meandering nightmare that oscillates between apocalyptic fantasies and the commonplace. Part documentary, part observational, part alternative universe.

**Director** Nana Swiczinsky

### Chronomops Austria, 2005, 2'00

The doors open on to a shimmering, colourful space that is simultaneously an excess of colour, a frenzy of perception and a pop carousel.

**Director** Tina Frank

### Can I Have 2 Minutes Of Your Time? Austria, 2005, 2'00

A cubist reinterpretation of the forward movement of time (two minutes to be precise) as depicted by the progression of a clock's hands.

**Director** Brigitta Bodenaier

### Tester Austria, 2004, 5'00

Fractures in a soundscape are accentuated on screen as various tableaux are scanned, framed and re-sequenced through windows of varying dimensions.

**Director** Michaela Schwentner

### Unterwerk Austria, 2000, 2'00

Superimposed horizontal and vertical patterns in rich, dark colours pursue Paul Virilio's 'nihilism of speed'.

**Director** Dariusz Kowalski

### \_relifted Austria, 2000, 7'00

As in dreams (or the processes of memory) various levels of thinking, knowing and feeling fuse; they intensify and transform into mysterious symbols.

**Director** Tinhoko

### notdef./version one Austria, 2000, 4'00

An intentional and focused exercise in animating associations. Wild geometric growth from the interior of the machine.

**Director** Maia Gusberti

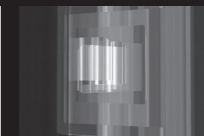
### < rewind > Austria, 2000, 5'00

A visually symbiotic relationship with Ruckenkwind – a piece of experimental music from unique Viennese electronica duo Shabotinski.

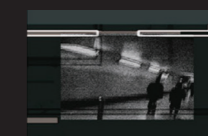
**Director** n:ja



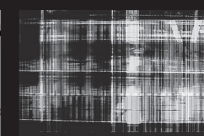
'Transistor'



'Chronomops'



'Spatial Lines'



'Unterwerk'



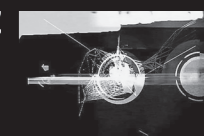
'airE'



'\_relifted'



'Wieder Holung'



'notdef./version one'

<sup>1</sup> <http://tiny.cc/p7f55>  
See also <http://tiny.cc/jk8oa>  
<http://tiny.cc/aa31a>  
<http://tiny.cc/ef2iz>

(18) **George the Hedgehog**

**+ Wojtek Wawszczyk Q&A**

at the Barbican **Mon 29 August 20:15**



# Features

“ **George The Hedgehog joins the likes of Mary And Max, The Illusionist and My Dog Tulip in presenting an animated feature that's a refreshing alternative from the offerings of Pixar and Disney**

*Screen International*

George is a womanising, baseball cap-wearing, skateboard-riding critter who enjoys an illicit relationship with Yola, a woman living a humdrum lifestyle with her dull husband. Strangely George finds himself pursued by mad scientists and Neo-Nazi skinheads who want to clone him to create a new media sensation whereby they can control the country.

Decidedly for adults, 'George The Hedgehog' is based on the cult Polish comic book 'Jez Jerzy', and is a curious, scatological and enjoyable animated feature that provides a marked change from the traditional style of Polish animation. Reminiscent of a 'Fritz The Cat' for the 21st Century this broad and angry portrayal of a disaffected youth and a government desperate to relate to them, gives a telling insight into the modern world and lends the film a compelling edge.



**George the Hedgehog**

Poland, 2011, 79'00

**Directors** Wojtek Wawszczyk, Jakub Tarkowski & Tomasz Lesniak



**Q&A**  
programme



Part of the 'Scala Forever' season.  
For more information [www.scalaforever.co.uk](http://www.scalaforever.co.uk)

**LIAF**

# (18) Dead but not Buried

at the Barbican Fri 26 August 18:30

**“If Disney is animation's heart, then British animator Phil Mulloy is its bowels. Or maybe it's the other way round?”**

*Chris Robinson, Artistic Director, Ottawa International Animation Festival*

**Why has Mr Christie's body been stolen? Who stole it? Who really is Mr Yakamoto – a brilliant cartoonist, a genius scientist, or a psychopathic serial killer? Mrs Christie sets out on a quest to find her husband. Her journey ends deep in the lava tunnels of Iceland. Battling against all the odds, she finally learns the shocking truth about Mister Christie's real identity. Make ready. The Time of Christie is Coming!**

We don't show many features at LIAF. But this is Phil Mulloy!! His short films (particularly the 'Intolerance' Trilogy) have been some of the most unique and acerbic inclusions in our programmes and have won Best of Fest awards in years gone by.

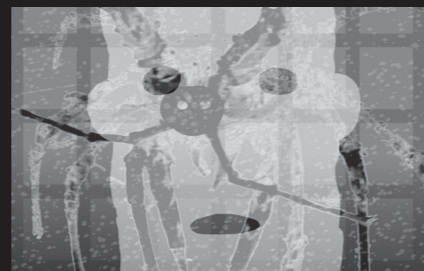
Phil, it would be fair to say, has never been a slave to the notion of fine art. His films are often (in fact, normally) a gut-punch delivered with a paint brush. They hold up a sort of pseudo-mirror that somehow reflects where we might be about to go (typically some version of hell). And they are made by a man in a hurry. These images burst from the screen in much the same way as they were probably thrown down on the page in the first place. They can be ugly and contradictory.

For his feature, Phil has parked his brushes and plugged in a tablet. The look has changed a bit, so has the pacing, even some of the anger has been given a backseat but that strange mirror his films put in front of us is still in our face. The Christies feel like 'un-people' and they live in a world where talk is cheap, friends aren't really friends and nothing that anybody says seems definitive or important.



**Dead but not Buried** UK, 2011, 80'00

Director Phil Mulloy



world premiere

LIAF

**Phil very kindly took some time out to answer some questions about his latest film, the path to making features, and pompous monumentality.**

**LIAF** You are often described as the enfant terrible of British animation. I do it myself when I can't come up with a more original description. I've seen you laugh this off and I've seen you react more forcefully to it. How are you feeling about that title these days?

**Phil Mulloy** To be called anything is actually quite nice. Recently I was called 'brilliant' and 'rubbish' for the same film. Perfect.

**LIAF** What was the motivation for moving from short films to feature-length films?

**PM** When times get tough and films get harder to make some people stop making films. My films get longer. It's a matter of the will.

**LIAF** Your earlier short films have such a strong 'hand-painted' ethos to them. To me, that's where part of their sheer power come from. What was it like to move into using a computer?

**PM** I have always tried to do my drawings as quickly and in as unconsidered a way as possible. Losing control allows for the things you didn't anticipate to happen. The computer allowed me to do things even more quickly. Now I manage to do hardly any drawing at all. And anyway, you can always access other people's drawings on the internet and use those.

**LIAF** The first time I saw 'Goodbye Mister Christie', the prequel to 'Dead But Not Buried', was at the 2010 LIAF. Your introduction that night, to my mind, was one of the most honest introductions I'd heard in a while. You spoke less about the art and content of your film and more about your desire to work fast, to get the images out there, to get the voices speaking. Is that a fair enough assessment?

**PM** Yes, working in the way I did with that film allowed me to work very quickly. I shot that film, the first part of The Christie Trilogy, in a year and 'Dead But Not Buried' has taken me another year. Of course I don't just work for speed's sake. Working quickly allows me to work through ideas and not get so precious about everything. I can try things out, afford to make mistakes. If things fail, so what? Move on. This may sound very cavalierish, but of course everything I do is intensely important to me. It's a balancing act between caring and not caring, between being brilliant and being rubbish.

**LIAF** The 'energy' level inherent in 'Goodbye Mister Christie' and 'Dead But Not Buried' seems virtually the

inverse to that in most of your short films. Is this how you see it and, if so, is that a conscious decision; something that is fundamental to the longer feature-film length; a progression of your filmmaking style; all of the above; none of the above?

**PM** I have always liked the pacing of Robert Bresson's films. Bizarrely, I was thinking of him when making The Christies. I was also thinking of the Canadian experimental filmmaker Michael Snow and a particular film by him called 'Back and Forth', mainly for the movement of the camera. Both these filmmakers could be said to pace things slowly. I also tend to have the music in my head as I am making the film. The music (more sound than music) for The Christies was to be slow to give the film a monumental feel. To me the contradiction between cheap, simple means to create an image that is pompously monumental is attractive. Needless to say, The Christies should really be seen in an Imax theatre.

**LIAF** The dialogue in 'Dead But Not Buried' is a vital and unusual element of the film. How was this dialogue arrived at and what drew you towards creating a film with these voices?

**PM** I became interested in computer-generated voices around 2000 and, in fact, made two shorts with the animator Paul Bush using the voices. They were really quite primitive and robotic. A couple of years later, I went back to the internet to see if the voices had progressed. They had. Now they were almost human. I began playing around writing dialogues, made a six-minute film, became interested in the characters and now, over five years later, I am still interested in these same characters. I work in this fashion – I write a scene of dialogue, then shoot the scene, then write the next scene, then shoot the scene, etc. After a few scenes, I go back and readjust things if I have to. The whole process is really quite simple and of course everything is quite literally at my fingertips.

**LIAF** What is the future for Phil Mulloy short films?

**PM** When I finish the trilogy, no doubt I will make some short films again. At any rate I will be playing around with ideas and imagery in some fashion.

**LIAF** There are plans for a third Christies feature?

**PM** I hope to begin part three in August.

The Inaugural

# LIAF 2011

## Animation Industry Event

at the Barbican Fri 2 September - Sat 3 September



Saint John Walker, Head of Development, Skillset.

Saint has been working at the interface between the animation,

computer games, and VFX industries and education for over a decade. He was the first director of the London Animation School (now part of the University of the Arts), and became director of the UK's first Compositing and VFX short course training centre (part of the UK's National Film and Television School) as far back as '99. He's written and taught on Games and Animation degree courses, and was external examiner for animation courses at places like Herts, Newport, Swansea and Kingston. After 4 years in Cambridge working with the computer games industry to get better talent from universities in the region Saint returned to London to join Skillset as the Computer Games, Animation and facilities manager. Recent activities have been the creation of the free Core Skills of VFX Handbook ([www.skillset.org/VFXHandbook](http://www.skillset.org/VFXHandbook)) that outlines the skills needed to get into the VFX industry, and the creation of the now annual Animation and VFX graduate Showcase in Soho. Saint writes articles for Imagine Magazine, primarily on new technologies and their resulting impact, and skills.

**The LIAF industry event (held in partnership with Skillset) is aimed at professional animators, those who work with animation, individuals who want to get a start and the indelibly curious. The art and technology of animation is changing ever more rapidly - there are opportunities and challenges ahead, and the four panel sessions are set up to help navigate key issues. Featuring an eclectic array of guest speakers from the industry the topics discussed and analysed are...**



Skillset is the industry body which supports skills and training for people and businesses to ensure the UK creative industries maintain their world class position.

## As Easy as CPD:

### Continual Professional Development and Training in Animation - You've got in, now get on.

An interactive panel-led discussion exploring the importance of keeping skills up to date in the fast moving games and animation industries, funding opportunities for freelancers and ongoing training opportunities for improving employment prospects. With the internet and self-tuition books learning's never been easier; but how do you know what's really going to help you progress? Can you really be totally self taught these days?

#### Speakers

**Helen Nabarro** (Head of Animation Direction, National Film and TV School)  
**Joan Ashworth** (Head of Animation, Royal College of the Arts)  
**Richard Barnett** (Trunk Studios)  
**Paul Wilkes** (Escape Studios).

#### Chaired by

**Saint John Walker** (Skillset)

## Software Beware?

### Confused over the array of software options to develop your project?

This session will discuss and contrast industry standard software to help you get the right look for your project, but it'll also look at the animators who use software in innovative ways and push the medium. On the flipside one of the UK's most respected VFX companies will say what they use to get the job out the door- and how they inventively mix software to achieve amazing imagery.. What free or open source options are out there? How easy do the software

companies make it to learn and get licenses for limited periods? Is software 'in the cloud' the answer to all our dreams?

#### Speakers

**Louise Hussey** (Rushes Post-Production)  
**Rob Bradbrook** (animator)  
**Martyn Pick** (animator)  
**Martin Parsons** (Double Negative)  
**Andy Blazdell** (CelAction)

#### Chaired by

**Saint John Walker** (Skillset)

## Making Animation Work: animation beyond telly

### Who else uses animation in their professions?

This session will showcase the use of animation in other industries such as science, architecture, therapy, VFX, games and pre-visualisation. How easy is it to defect from one field to another? As TV animation work shrinks, what are the boom areas now and in the future?

#### Speakers

**Melanie Hani** (therapist)  
**Eleanor Bowen-Jones** (NHS)  
**Guy Midgley** (Ninja Theory)  
**Paddy Eason** (VFX -Nviziible)  
**Hugh Macdonald** (VFX -Nviziible).

#### Chaired by

**Saint John Walker** (Skillset)

## Sound in the Frame

### Anyone who works in animation knows the impact sound and music makes...

to an animated project - but just how important are their contribution in the making of an animated film? This session will be a general discussion, with examples of the influence of these two elements in the creation of an animation project.

#### Speakers

**Mark Ashworth** (composer/sound designer)  
**Andrew Barnabas** (Bob and Barn)  
**Paul Bush** (animation director).

#### Chaired by

**Larry Sider** (School of Sound).



# Masterclasses

As part of the London International Animation Festival 2011 we are very proud to be presenting three very special masterclasses with some of our finest animators.

## Wojtek Wawszczyk (Poland)



Wojtek Wawszczyk<sup>1</sup> is director, animator, writer, cartoonist, teacher and music composer. He graduated at the Polish National Film

School and the German Filmakademie Baden-Württemberg and his short films have been winning awards and popularity around the world since 1999. From 2003-05 he worked in Los Angeles as one of the animators on the Disney productions 'I, Robot' and 'Aeon Flux' before returning to Poland to work on the animated feature film 'George the Hedgehog' as Director, animation supervisor, animator, co-writer, voice talent and additional music.

In this masterclass Wojtek will give a potted history of his work on animated movies both in Europe and the USA with a specific behind-the-scenes look at 'George the Hedgehog' which will be getting it's UK premiere at LIAF.

**"George The Hedgehog joins the likes of Mary And Max, The Illusionist and My Dog Tulip in presenting an animated feature that's a refreshing alternative from the offerings of Pixar and Disney."**

Screen International

<sup>1</sup> www.wojwaw.com

## Wojtek Wawszczyk & Anna Blaszczyk (Poland)

Wojtek Wawszczyk and Anna Blaszczyk<sup>1</sup>, two of the lead animators on the acclaimed feature film 'George the Hedgehog', will lead participants through the process of re-animating a scene from the film. Participants need to be knowledgeable of Adobe After Effects version CS3 in order to take part in this workshop.

<sup>1</sup> http://anb.carbonmade.com

## Theodore Ushev (Canada)



Born in 1968 in Bulgaria, Theodore Ushev<sup>1</sup> is a graduate of the National Academy of Fine Arts in Sofia. He first made a name as a poster artist in his

native country before settling in Montreal, Canada, in 1999. There he quickly acquired a reputation as a prolific and gifted animator. Vertical (2003), Ushev's first collaboration with the National Film Board of Canada (NFB), paid tribute to Jan Lenica. In 2005, Ushev began work on a trilogy that freely explores the connections between artistic avant gardes and drifts in ideologies and art in the 20 century. The first two instalments, 'Tower Bawher' (2005, six awards) and 'Drux Flux' (2008, four awards), proved considerably successful. During this same period, Ushev made two personal films, 'The Man Who Waited' (2006, three awards) and 'Tzaritza' (2006, two awards). 'Tzaritza' deployed an opulent, dynamic graphic sensibility, assembling disparate components (drawings, photographs, objects, etc.) that lend the whole a paper-cutout look. He then began work on his most ambitious film, 'Lipsett Diaries'<sup>2</sup> (2010), an imagined biography of the celebrated Canadian experimental filmmaker, from a script by Chris Robinson.

Join animator/director Theodore Ushev as he takes us through the inspiration, genesis and filmmaking process for 'Lipsett Diaries'. The workshop includes a practical demonstration of painting techniques and using computers together with painting to take viewers on a journey of dazzling and provocative imagery.

<sup>1</sup> http://www.ushev.com  
<sup>2</sup> http://www.lipsettdiaries.net

# Film Index

21-87 Arthur Lipsett 62  
43 Dextro 25  
8 Bits Valere Amirault, Jean Delaunay, Sarah Laufer & Benjamin Mattern 30

## a

**A Monster Mess** Susie Jones 39  
**A Morning Stroll** Grant Orchard 17  
**A Trip down Memory Lane** Arthur Lipsett 62  
**About A Cat** Daan Cools 35  
**Abuelas** Afarin Eghbal 40, 49  
**Accumulonimbus** Andy Kennedy 67  
**.airE** Maia Gusberti 69  
**A Kaffa** Joan Baz, Lionel Caruana, Margaux Demont & Bastien Martin 30  
**Alambic** Marie Bloch-Laine 17  
**Aleksandr** Remy Dereux, Maxime Hibon, Juliette Klausner, Raphaëlle Ranson & Louise Seynhaeve 30  
**All India Radio - Lucky** Darcy Prendergast 41  
**Amar** Isabel Herguera 15  
**Amazonia** Sam Chenb 38  
**An Odd Little Opus** Chris Newby 49  
**An Abstract Day** Oerd van Cuijlenborg 26  
**And If** Sandra Santos 53  
**Ancient Alien Circus** Neely Goniodysky 25  
**Animation History of Poland** Tomasz Baginski 38  
**Aquatura** Marcin Gizycki 60  
**Artificial Paradise** Jean-Paul Frenay 21  
**Arts And Crafts Spectacular** Sebastien Wolf & Ian Ritterskamp 34  
**As Above, So Below** Elise Simard 26

## b

**Babel** Henrick Dusollier 27  
**Banjo String** Matt Oxborrow 50  
**Battenberg** Stewart Comrie 21  
**Bertie Crisp** Francesca Adams 22  
**Bobby Yeah** Robert Morgan 27  
**Botanica Liberta** Florian Caspar, Frederic Conil, Nicolas Malovec & Daniel Schiano 30  
**Bike Race** Tom Schroeder 17  
**Big Bang Big Boom** Blu 18  
**Birthday** Jari Vaara 21  
**Business As Usual** Kevin D.A. Kurytnik & Carol Beecher 19

## c

**Can I Have 2 Minutes Of Your Time** Brigitta Bodeauer 69  
**Canal** Paulina Bobrycz 59  
**Cassette Schwarzenegger - Play** Studio Shelter 41  
**Chad VanGaal - Peace on the Rise** Chad VanGaal 41  
**Chernokids** Matthieu Bernadat, Nils Bousuge, Florence Ciuccoli, Clement Deltour & Marion Petegnief 20  
**Chronomops** Tina Frank 69  
**City Trip** Gerben Aqterberg 53  
**CMYK** Marv Newland 26  
**Coats** Ewa Grzesiak 59  
**Condensed Night** Laurie Proud 34  
**Construction** Mirai Mizui 55

**Cornershop - Non Stop Radio** Rocket Science 41  
**Cornershop - What did the hippie have in his bag?** Rude 41  
**Cos W Tym Gatunku** Urszula Palusiska 59  
**Counting Sheep** Neely Goniodysky 55  
**Cours toujours** E Garçette & Olivier Barre 37

## d

**Damned** Richard Phelan 49  
**Danny Boy** Marek Skrobecki 59  
**Dead but not Buried** Phil Mulloy 72  
**Divers** Paris Mavroidis 67  
**Dog** Suzie Templeton 65  
**Dog Walking Ground** Leonid Shmelkov 55  
**Dokumanimo** Malgorzata Bosek 59  
**Down To The Bone** Peter Ahern 67  
**Down Your Strides** Darren Walsh 46  
**Dove Sei, Amore Mio** Vejko Popovic 22  
**Drop Out** Rafael Mayrhofer 21  
**Drux Flux** Theodore Ushev 62  
**Dry Fish** Andy Martin 15  
**Dukes Of Broxstonia: Wash Day** Suren Perera 34  
**D'Une Rare Crudite** Emilien Davaud, Jeremy Mougel & Marion Szymczak 30

## e

**Egoli** Karen Kelly 65  
**El Macho** Daniela Negrin Ochoa 48  
**Elvis Presley- Suspicious Minds** Chris Hemming 41  
**Enter The Lovely** Owen McGonigle 19  
**Escape** Kristjan Holm 21  
**Escape His Stare** Chen Chen 21  
**Evermore** Philip Hofmann 20  
**Exit** Grzegorz Koncewicz 60  
**Extracts from the Myself Diaries** Paul Leyton 47

## f

**Fat Hamster** Adam Wyrwas 39  
**Fast Forward Little Red Riding Hood** Sjaak Rood 19  
**Fiesta Brava** Steven Woloshen 26  
**Flyman** Shu-Weing Chang 38  
**Free Fall** Arthur Lipsett 62  
**Freud, Fish And Butterfly** Haiyang Wang 16

## g

**Gallery** Robert Proch 15, 59  
**George the Hedgehog** Wojtek Wawszczyk 71  
**Get Out** Charlotte Boisson, Julien Fourvel, Pascal Han-Kwan, Tristan Reinartz & Fanny Roche 37  
**Get Real!** Evert de Beijer 15  
**Get Well Soon** Lucy Izzard, Darren Walsh, Phoebe Boswell, Matt Oxborrow, Bill Elliott, Kim Alexander, Bunch & Andrew Kelleher 40  
**Gigi D'Agostino - Bla Bla Bla** Andreas Hykade 41  
**Gnarls Barkley - Who's Gonna save Your Soul?** Chris Milk 41

**Goldfish- We Come together** Mike Scott and others 41  
**Gorillaz- On Melancholy Hill** Pete Candeland, Jamie Hewlett & Rob Valley 41  
**Green Money Weed Connection: "Got Milk"** Logan Hugueny-Clark 35  
**G.S.I.L VI / almada lia** 69  
**Guard Dog** Bill Plympton 19  
**Guard Dog Global Jam** Bill Plympton & friends 67

## h

**Hambuster** Paul Alexandre, Dara Cazamea, Maxime Cazaux, Romain Delaunay & Laurent Monneron 30  
**Heather** Ed Suckling 65  
**Hello Dad** Christoph Simon 34, 65  
**Hezarfen** Tolga Ari, Romain Blanchet, Remy Hurlin & Chung-Yu Huang 30  
**Hinterland** Linda McCarthy 48  
**Holy F\*\*k - Red Lights** Brian Borchardt & Michael LeBlanc 41  
**Horse Glue** Stephen Irwin 19  
**House Bunny** Gina Kamensky 23  
**Howard** Julia Pott 47  
**How Your Money Works** Musclebeaver 54

## i

**I was a Child of Holocaust Survivors** Anne Marie Fleming 40  
**Ichthys** Marek Skrobecki 60  
**Inner View** Patrick Jenkins 26  
**In A Pig's Eye** Atsushi Wada 16  
**I Own You - Wax Tailor** Romain Chassaing 41

## j

**Jean-Luc** Arthur Peltzer, Fabien Guillaume, Jean-Baptiste Maligne, Jeremy Macedo, Julien Daubas, Paul Nivet & Ugo Bienvenu 35  
**Jeannine M** Gregoire Lemoine 33  
**Josette Und Ihr Papa** Izabela Plucinska 19  
**Journey to Cape Verde** Jose Miguel Ribeiro 27, 40  
**Journey to the Sunflower Field** Alexandre Siqueira 55  
**Jumping Puddles** Scott Peters 55

## k

**Komaneko's Christmas** Tsuneo Goda 39  
**Laszlo Nicolas** Lemee 17  
**Lexdysia** Marc Reibsig 39  
**LGFUADC** Kelsey Stark 67  
**Lightforms** Malcolm Sutherland 25  
**Lipsett Diaries** Theodore Ushev 23, 62  
**Little Deaths** Ruth Lingford 40  
**Little Quentin** Albert 't Hooft & Paco Vink 17  
**Loom** Ilija Brunck, Jan Bitzer & Csaba Letay 38  
**Love Patate** Gilles Curelier 54  
**Lucia** Cristobal Leon, Niles Atallah & Joaquin Cocina 55  
**Luis** Cristobal Leon, Niles Atallah & Joaquin Cocina 53

## m

**Machination 84** lia 25  
**Made You Cringe** Andy London & Caroline London 67  
**Malban** Elodie Boudec 54  
**Masks** The Brothers Quay 27  
**Matatoro** Raphael Calamote, Mauro Carraro & Jeremy Pasquet 30  
**Meat Or Die (Yans!Gans!) / Meat05** Tai Murayama 34  
**Meet Buck** Laurent Monneron, Denis Bouyer, Yann De Preval, Vincent E. Sousa & Bruno Ortolland 29  
**Mem** Ilija Brunck, Jan Bitzer & Csaba Letay 38  
**Memory Tapes - Yes I know** Eric Epstein 41  
**Metropolis** Mirai Mizue 26  
**Midgets** Andrew Kelleher 48  
**Millhaven** Bartek Kulas 60  
**Mobile** Verena Fels 38, 39  
**Moi, l'Autre** Marie Paccou 65  
**Mr Choco In Love** Peter Marek 35  
**Mrdrcchain** Ondrej Svadlena 19  
**Mushroom Thief** Joan Ashworth 20  
**Music Box** Dylan Ladds 25  
**My Childhood Mystery Tree** Natalia Mirzoyan 53

## n

**Nachtspel** Ben Gijsemans & Nicolas Keppens 15  
**Nasty Habits: Bono** Layla Atkinson 35  
**New Hippie Future** Dalibor Baric 15  
**Noises** Thibault Petrissans 55  
**Not Enough - J.Mascis** Chad Van Gaalen 41  
**notdef./version one** Maia Gusberti 69  
**Nothing Happened Today** Reka Gacs 65  
**Nuit Blanche** Arev Manoukian 37

## o

**Old Fangs** Adrien Merigeau & Alan Holly 23  
**Once Only** Nuno Amorim 54

## p

**Parasite** Omid Khoshnazar 17  
**Paths Of G** Dietmar Offenhuber 69  
**Paths Of Hate** Damian Nenow 19, 59  
**Peanuts** Tim Romanowsky 33  
**Perspective** Monika Rohner 53  
**Petticoat** Jade de Paepe 33  
**Phosphena** Maya Erdelyi 33  
**Pivot** Andre Bergs 54  
**Pixels** Patrick Jean 16  
**Plaszcz / Coats** Ewa Grzesiak 59  
**Playing Ghost** Bianca Ansems 46  
**Pl.ink 3D** Anne Kristin Berge 39  
**Press+** Benjamin Ducroz 25  
**Prophet And Loss** Jonathan Bairstow 65  
**Protozoa** Anita Kwiatkowska-Naqvi 60  
**Python In Wonderland** Piotr Hoang Ngoc 34

## q

**Q&A** Mike Rauch & Tim Rauch 67

## r

**Relifted** Tinhoko 69  
**Rinky Dink** John Dilworth 67  
**Rewind** n:ja 69  
**Rocks In My Pockets** Signe Baume 67  
**Roots Of the Hidden** Elizabeth Sevenoaks 32  
**R-XYZ** Joana Toste 53

## s

**Seattle Solstice** Caryn Cline 25  
**Science Museum - Headroom** Leo Bridie 47  
**Secret Bee** Gina Kamentsky 14  
**Serenade** Lee Han Bit 35  
**Sleep** Claudius Gentinetta & Frank Braun 17  
**Slim Time** Bertrand Avril, Pierre Chomarat, David Dangin & Thea Matland 29  
**Something Left, Something Taken** Ru Kuwahata & Max Porter 67  
**Sonar** Renaud Hallee 41  
**Sorry Film Not Ready** Janet Perلمان 54  
**Spatial Lines** Tinhoko 69  
**SpinSpanSpun** Anne Wilkins & Emily Howells 46  
**Split** Lucie Casale, Justine Dubreux, Maxence Hyerneaux & Abel Kohen 29  
**Stereolab - Neon Beanbag** Julian House 41  
**Strange Invention** Dino Krpan 23  
**Strips** Felix Dufour-Laperriere 26  
**Subtle - The Mercury Craze** Yu Sato & Marc Reisbig 41  
**Suiren** Tomoya Kimpara 38  
**Sunday** Patrick Doyon 21  
**Surge** Jan Otto Ertesvag 65  
**Susurrus** Lindsay Cox 25  
**Swimming Pool** Alexandra Hetmerova 55

## t

**Telegraphics** Antoine Delacharery, Leopold Parent, Lena Schneider & Thomas Thibault 30  
**Tester** Michaela Schwenter 69  
**To Swallow a Toad** Jurgis Krasons 15  
**The Blackbird** Norman McLaren 33  
**The Collagist** Amy Lockhart & Marc Bell 32  
**The Crossing** Elise Simard 17  
**The Dance Of Death** Johan Pollefoort 35  
**The Death of an Insect** Hannes Vartiainen & Pekka Veikkolainen 54  
**The Dog Who Was a Cat Inside** Siri Melchoir 39  
**The External World** David O'Reilly 27  
**The Flying House** Bill Plympton & Winsor McCay 67  
**The Girl And The Hunter** Jadwiga Kowalska 32  
**The Gloaming** NoBrain 21  
**The Hedgehog In The Fog** Yuri Norstein 33  
**The History of Denim** Drew Roper 50  
**The Holy Chicken of Life and Music** Nomint 23  
**The Keeper** Katharina Huber 17  
**The Man Who Waited** Theodore Ushev 62  
**The Last Norwegian Troll** Pjotr Sapegin 23, 39  
**The Labyrinth** Jan Lenica 33  
**The Lost Town Of Switez** Kamil Polak 60  
**The Ongoing Life of Peter Peel: Can, Can, Can't** Felix Massie 50  
**The Origin of Creatures** Floris Kaayk 15  
**The Play of Silence** Virginia Mori 55  
**The Polish Language** Alice Lyons & Orla McHardy 53  
**The Razor** Grzegorz Koncewicz 60  
**The Renter** Jason Carpenter 18  
**The Ritual** Zbigniew Czapla 60  
**The Rooster, The Crocodile And The Night Sky** Pdraig Fagan 33  
**The Sandpit** Sam O'Hare 38  
**The Smaller Room** Cristobel Leon & Nina Werhle 14  
**The Spirits of the Piano** Magdalena Osinska 19  
**The Three Blind Mice** Grant Munro 33  
**The Ticker Talks** Steven Harding-Hill 65  
**The Twin Girls of Sunset Street** Marc Riba &

Anna Solanas 15  
**The Undertaker and The Dog** Shin Hashimoto 15  
**The Wonder Hospital** Boemsik Shimbe Shim 23, 38  
**The Yarwood Trail** Richard Reeves 26  
**Theobalds** John Parry 65  
**Themselves - Roman is as Roman Does** Yu Sato 41  
**Thesis** Tomasz Cechowski 34  
**This Is Harrow** Monika Forsberg 65  
**This Is Love** Lei Lei 53  
**Time Ripples In Sense World** Paul Fletcher 25  
**Together!** David Sheahan 67  
**Tom in the Woods** Andreas Hykade 39  
**Toru Matsumoto - And And** Mira Mizui 41  
**Touch** Ferenc Cako 17  
**Tower Bawher** Theodore Ushev 62  
**Toxic** Andrew McEwan 65  
**Transistor** Michaela Schwenter 69  
**Travis** Daniel Rowe 35  
**Tussilago** Jonas Odell 40  
**TV on the Radio - Me I** Mixtape Club 41  
**Tzaritza** Theodore Ushev 62

## u

**Umbr** Malcolm Sutherland 21  
**Uncle** Maciej Sznabel 59  
**Underlife** Jaroslaw Konopka 59  
**Unterwerk** Dariusz Krzeczek 69  
**Un Petit Bol D'Air** Isabelle Catalan 21  
**Un Tour De Manege** Nicolas Athane, Brice Chevillard, Alexis Liddell, Françoise Losito & Mai Nguyen 38

## v

**Van She** Daihei Shibata 41  
**Very Nice, Very Nice** Arthur Lipsett 62  
**William** Veronika Obertova 33  
**Virus** Robert Proch 59

## w

**Wax Tailor - I Own You** Romain Chaissang 41  
**Weenie Wagon Woe** Willy Ashworth 35  
**Wieder Holung** Nana Swiczinsky 69  
**Whistleless** Siri Melchoir 39  
**White Drawing** Kurt Adams 38  
**White Hair** Yuka Takeda 14  
**White Tape** Michal Kranot & Uri Kranot 18  
**Who Would Have Thought / Kto By Pomyslal** Ewa Borysewicz 60  
**Wisdom Teeth** Don Hertzfeldt 17  
**Wrong** Stuart Hilton 65  
**Wubba** Charlie 65  
**Wywiyas** Andrej Jobczyk 60

## y

**Yannick Nezet-Segu**in - No Intermission Theodore Ushev 62  
**Yonder** Emilia Forstreuter 54  
**You're Outa Here** George Griffin 67





