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# Directors Message

Here we go again – another year, another festival. Time never seems to stand still at LIAF HQ, though sometimes we wish it did. Writing this introduction to the festival is like a sort-of taking stock for me. A time to reflect on the year that's been. Moving LIAF two months later in the year (and into 'festival season' as everyone keeps telling me) is probably the biggest change for us this year. Out of late Summer and into early Autumn, where the nights are drawing in. Will that mean more people will be wanting to gather inside the warm, darkened spaces of the cinema? Let us see. We hope so, for once again we have scoured the globe and feasted on 2,300 + little animated gems from around the world in order to craft the festival that you see before your beady eyes. 277 films from 36 countries, and the usual broad mix of everything from scratch films, pinscreen, time-slice, live-action/animation hybrids, puppet, clay, drawn, scribbled and a whole lotta' "how the hell have they done that?" films. Plus, of course, everything in-between.

So what else have we been up to in 2012? I know we keep harping on about this (and sorry if we're repeating ourselves) but LIAF is now much more than the annual festival. It's a hydra! Chop off one head and another two grow! So this year there have been LIAF screenings in Macedonia, the Canary Islands, Russia, Greece, Argentina and Germany. We were the partners of the Hamburg International Animation Student Awards. We've toured all around the UK, from far-North Scotland to the South of England. We made our first appearances at major music festivals – Latitude and Nova. We visited Tjindirindis Festival in Lithuania and Anifest in the Czech Republic. We were asked to nominate our Top 10 all-time films for the Sight and Sound poll. We curated a screening of the scariest films we could find to accompany the Barbican's After Dark Halloween Special. We bought over the internationally renowned Suzan Pitt for an astonishing retrospective and screening at the Horse Hospital. And we had a hundred other ideas that never quite came to fruition, but give us another 12 months and a whole wad of cash and we'll see what we can do.

Talking of which, next year is our 10th anniversary. Who would have thunk it? We do have a few ideas up our sleeve but are always happy to consider a few more. So if there's anything you fancy seeing – or doing - at LIAF 2013, drop us an email and we'll see what we can do. But I digress.

One thing that's been on my mind the last few days, is that outside of festivals like LIAF, there are fairly limited opportunities for these films to reach audiences other than via the internet. The good news is that there has been something of a proliferation of festivals that show these films. That said, it is also worth pointing out that much of the extra opportunity offered to both the filmmakers and audiences by this proliferation is hampered by the festivals that restrict and reduce screening opportunities by insisting on premiering rights. LIAF doesn't have that rule (we are not interested in treating filmmakers that way) but if a filmmaker chooses or is forced to hold their film back from a festival like LIAF to assuage the demands of the premiering rules of another festival, many of the opportunities they could have gained from screening in LIAF will be lost because they will be coming to the end of their festival cycle (generally thought to be about 18-24 months) by the time they do screen.

It's actually depressingly common for pretty good films to achieve almost no screenings at all because they held back waiting for an invitation that was never forthcoming only to find that the following year they end up being edged out of their next choice of festival by newer films.

There are three different parties involved in this little carnival that we call screen culture events: the filmmakers, the audience and the events. The premiering rules benefit only the event. They hurt the filmmaker by reducing their chances of being screened and reaching a more diverse audience. And they deprive the audience who, generally, aren't aware of what they have been kept from seeing.

And so the fragile miracle becomes just that little bit more brittle. Break it down to a simple numbers game. Every festival wants to screen to a full cinema. With very few exceptions that means that with any given screening, even one full to the brim, it is going to hit maybe 400 sets of expectant, inquisitive eyeballs. Wave a magic wand and remove all the false barriers and any given film might make it into 3 or 4 British festivals, a half dozen even.

The point is, the fact is ... it just ain't possible to overexpose an indie short animated film, although if you're selfish enough and are in the mood to throw some weight around, you can restrict its meagre chances of getting to the people who really care about seeing it on the festival circuit.

Such is life. Long live animated short film!

## **Nag Vladermersky**

Director,

London International Animation Festival

October 2012



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a deviant view of

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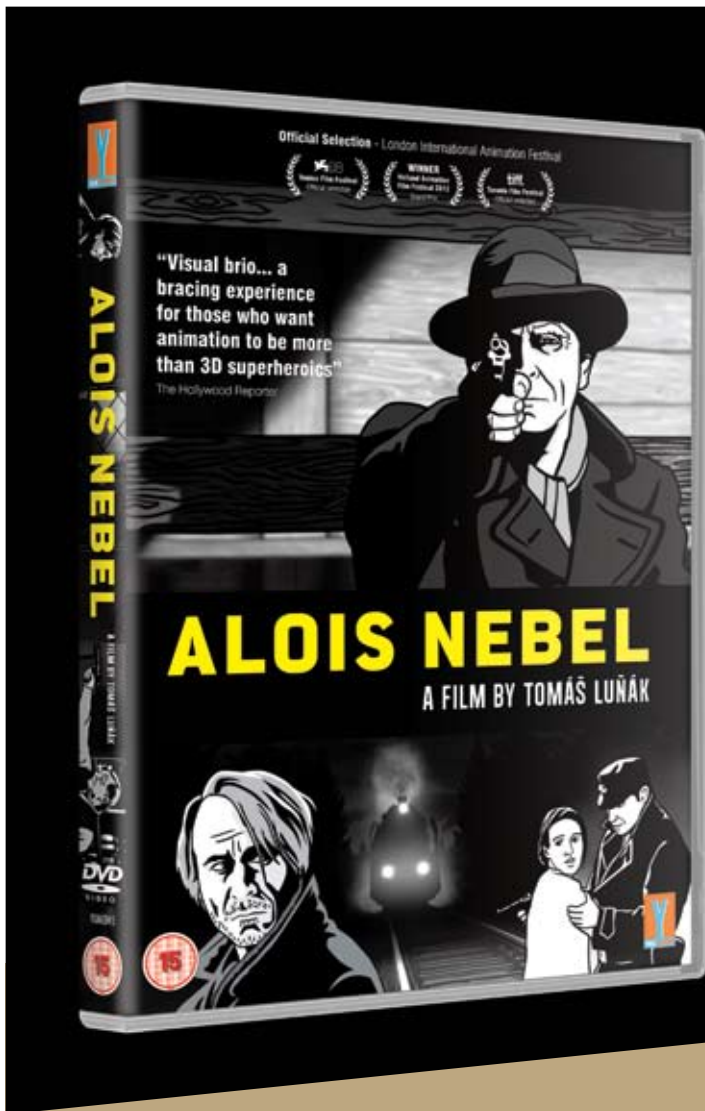
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**Nag Vladermersky & Malcolm Turner**  
Programming Assistants  
**Mandy Smith & Anna Gregory**  
Curated Programmes  
**Malcolm Turner & Nag Vladermersky**  
Lithuanian Retrospective **Dasa Vanova**  
CALF Collective **Tamaki Okamoto**  
Freight co-ordination  
**Mandy Smith & Nag Vladermersky**  
Website **Matthew Smith & Mandy Smith**  
Printed Programme & Catalogue Design  
**Mandy Smith**  
Catalogue Notes  
**Nag Vladermersky & Malcolm Turner**  
Digital Compiling  
**Anna Gregory & Claude Trollope**  
Childrens Workshop Leader **Kevin Griffiths**  
Industry Co-ordinators  
**Anna Gregory & Saint John Walker**  
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**Mandy Smith**  
Festival Assistants **Liisi Kula & Dan Jones**  
Event Co-ordinator (Barbican)  
**Tamara Anderson**  
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Judges  
**Afarin Eghbal, Richard Squire, Stephen Cavalier, Tony Comley & Patrick Jenkins**  
Printing **Aquatint BSC**  
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## Special Thanks

**Simon Oatley** at the Film and Video Workshop, **Paul Bowman** and **Anna Kime** at Film London, **Junko Takekawa** at The Japan Foundation, **Danielle Viau** at the NFB, **Patrick Jenkins, Rita Valiukonyte & Daiva Parulskiene** at The Lithuanian Embassy, **Chris Oosterom & Patrizia Raeli** at Yume Pictures, **Saint John Walker** at Creative Skillset, **Roger** and **Tai** at the Horse Hospital, **Helen Gibbins, Riikka Kassinen** at Shepherds Falkiners, **Charles Rubinstein** at the Rio, **Bethan Jones, Sarah Chorley** at Shooting People, **Helen Nabarro & Helen Stevens** at the NFTS, **Lucy Paul, Charlie Paul, Ralph Steadman, Kevin Richards, Dave Anderson** and **Darren Walsh**.

## Programming Thanks

**Tamaki Okamoto, Arlene Klasky, Gabor Csupo, Megan Pearson & Dasa Vanova.**

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# Programme

## Schedule

<b>Thur 25 Oct</b>	18:30		Gala Opening Night featuring 'For No Good Reason' + Q&A with Charlie Paul, Kevin Richards & Ralph Steadman
	21:30		Technique Focus: Live Action/Animation Hybrid
<b>Fri 26 Oct</b>	18:30		International Programme 1
	20:45		International Programme 2
<b>Sat 27 Oct</b>	10:00		Animation Workshop (for children)
	11:00		Amazing Animations (0-6 year olds)
	14:00		Lithuanian Retrospective + Dáša Vánová & Urte Budinaite Q&A
	16:00		Flipbook Challenge Workshop
	16:00		International Programme 3
	19:00		International Programme 4: Recent Japanese Shorts
	21:00		Feature: 'Midori-Ko' + two shorts
<b>Sun 28 Oct</b>	12:00		Children's Animation Programme (7-12 year olds)
	14:00		Animated Documentaries + Darren Walsh Q&A
	16:00		International Programme 9: Abstract Showcase
	18:00		International Programme 5
	20:15		Feature: 'Alois Nebel' + Tomáš Lunák Q&A
<b>Mon 29 Oct</b>	18:30		International Programme 6
	20:45		International Programme 7: Into the Dark
<b>Tue 30 Oct</b>	18:30		International Programme 8: Long Shorts
	20:45		Klasky Csupo Retrospective: Unseen Pilots
<b>Wed 31 Oct</b> Halloween	10:00		Make a Spooky Film Workshop (10-14 year olds)
	19:00		Flipbook Workshops at 'After Dark Halloween Special'
	19:30		New Japanese Animation: The CALF Collective
	21:30		International Programme 7: Into the Dark (repeat)
<b>Thur 1 Nov</b>	18:30		British Animation Showcase
	18:30		Koji Yamamura Masterclass
	21:15		Koji Yamamura Retrospective + Q&A
<b>Fri 2 Nov</b>	10:00		Animation Industry Event: The Future of Animation in the UK
	14:00		Animation Industry Event: Moving Documentaries
	19:30		Music Videos Session
	21:30		Late Night Bizarre
<b>Sat 3 Nov</b>	10:00		Animation Industry Event: The Art of Animated Film Titles
	13:30		Amazing Animations (0-6 year olds) (repeat)
	14:00		Animation Industry Event: Sound in the Frame
	18:00		Best of the Next: Programme 1 Tokyo University of the Arts
	19:30		Best of the Next: Programme 2
	21:15		Best of the Next: Programme 3
<b>Sun 4 Nov</b>	16:00		Best of the Festival

# International Programme

at the Barbican **Fri 26 October 18:30**

# 1 (15)

**Ah, the 'Opening Film', one of the more pleasant LIAF rabbit holes I love spending time running down. I've found my fair share of dead ends and strange creatures down there as well as one or two that turned on me after I thought we were beginning to get along famously. There's no real criteria, no template or official policy. It just sort of ... depends really. Some years it's one of the last scheduling decisions I make; other years there is a kind of six-month, leapfrog-style parade in which one contender after another takes its turn as the lead candidate.**

This year, however, the Opening Film pretty much found me. I first saw it when I was part of the Jury at the Tindirindis Festival in Lithuania. *Luminaris* is the story of a man living in a world controlled by light. Each morning, the inhabitants of that world are woken up and pulled to their jobs by the sunlight, as if by a magnetic force. The protagonist works in a factory making electric light bulbs, but has larger ambitions of his own. The setting of the film is a classic Buenos Aires, revisited from a fantastic point of view. The film uses a collage of styles, combining art deco, tango, surrealism, and neorealism. This mix of influences is directly linked with the history of Buenos Aires: the city and its population themselves are a mix of different cultures. The film was inspired by an instrumental tango piece called 'Lluvia de Estrellas' (Star Rain) composed by Osmar Maderna in the 1940s. Director Juan Pablo Zaramella explains:

***I first became acquainted with this piece of music as a child, because my elders used to listen to it. I had always liked this piece but, as an adult, it gradually dawned on me that this music could be like a score of a film that had never been made. In 2008 I was granted a creativity residency by Abbaye de Fontevraud, in France. I decided to take this opportunity to develop this project. Originally, I approached the project as a puppet animation story, but doing some pixilation tests in the gardens of Fontevraud, just for fun, the seed of the present short appeared: the idea of sunlight as a magnetic force.***

The film took more than two years to make, mainly due to the unpredictability of weather conditions and especially the movement of the sun, which changed the shadows on the locations every day. "Both the speed and the intensity of sunlight changed during the shooting of a take, so we had to modify the time-lapse frequency and the exposure of the photographs all the time," explains Sergio Piñeyro, director of photography.

The long months of work paid off; in addition to numerous other honours, the film was named on the 2011 Oscar shortlist for Best Animated Short Film. It is simply stunning animation, moving with a kind of fluidity and grace that can only be imagined (let alone realised) as an animated film. And it feels timeless to me; it exemplifies just what animation is capable of in the hands of somebody whose creative imagination matches their skills as a filmmaker.

Koji Yamamura needs no introduction to animation fans. His latest film, *Muybridge's Strings*, is an interesting look at the life and work of Eadweard Muybridge, the man who captured the iconic series of stills of a galloping horse. Part exploration of the very fundamentals of filmmaking and part deconstruction of Muybridge the man (who turns out to be something of a ratbag actually), Yamamura's film works on a whole range of levels, most of them fairly visible and accessible.

To varying degrees, this contrasts a lot with his earlier films that tethered their narratives to the viewer's imagination and then dragged them off down the lane behind Yamamura's crazy cart. *Mt Head* (2002) is one of LIAF's favourite films of all time. Telling the story of a miser who sprouts a tree from the top of his head that in turn gives rise to a growing, boisterous community of scalp-top squatters makes a certain sense but the subtleness of the lunacy that fuels this fable works a kind of magic as a mild cognitive anaesthetic, serving to lower the guard and embed the film more deeply than most in the mind of the viewer.

Many will have also seen *Franz Kafka - A Country Doctor* (2007), which similarly defies categorisation and *The Old Crocodile* (2005), which we showed a few years ago, that travelled a much straighter narrative path but was nonetheless full to the brim with a kind of magical realism. Changes in the distribution channels for many of his films have, at times, made it trickier to secure them for screenings over here but this film as a NFB co-production was easily within our reach and we grabbed it the minute we saw it to bring his latest effort to LIAF. Of course, Koji is a special guest at LIAF this year, and his influence is starting to spread throughout Japanese independent animation, now that he is the head of animation at the Tokyo University of the Arts. For those curious people among you who might want to see what the latest generation of Japanese animators are getting up to under Koji's tutelage check out the Tokyo University of the Arts student screening (information page 59)



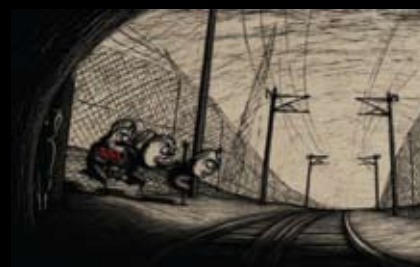
## Luminaris

Argentina, 2011, 6'20

In a world controlled and timed by light, an ordinary man has a plan that could change the natural order of things.

**Director** Juan Pablo Zaramella  
**Producer** Sol Rulloni

[www.zaramella.com.ar](http://www.zaramella.com.ar)



## Kali The Little Vampire

Canada/France/Switzerland/Portugal, 2012, 9'25

A poetic and beautiful tale and a reminder that there is a place for every one of us under the sun. Even the creatures of the night.

**Director** Regina Pessoa

[www.nfb.ca](http://www.nfb.ca)



## My Brother Greg (Mein Bruder Franz)

Germany, 2011, 3'00

Greg struggles with his nightmares of flies in this delightfully animated tribute to Kafka.

**Director** Philipp Enders  
**Producer** Philipp Enders



### Nightingales in December

Canada, 2011, 3'00

What would the world be like if nightingales no longer migrated south? A plethora of painterly images of birdmen at work and war evoke a world in disarray.

**Director** Theodore Ushev  
**Producer** Nicolas Gerard Deltruc

[www.ushev.com](http://www.ushev.com)



### September

France, 2011, 2'51

An extravaganza of reconstruction starting with ships awash in the deep blue and ending in a solitary exit.

**Director** Thibault Chollet  
**Producer** Thibault Chollet

[www.vimeo.com/thibaultc](http://www.vimeo.com/thibaultc)



### The Sparrow who kept his word

Russia, 2010, 6'40

An honest little sparrow braves the cold, wind and rain in order to hold true to his noble and kindhearted promise.

**Director** Dmitry Geller  
**Producer** Vladimir Gassiev

[www.geller.ru](http://www.geller.ru)



### Out On A Limb (Ast Mit Last)

Germany, 2011, 5'03

An elegant look into the simple, competitive world of birds and the resting places they try and share.

**Director** Falk Schuster  
**Producer** Falk Schuster

[www.falkschuster.com](http://www.falkschuster.com)



### Tchaikovsky – an Elegy

UK/Russia, 2011, 13'00

Thrust into an empty room, Tchaikovsky is forced to revisit the traumas and successes of his life.

**Director** Barry Purves  
**Producer** Glen Holberton

[www.barrypurves.com](http://www.barrypurves.com)



### The House (Das Haus)

Germany, 2011, 6'48

Four dimensions and multiple gravities help and hinder one little girl's attempt to help her grandmother.

**Director** David Buob  
**Producer** David Buob

[www.dashaus-animation.de](http://www.dashaus-animation.de)



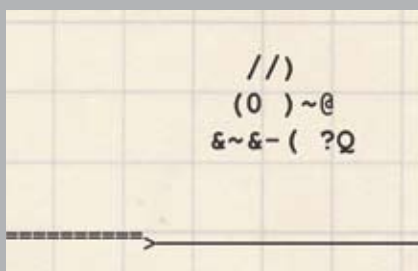
### Big House (Suur Maja)

Estonia, 2011, 10'24

The Estonians do it again! Every house has a rhythm but this film brings it out into the front yard and pumps up the volume.

**Director** Kristjan Holm  
**Producer** Kristjan Holm

[www.karabana.com](http://www.karabana.com)



### A Tax on Bunny Rabbits

Canada, 2011, 2'15

Rabbits are calm, birds are calm, robots are not. Sometimes bigger isn't better.

**Director** Nathaniel Akin  
**Producer** Celest Brown

[www.riotsquad.tv](http://www.riotsquad.tv)



### Muybridge's Strings

Japan, 2011, 12'39

Yamamura animates the story of one of the first, and most famous, pieces of animation ever created – Muybridge's horses.

**Director** Koji Yamamura  
**Producers** Michael Fukushima, Keisuke Tsuchihashi, Shuzo John Shiota

[www.nfb.ca](http://www.nfb.ca)

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

## Programme

at the Barbican **Fri 26 October 20:45**

**Joan Gratz is someone who can make a fairly certain claim to the title of 'master'. Based in Portland (Oregon), Gratz's latest film, *Kubla Khan*, returns to a vibrantly colourful, wonderfully fluid clay-painting technique with which most of her earlier films have been made.**

Her 1992 film *Mona Lisa Descending A Staircase* is the stand-out example of the pure majesty that Gratz can wring out of this technique. It won an Oscar and would feature high on the 'desert island' list of many animation fans. Two years ago we showed *Puffer Fish*, her exploration into a gloriously technicolour world under the waves, which marked an experimentation with a collection of digital animation tools. It was a feast for the eyes and it damaged the myth about the proverbial dog of a certain age not being able to get their mind around new tricks but - wow - it's so good to see Gratz getting her hands colourfully dirty painting with clay again.

The film that has probably grabbed me the most, and on the most number of levels, recently is Ulo Pikkov's *Body Memory* from Estonia. The sense of confinement and containment, of loss of control, of the unknown and the unseen persecutor just beyond the wall is palpable. And the imagery conjures reflections on some of the visions that still resonate as shameful horrors. Another fascinating consideration is that Pikkov is working his way through the suite of animation techniques and seems to be mastering them all in quick succession.

And would it really be a LIAF if we didn't show a Max Hattler film? His work portrays a creative restlessness that is constantly searching for a new avenue of expression. Following his blog can be bewildering; he seems to endlessly roam around Europe showering the locals with one fascinating parade of visual simulation/stimulation after another. I've never really talked to him about how he taps this wellspring, it's kind of weird, when you're in his company it never seems to occur to ask (and it's usually the first thing I do ask). We're also indebted to Mr Hattler for another reason. When launching the LIAF/Film & Video Workshop animation bursary this year we sent out emails to a hitlist of many of the UK's most talented animators asking for assistance in helping the next generation of animators

to make their films. Max was the first to reply saying he'd be more than happy to do anything he could to pass on any tips. A genuine good guy and whoever benefits from Max's encyclopaedic knowledge will - I'm sure - be a very lucky person - and hopefully come up with an animated film well worth seeing.

'Regular' is, of course, a relative term. Wendy Tilby and Amanda Forbis created *When The Day Breaks* in 1999 and it is widely regarded as one of the best short animated films ever made. On my annual pilgrimage to the National Film Board of Canada bunker in Montreal I have watched the gradual progression of their latest film, *Wild Life*, with growing anticipation. A couple of years ago, I was in the NFB's recording studio when they were painstakingly recording some of the ol'-timey music directly from a majestic gramophone, the ornate sound horn of which was made entirely out of hand-crafted polished wood. Visitor after visitor brought the studio to a halt until the exasperated engineers banished us. This level of attention to detail and a passion for authenticity is a Tilby/Forbis trademark. It is but a few seconds in a 13-minute film - it just takes time to make this kind of film this kind of way. And I plan to show them as long as they keep making them.



### My Face is in Space

UK, 2012, 9'00

**Director** Tom Jobbins  
**Producer** Elia Bouthors

1977 - NASA sent a Golden Record into space. It encapsulated some of the greatest achievements of humankind, as well as a few friendly faces. Larry's face is one of them.

[www.nftsfilm-tv.ac.uk](http://www.nftsfilm-tv.ac.uk)



### Paso Doble

Canada, 2011, 1'49

A sumptuously red visual orchestration of grace and passion.

**Director** Jamie Metzger

[www.sheridanc.on.ca](http://www.sheridanc.on.ca)



### Spin

UK/France, 2011, 3'55

A complex choreography of re-animated figures moving to the exquisitely synchronised command of a master manipulator.

**Director** Max Hattler  
**Producers** Nicolas Schmerkin, Max Hattler

[www.autourdeminuit.com](http://www.autourdeminuit.com)



### Villa Antropoff

Estonia/Latvia, 2012, 13'00

A condom found on an African beach is an impulse for a man to set off on a dangerous sea journey to Europe, in search of a better life.

**Directors** Vladimir Leschiov & Kaspar Jancis.

**Producers** Vladimir Leschiov & Kalev Tamm.

[www.lunohod.lv](http://www.lunohod.lv)



### Independent Mind (Independencia de Espirito)

Portugal, 2011, 10'00

Clelia, a woman comfortable in her solitude, begins talking to her plants. Odd, she thinks, until she learns that her neighbour talks to her pots and pans.

**Director** Marta Monteiro

**Producer** Sardinha Em Lata

[www.curtas.pt/agencia](http://www.curtas.pt/agencia)



### Body Memory (Keha Malu)

Estonia, 2011, 9'00

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

**Director** Ulo Pikkov

**Producer** Arvo Nuut

[www.nukufilm.ee](http://www.nukufilm.ee)



### Natural Urban Nature

South Korea, 2011, 4'32

An exquisite and simply beautiful depiction of nature in the urban city.

**Director** Min-ji Kang

**Producer** Min-ji Kang

[www.kiafa.org](http://www.kiafa.org)



### Fata Morgana

Holland, 2011, 4'17

Burning in the desert sun, Eduardo – the only lemonade seller around – is fighting the urge to drink his last and final bottle of sweeeeet, cooooool lemonade.

**Director** Frodo Kuipers

**Producer** Chris Mouw

[www.illustrer.nl](http://www.illustrer.nl)



### Wild Life

Canada, 2011, 13'30

Alberta, 1909. The wide, open prairies of the wild west. Enter a well-tailored young Englishman, fresh from the 'old country'.

**Directors** Wendy Tilby & Amanda Forbis

**Producers** Marcy Page & Bonnie Thompson

[www.nfb.ca](http://www.nfb.ca)



### My... My...

China, 2011, 4'32

Where are my clothes? Give them back! Give them back!

**Director** Lei Lei

**Producer** Lei Lei

[www.raydesign.cn](http://www.raydesign.cn)



### Kubla Khan

USA, 2011, 3'41

Simply stunning! Gratz returns to the gorgeous, morphing, coloured clay technique of her masterpiece Mona Lisa Descending A Staircase with this soaring tale from inside Zanadu.

**Director** Joan C. Gratz

**Producer** Joan C. Gratz

[www.gratzfilm.com](http://www.gratzfilm.com)

# International 3 (15)

## Programme

at the Barbican Sat 27 October 16:00

**It feels like there is something of a 'new-new' generation of animators emerging in Estonia in the wake of the likes of Priit Tender, Ulo Pikkov and Kaspar Jancis, who represent a generation that grew up under the old Russian regime but who largely came of age and developed professionally after Estonia achieved independence and freedom in 1991.**

However, while the 'new-new' animators such as Kristjan Holm, Chintis Lundgren and Martinus Klemet have absorbed plenty of the wistfulness and grasped some of the surrealist threads that stitched together the patchwork of drawn Estonian animation, they are less focused on examining their country's complex and sometimes perilous geopolitical position that often underpinned earlier Estonian films. And they have mastered the whole raft of modern digital drawing devices.

Programme 1 featured *Big House* (Kristjan Holm) which cracked me up when I first saw it screened at its home-ground festival in Tallinn and it is an outstanding example of this emerging trend. Programme 3 also contains a noteworthy example that amply illustrates this point. *About the Hard Life of a Barn Swallow* is just one of three films that Chintis Lundgren submitted. *Volli Pal* also made the grade and screens in Programme 5. Other than her drawn style, there isn't a lot that her films have in common. Some are situated in Estonia; some in environments that hybridise Tex-Mex and pseudo-Euro spaces. Some are intense, intriguing character studies while others arguably work through the processes of deconstructing a relatively recognisable character down to a series of disassembled and surrealised pieces. Her themes are as broad as environmental awareness, gay culture and UFOs.

Any new Georges Schwizgebel film is a noteworthy event in the world of animation. *Romance* was co-produced with the NFB. It definitely moves like a Schwizgebel film with plenty of dizzying camera turns and all the dramatic, prolonged simulated dolly (or 'travel') shots for which he is renowned. And while a great deal of the film is also in his recognisable, heavy paint-on-board style, much of it is delivered in a divergent fine-lined, pastel coloured, much-more-illustrative style – one that would not be immediately connected to Schwizgebel

by many. By and large, the effect of blending these two visual styles together is deftly handled and it is pretty interesting to see such an established filmmaker as Schwizgebel – a filmmaker so definitively tied to such a specific style – step out of his traditional circle.

We don't screen enough of Erick Oh's films. Not quite sure why, but I am on a mission to redress this. We showed *Heart* last year and it screened incredibly well, typifying his strong, simple-but-confident drawing style. His latest film, *How To Eat Your Apple*, moves Oh into a more digital sphere, doing away with bold outlines and block colours BUT retaining his love of the simple (some would say non-existent) background. Dropping a mini-flash-mob of characters into the middle of the frame with nothing to interact with except themselves is a pretty rare thing. Risky too, in the wrong hands. Bright white backgrounds can be an illuminating energy source if the front-and-centre action is up to it and Erick Oh seems to have just instinctively harnessed this power.

I've always liked Patrick Jenkin's films. There's a kind of very hands-on honesty to the visuality of much of his work. His films transmit that sense of directness and it is easy to see the marks left by his brushes. This sense was perhaps lost a little in some of his earlier digital works such as *The Skateboarder* (2006) but even that had a cut-out feel to the digital character. His latest film, '*Sorceress*', sees him working in the paint-on-glass technique that he has previously employed so lavishly in films such as *Inner View* (2009) and *Labyrinth* (2009). Another very big tick is Jenkin's love of telling a good story and his ability to pull it off with style and clarity.



### La Détente France, 2011, 8'10

Paralysed with fear and stuck in a trench, a soldier's mind disconnects from the horror and escapes to a world where wars are fought by toys.

**Directors** Pierre Ducos, Bertrand Bey  
**Producers** Pierre Ducos, Bertrand Bey, Kawanimation

[www.ladetentefilm.com](http://www.ladetentefilm.com)



### The Goods Germany, 2012, 3'00

A man, a baby in a buggy, a child and a balloon. In times like these even a simple walk is unbearable.

**Director** Lars Jandel  
**Producer** Lars Jandel

[www.larsjandel.de](http://www.larsjandel.de)



### How To Eat Your Apple

South Korea, 2011, 1'30

Apple eating as a Daliesque spectacular spectator spectacle.

**Director** Erick Oh  
**Producer** Erick Oh

[www.kiafa.org](http://www.kiafa.org)





### Gristle

Australia, 2011, 3'30

Life hanging on a hook is as much about perspective as fate – not that fate pays any attention.

**Director** Jamie Clennett  
**Producer** Jonathon auf der Heide  
[www.abitofargybargy.com](http://www.abitofargybargy.com)



### About the Hard Life of a Barn Swallow

Estonia, 2011, 5'00

The life of a Barn Swallow is not easy, bigger birds are pesky and the barn is locked at night.

**Director** Chintis Lundgren  
**Producer** Chintis Lundgren  
[www.chintislundgren.com](http://www.chintislundgren.com)

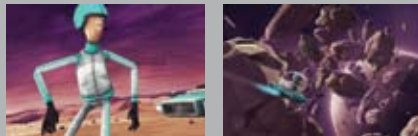


### Stuck in a Groove

Austria, 2010, 4'05

What do Madonna, Massive Attack and Angela Merkel have in common? Friedrich Nietzsche might be the answer to this question.

**Director** Clemens Kogler  
**Producer** Sixpackfilm  
[www.clemenskogler.net](http://www.clemenskogler.net)



### Stopover

Switzerland, 3'00, 2011

Idiot, space, delivery boy picks the wrong pyramid for a toilet stop.

**Director** Neil Stubbings  
**Producer** Neil Stubbings  
[www.lemob.ch](http://www.lemob.ch)



### The Pub

UK, 2012, 7'45

Kemi lives and works in the murky slipstream of a North London pub. As the booze flows the line between who belongs behind and in front of the bar becomes increasingly blurred.

**Director** Joseph Pierce  
**Producer** Mark Grimmer  
[www.josephpierce.co.uk](http://www.josephpierce.co.uk)

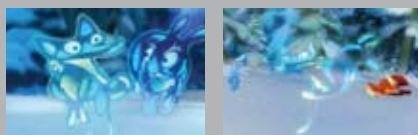


### Romance

Switzerland, 2011, 7'21

The very latest offering from one of the world's living masters tackling one of the world's biggest topics.

**Director** Georges Schwizgebel  
**Producers** Marc Bertrand, Rene Chenier, Georges Schwizgebel  
[www.nfb.ca](http://www.nfb.ca)



### The Tannery

UK, 2010, 5'30

A recently deceased fox has a life after death experience.

**Director** Iain Gardner  
**Producers** Richard Scott and Anke Hilt  
[www.iaingardner.co.uk](http://www.iaingardner.co.uk)



### The Shoemaker (O Sapateiro)

Portugal, 2011, 12'00

A shoemaker, wrapped up in the memories of his life and the demands of his work, experiences a crucial moment in his existence.

**Directors** David Doutel & Vasco Sa  
**Producers** Sardinha Em Lata & Ib Cinema  
[www.curtas.pt/agencia](http://www.curtas.pt/agencia)



### Rew Day

Bulgaria, 2012, 6'40

A rewind review of one man's last day.

**Director** Svilen Dimitrov  
**Producer** Svilen Dimitrov  
[www.svilendimitroffilm.blogspot.co.uk](http://www.svilendimitroffilm.blogspot.co.uk)



### Sorceress

Canada, 2012, 9'00

When a young woman is kidnapped her sister embarks on a perilous journey to rescue her from an evil sorceress.

**Director** Patrick Jenkins  
**Producer** Patrick Jenkins  
[www.interlog.com/~pjenkins/latestnews.html](http://www.interlog.com/~pjenkins/latestnews.html)

(15) International Programme **4**  
**Recent Japanese  
 Shorts**

at the Barbican **Sat 27 October 19:00**

**Hiding behind the monolith that is Anime is a special world where independent Japanese animation resides. Coming to life usually as small private productions, many of the films position us as peeping toms secretly peering into uniquely private worlds.**

This sense of isolation and alienation reveals the uniquely personal styles and mindsets of the artists. As the films take us inside the complicated minds of different generations of Japanese animators this programme also introduces us to a wide range of independent animators ranging from masters to emerging talents.

Mirai Mizue's film *And And* features his distinctive "cell" animation technique (not to be confused with "cel animation") of using an organic cell as the basic shape for his abstract designs. The cells sometimes swim along like amoebae, or they join together to form the most fantastical creatures. Like the work of Norman McLaren or Oskar Fischinger, there is also a direct relationship between music and movement in Mizue's work. A true innovator, Mizue experiments with a range of animation techniques including geometric animation and water-surface

animation (animating the movement of aqueous ink in water).

Atsushi Wada's (winner of Best Film at LIAF 2011 for *In A Pigs Eye*) sparsely drawn comic / tragic films feature dimwitted characters drifting through absurd, tedious and repetitive situations; stone faced fools swept into a dark farce they can't comprehend, change or enjoy. In this programme we have his two most recent short films *The Great Rabbit*, (winner of the Silver Bear at the Berlin Film Festival), and *The Mechanism of Spring*.

special thanks to



### Many Go Round

Japan, 2011, 6'00

A certified can't-believe-my-eyes piece of animation made of ingeniously cut paper silhouettes formed into a kind of phenakistoscope.

**Director** Yoshihisa Nakanishi

**Producer** Yoshihisa Nakanishi

[www.members3.jcom.home.ne.jp/oneminute/index.html](http://www.members3.jcom.home.ne.jp/oneminute/index.html)



### The People Who Never Stop

Japan/France, 2012, 3'30

The story of a crowd who never stop, for better or worst.

**Director** Florian Piento

**Producer** Florian Piento

[www.florianpiento.com](http://www.florianpiento.com)



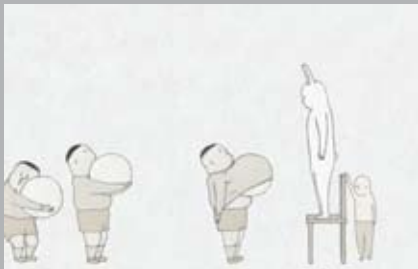
### And And

Japan, 2011, 6'50

Stunning, rhythmic, abstracted animated images pour across the screen in this music clip made for Toru Matsumoto (Psysalia Psysalis Psyche)

**Director** Mirai Mizuie

**Producer** Mirai Mizuie



## The Great Rabbit

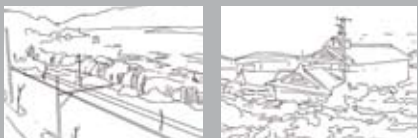
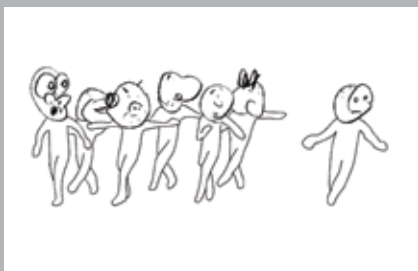
Japan, 2012, 7'10

A young boy worships his beloved rabbit.

**Director** Atsushi Wada

**Producer** Ron Dyens

[www.kankaku.jp](http://www.kankaku.jp)



## Pieces of 3.11

Japan, 2011, 2'17

On 11 March 2011, a tsunami struck Japan and spread fear along the coast, but also in the rest of the country and the whole world. The devastation and anxiety found its way to the media and appeared on television, sharply contrasting with entertainment programmes with canned laughter and applause.

**Director** Kotobuki Shiragari

**Producer** Toshiki Mochizuki



## Columbos

Japan, 2012, 9'15

A homicide scene with the corpse of an actress dressed in red, a man with a gunshot wound, and an internationally well-known detective. Is this the climax scene from some drama? Or is it a murder that took place during the shooting of a film?

**Director** Kawai Okamura

**Producer** Kawai Okamura

[www.c-a-r-t-e-blanche.com](http://www.c-a-r-t-e-blanche.com)



## Dreams

Japan, 2011, 6'00

The final collaboration between legendary pop artist Keiichi Tanaami and the late, great Nobuhiro Aihara. Eye-popping, warped imagery to feed your head until it explodes!

**Director** Keiichi Tanaami

**Producer** Keiichi Tanaami

[www.c-a-r-t-e-blanche.com](http://www.c-a-r-t-e-blanche.com)



## The Mechanism of Spring (Haru no Shikumi)

Japan, 2010, 4'20

Oh my, how things happen in Spring! Buds are bursting and your body is filled with energy.

**Director** Atsushi Wada

**Producer** Atsushi Wada

[www.kankaku.jp](http://www.kankaku.jp)



## 663114

Japan, 2011, 7'00

I am a 66-year-old cicada. There was a big earthquake. There was a big tsunami. There also was a big accident.

**Director** Isamu Hirabayashi

**Producer** Isamu Hirabayashi

[www.hirabayashiisamu.com](http://www.hirabayashiisamu.com)



## Specimens Of Obsessions (Hyouhon No Tou)

Japan, 2011, 12'08

The centipede of punishment, an ephemera of obsessions, the leech of closure, a snail of escape, and of course the cockroach of usual life.

**Director** Atsushi Makino

**Producer** Atsushi Makino



## Yonalure: Moment To Moment

Japan, 2011, 7'53

Pure animation magic! A tour of arcs and soaring glides that ever ebb and rise through a village as it attempts to separate from the moon.

**Directors** Ayaka Nakata & Yuki Sakitani

**Producers** Ayaka Nakata & Yuki Sakitani

[www.ayakanakata.net](http://www.ayakanakata.net)

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

## Programme

at the Barbican Sun 28 October 18:00

**Paul Driessen just keeps turning out zany animated gems in that quirky, immediately identifiable style that he has made all his own over a 45-year career. He has produced more than 20 of his own films, worked on *The Yellow Submarine*, collaborated with people such as Joanna Priestley and Marv Newland, and even made a film in conjunction with his son Kaj Driessen (*The 7 Brothers*, 2008).**

A wry, slightly acerbic sense of humour patrols the perimeters of many of his films, launching sneak attacks at the most improbable moments often clearing the path for the plot to split off in a new direction or offering up one more new perspective that might help us absorb what's going on. His latest film, *Oedipus*, ticks every Driessen tone and style box. Trying to find a different take on the Oedipus fable must be a fine line to walk. With shallow clowns to the left and dangerous jokers to the right, Driessen avoids "getting stuck in the middle with you" by telling the story backwards. It works gloriously and the fellow with the detachable head just adds to the finely tuned, understated nuttiness of it all.

For more than three decades Suzan Pitt has been an internationally renowned creator of beautiful, strange and fiercely original animation. Perhaps because her breakthrough film *Asparagus* accompanied *Eraserhead* on the midnight movie circuit, the work of Suzan Pitt has often been compared with that of David Lynch. He has talked about fishing the subconscious for his ideas, and it's clear that Pitt sets out from a similar place; led by dream logic and a process of 'interior sense-making', with no clear idea of an end goal. The result is a small but unique body of work, tricky to pin down or explain but like works of visual poetry, bursting with surreal and sometimes disturbing images capable of crawling under your skin in unexpected ways.

An artist with a singular vision, LIAF welcomed Suzan Pitt to the Horse Hospital to present her body of work and take part in a Q & A on 31st March this year - one of the highlights of our year and for those lucky enough to be in the audience that night, hopefully a highlight for you too. We were thrilled to be able to bring our audience a rare retrospective featuring all of Pitt's key works

from the surrealist visual orgy of *Asparagus* to her latest short, the haunting *Visitation*, which is back with us at LIAF 2012 screening here in competition in this programme. For those who were unable to attend the historic Horse Hospital screening you can check out the video clip we've posted on our Daily Motion channel of the Q and A that night.

I personally find Stephen Irwin, singularly, one of the most intriguing animators out there. If you want to lock onto a rising talent with the word unique stamped/ scrawled/gouged onto the look, the sound and the entire conceptual platform of his or her work, Irwin is a damn good candidate for the mantle. *Moxie* is vintage Irwin (if it's not too early to declare such a thing). It peddles a perplexing kind of happy cruelty that is hard to categorise - sort of like a Monty-Python-meets-Charles-Manson-as-a-boy oxymoronic disposition. These films of his must be bloody hard to storyboard and harder still to explain to funders (and parents). I know they're tricky devils to explain in detail to the film classification 'powers that be'.



### A Different Perspective

Ireland, 2012, 1'55

A visit from an alien life form results in a shift in perspective in more ways than one.

**Director** Chris O'Hara

**Producer** Chris O'Hara

[www.adifferentperspectivefilm.com](http://www.adifferentperspectivefilm.com)



### Aalterate

France/Netherlands, 2011, 9'44

Diving into a coma, a female body experiences extreme inner tension. Its mutating silhouette gradually invades an empty space to a point of complete saturation.

**Director** Christobal de Oliveira

**Producers** Nicolas Schmerkin & Richard Valk

[www.aalterate.com](http://www.aalterate.com)



### Alimation

France, 2'48, 2011

A cool, cute little animated film made out of smarties, chocolates and yummy cake.

**Director** Alexandre Dubosc

**Producer** Alexandre Dubosc

[www.alexandre-dubosc.com](http://www.alexandre-dubosc.com)



### Volli Pall

Estonia, 2010, 11'44

Volli is a tour guide and susceptible to many paranormal activities.

**Director** Chintis Lundgren  
**Producer** Chintis Lundgren  
[www.chintislundgren.com](http://www.chintislundgren.com)



### Countdown

UK/France, 2011, 3'43

An animated ode to the golden age of space travel.

**Director** Celine Desrumaux  
**Producer** Celine Desrumaux  
[www.passion-pictures.com](http://www.passion-pictures.com)



### At the Opera (En La Opera)

Argentina, 2010, 1'00

A very moving night at the opera.

**Director** Juan Pablo Zaramella  
**Producer** Sol Rulloni  
[www.zaramella.com.ar](http://www.zaramella.com.ar)



### What else is the Bobby pin good for? (Meg mire jo a hullamcsat?)

Hungary, 2010, 2'30

**Director** Roland Toth-Pocs  
**Producer** Ferenc Mikulas

We usually throw out useless odds and ends but this object takes great offence at being forced to live in exile.

[www.kecskemetfilm.hu](http://www.kecskemetfilm.hu)



### Visitation

USA, 2011, 9'00

Inspired by hearing wolves crying and simultaneously reading H.P. Lovecraft, Visitation unwinds through a dark landscape of unending life and death.

**Director** Suzan Pitt  
**Producer** Suzan Pitt  
[www.home.earthlink.net/~suzanpitt](http://www.home.earthlink.net/~suzanpitt)



### Moxie

UK, 2011, 5'45

A sad face, a dead bear, a subdued detective and a 'lemon enema'.

**Director** Stephen Irwin  
**Producer** Stephen Irwin  
[www.smalltimeinc.com](http://www.smalltimeinc.com)



### Sweetheart (Sizyj Golubocek)

Russia, 2011, 12'00

A man passes the same train station at different stages of his life.

**Director** Ekaterina Sokolova  
**Producer** Ekaterina Sokolova



### My Music

Portugal, 2011, 9'07

Steve16 is trying to find a nice quiet place where he can listen to his music on his mp3 player.

**Directors** Tiago Albuquerque & Joao Braz  
**Producer** Humberto Santana  
[www.animanostra.pt](http://www.animanostra.pt)



### Oedipus

Canada, 2011, 13'18

A stunning tour-de-force from the legendary Paul Driessen, animating at his absurdist best. A parody of the classic Greek myth with a few of the best known NFB characters thrown in to thicken and spice up the dish.

**Director** Paul Driessen  
**Producers** Marcy Page, Arnoud Rijken & Michiel J. Snijders  
[www.nfb.ca](http://www.nfb.ca)

# International 6<sup>(15)</sup>

## Programme

at the Barbican **Mon 29 October 18:30**

**I've loved every one of Simone Massi's films. The grace, delicacy and pure glorious craft of his artwork is simply superb. But the way in which he translates that artistic vision into the animated realm is what elevates his work to a higher notch on the totem.**

Entire landscapes morph, perspectives alter subtly but profoundly, our eyes are teased and intrigued. All of this happens right in front of us, in full view. Nothing is hidden from our gaze and yet we still don't quite see it happening or how it's done. This is a master at work.

Animated using woodblock prints, Sun Xun's film *Some Actions Which haven't Been Defined Yet in the Revolution* uses pulsating, hallucinatory imagery to evoke a Kafkaesque atmosphere of grotesque anxiety and vague ideological constrictions. "I only ask questions," says animator Sun Xun. "It's up to the viewer to think about what he has seen. And to come up with his own answers."

Coursing through the film's narrative is the logic of dreams, its landscape a torrent of ineffable, dark emotions. The soundtrack only amplifies these feelings. The world constructed by Sun Xun in this film is unsettling, the stuff of nightmares. We don't get to see many Chinese animated short films at LIAF but we are looking into digging a bit deeper. I feel a new programme coming on!

Montreal-based Malcolm Sutherland is a busy guy, creating self-initiated short films, many of which have screened at past LIAF's, ranging from abstract wrestling matches *Bout* (2011) to Mayan-inspired space travel *The Astronomers Dream*, (2010). His latest short *A to B*, screening here, was initially created purely for the enjoyment of his son Max. *A to B* simply asks... "What's the quickest way from A to B?" A basic premise turned into a clever little animation.

Malcolm's a true gent. I was lucky enough to spend a week in his company at the Animasivo Festival in Mexico City in 2010 where Malcolm was presenting his films and helping run a workshop for some Mexican animation devotees. Seeing him

in action you could literally see his passion for the artform inspire and edify these lucky students. This quote just about sums his attitude up:

“In a perfect world I would never do anything unless I loved it, so, as much as possible that's what I try to follow... I don't want to be rich or famous – so basically if I can pay my rent and eat that's enough.

*Malcolm Sutherland*



### The Tender Wife

France, 2011, 8'33

Along with the bad weather, this woman changes her partners as often as she does her shirts in this musical adaptation of a Chekhov tale.

**Director** Anne Larricq  
**Producer** Laurent Pouvaret



### The Back Room

Austria, 2011, 5'30

A door opens, the decision to enter is a mistake. No way out and the only view is that of a single sparse tree in front of a desolate city.

**Directors** Michael Kren & Mirjam Baker  
**Producers** Michael Kren & Mirjam Baker

[www.mikekren.at](http://www.mikekren.at)



### The Women's Day Gift (Podarok)

Russia, 8'35, 2010

Little Misha draws a card for his favourite girlfriend at school, but the hardest task is still ahead of him – to reveal his true feelings for her.

**Director** Mihail Dvorjankin  
**Producer** Valentina Khizhnyakova



## Resale Right (Le droit de suite)

France, 2011, 2'20

The art dealer finds sharing very hard with the artist. A witty and elegant look at the art market in a typographic style.

**Director** Pierre Emmanuel Lyet

**Producer** Virginie Giachino

[www.doncvoila.net](http://www.doncvoila.net)



## Tram (Villamos)

Hungary, 2010, 5'45

A series of random encounters slips past a passenger on a tram in a sumptuous, abstracted line composition.

**Director** Rozi Bekes

**Producer** Bori Mezei

<http://rozibekes.blogspot.co.uk>



## A to B

Canada, 2011, 2'47

What's the quickest way from A to B? Let's find out.

**Director** Malcolm Sutherland

**Producer** Malcolm Sutherland

[www.animalcolm.com](http://www.animalcolm.com)



## Some Actions Which haven't Been Defined Yet in the Revolution (Yi Chang Ge Ming Zhong Hai Wei Lai De Ji Ding Yi De Xing Wei)

China, 2011, 12'22

It's a strange day. An unidentified figure is living in an alien environment full of surreal politics and ideological colours.

**Director** Sun Xun

**Producer** Sun Xun

[www.sunxunandp.com](http://www.sunxunandp.com)



## The Maker

Australia, 2011, 5'17

A strange creature races against time to make the most important and beautiful creation of his life.

**Director** Christopher Kezelos

**Producer** Christopher Kezelos

[www.zealouscreative.com](http://www.zealouscreative.com)



## About Killing The Pig (Dell' Ammazzare Il Maiale)

Italy, 2011, 6'20

Rural life is often full of harsh, simple, beautiful truths – the most natural of realities.

**Director** Simone Massi

**Producer** Simone Massi

[www.simonemassi.it](http://www.simonemassi.it)



## Night Sounds

Sweden, 2011, 5'50

Everyone should be sleeping. But what's that under the bed? A spooky short with nods to Saul Bass and John Carpenter.

**Director** Jacob Stalhammar

**Producer** Jacob Stalhammar

[www.jacobstallhammar.com/nightsounds.html](http://www.jacobstallhammar.com/nightsounds.html)



## Seven Minutes in the Warsaw Ghetto

Denmark, 2012, 7'48

The Warsaw Ghetto, 1942. An 8 year-old boy peeks through a hole in the ghetto wall unaware that two SS men are following his every move.

**Director** Johan Oettinger

**Producer** Ellen Riis

[www.basmatifilm.dk](http://www.basmatifilm.dk)



## I Saw Mice burying a Cat (Ya videl kak mishy kota horonili)

China, 2011, 5'30

This story begins romantically, continues as a farce, turning into a thriller, but ends up as a high tragedy.

**Director** Dmitry Geller

**Producer** Liguozheng

[www.geller.ru](http://www.geller.ru)

7 (15)

# International Programme Into the Dark

at the Barbican **Mon 29 October 20:45**

at the Horse Hospital **Wed 31 October 21:30**

**The one thing these 7 films have in common is that they are some of the creepiest, darkest films made in the last 18 months.**

Barry Purves is widely recognised as one of the best ever puppet animators. He stands with the likes of Willis O'Brien, Ray Harryhausen, Jiri Trnka and Kihachiro Kawamoto as one of the true greats of the form. His films are often epic in their dimensions and in the emotion that they radiate, conjured with the use of passionate operatic themes that supercharge highly dramatic renditions of Greek myths and tales of soaring tragedy.

The extraordinary degree of sophisticated theatricality presumably has a lot to do with his intimate knowledge of the stage; he is an accomplished set designer and has directed and acted in numerous productions. Although rating his stage acting as the lesser of his passions, he nonetheless credits it with being a vital lesson in teaching him how to act with his puppets. That's an interesting observation and goes a hell of a long way to explaining the uniquely potent levels of sheer primeval humanity that his puppet characters exude. Purves has two current films screening at LIAF - *Plume* (International Programme 7) and *Tchaikovsky: An Elegy* (International Programme 1).

In this programme *Plume* plays so

powerfully, Purves' strongest suite of heroic, mythical, rise-and-fall tragedies. The use of pure black background intensifies this effect; simultaneously concentrating our senses directly onto the central character whilst playing with our ability to wrap the tentacles of our imagination around the firm handles of a sense of depth and perspective on the space that the character inhabits. We simply cannot tell if our imperfect, embattled and hunted hero is rushing towards the dubious salvation of endless black space or headlong into the crushing reality of a solid wall neither he nor we can see.

Anja Struck's film *How to raise the Moon* came out of nowhere and is probably the single most creepy and eerie film we've seen in a long time. It's a terrific example of strange beauty and an unabashedly explicit homage to the Brothers Quay. The Cologne, Germany-based Ms. Struck creates an original allegorical storyline in which Death and Sleep contest the soul of a young woman. It's a perfect idiosyncratic vision, revealing the winner in a final moment worthy of the 16th-century portraitist Giuseppe Arcimboldo.

Rao Heidmets' *Coming of Oracle* uses knitted puppets to animate a parallel heaven and hell where you're forced to have your skin removed. While the knitted puppets excessive partying, force-feeding, and high chatty voices are humorous, there is a blatant sense of fear and

claustrophobia, like a freaky anime movie. Heidmets' animation is otherworldly—and in fact it practically is: he is another of those astounding animators from Estonia, a land of intense animation since the beginning of cinema. When I saw this in Lithuania it was the film most people were talking about and puzzling over. I didn't understand the film on first viewing. It took me another couple of looks before I fully digested it, but it's well worth the effort.





### 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

**Producer** Michalina Fabijanska & Zbigniew Zmudzki

[www.se-ma-for.com](http://www.se-ma-for.com)



### Coming of Oracle (Prohveti sünd)

Estonia, 2011, 13'00

Human beings are slaves to their imagination. To be free of it is a long and complicated journey which requires, above all, a good memory.

**Director** Rao Heidmets

**Producer** Arvo Nuut

[www.nukufilm.ee](http://www.nukufilm.ee)



### Bydlo

Canada, 2012, 8'55

Inspired by Mussorgsky's Pictures At An Exhibition - earth is brought to life through clay sculptures, creating a tactile nightmare in which man is his own slave driver.

**Director** Patrick Bouchard

**Producer** Julie Roy

[www.nfb.ca](http://www.nfb.ca)



### Blanche Fraise

Canada, 2011, 16'44

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

**Director** Frederick Tremblay

**Producer** Frederick Tremblay



### Black Doll (Prita Noire)

Mexico, 8'10, 2011

Two sisters are bonded and bound by co-dependence, separation anxiety and routine in this creepy mix of time-lapse and puppetry.

**Director** Sofia Carillo

**Producer** Sofia Carillo, Alex Briseno & Carolina Cardenas



### Plume

France, 14'40, 2011

A thrilling screening of Purves' latest masterpiece. A winged man, a fall, a hostile encounter, a life changed forever.

**Director** Barry Purves

**Producer** Wendy Griffiths

[www.darkprince.fr](http://www.darkprince.fr)



### How to raise the Moon

Germany/Denmark, 2011, 8'27

In a place of condensed time, sleep (a fox) and death (a bunny) fight for a woman's life in this homage to early surrealistic silent cinema.

**Director** Anja Struck

**Producers** Anja Struck & Tim Leborgne

# International Programme **8** (15) Long Shorts

at the Barbican **Tue 30 October 18:30**

**Some films just need extra time to develop their themes, grow and draw us more comprehensively into their worlds. This competition programme is dedicated to showcasing the best of these longer films. If you find the regular competition programmes a bit of a roller coaster ride, this screening is your animation limousine.**

I can't remember the first time I saw *The Making Of Longbird* by Will Anderson, but a lot of the charm was lost to me initially. Then it started picking up awards, getting invited to festival after festival (and winning!) and I snuck into the end of a screening at Anifest in the Czech Republic just to watch it again. This time was a different story. It is pure fun, a kind of meta-film, mockumentary take on the joys and horrors (real and imagined) of making an animated film. Clever without being smart-alecky; a tricky double to pull off and 'Longbird' does it better than most. Nice work!

Don Hertzfeldt is of course no stranger to LIAF audiences, his films continually winning audience and judge awards. It's with great pleasure that we present the long-awaited third part of Don's 'Bill' trilogy. With 2005's *The Meaning Of Life*, Hertzfeldt began mixing his pencil animations with elaborate in-camera effects, and his ambitions took another leap the following year with *Everything Will Be OK*, the first part of

a trilogy that now closes with this film in Programme 8, the just-completed *It's Such A Beautiful Day*. Over the course of the three films, the trilogy's stick-figure hero, Bill, confronts an unidentified but evidently life-threatening illness that eventually lays waste to his conscious mind, a degradation rendered no less terrifying for the fact that Bill's essentially a black-and-white blob with legs.

Imagine 'The Tree Of Life's' dawn-of-creation sequence recreated with electrical tape and Popsicle sticks to equally dazzling effect, and you'll have some idea of the magic that animator Don Hertzfeldt can work with stick figures and construction paper. A one-man operation in a medium overwhelmingly dominated by the industrial model, Hertzfeldt has built a dedicated following over the past two decades. Of course Don graced the stages of the Curzon Soho at a special LIAF event three years ago with a retrospective screening and Q and A and immediately after the screening he could be found selling his DVDs and autographing them for very many happy punters. A great guy.



## **It's Such A Beautiful Day**

USA, 2011, 23'00

The final part of the much-loved trilogy blending traditional animation, experimental optical effects, trick photography, and new digital hybrids. Bill finds himself in a hospital struggling with memory problems in an attempt to piece together his shattering psyche.

**Director** Don Hertzfeldt

**Producer** Don Hertzfeldt

[www.bitterfilms.com](http://www.bitterfilms.com)



## The Making of Longbird

UK, 2011, 15'18

A behind-the-scenes look at the battle royale raging between an animator and a character that just won't do what it is commanded to.

**Director** Will Anderson

**Producer** Donald Holwill

[www.whiterobot.co.uk](http://www.whiterobot.co.uk)



## Oh Willy

Belgium, 2012, 16'35

After his mother's death, Willy returns to the nudist community where he grew up. He is saddened by his memories, and decides to head out into the countryside, and finds the maternal protection of a big hairy animal.

**Directors** Emma de Swaef & Marc James Roels

**Producer** Ben Tesseur

[www.beastanimation.be](http://www.beastanimation.be)

## Here and the great elsewhere (Le Grand Ailleurs et le Petit Ici)

Canada, 14'25, 2012

Lost in a reverie, a man reels with sudden, piercing awareness of his own state of being. He ponders the world in which he lives—from the evolution of life and the atomic particles that constitute matter, to the mystery of memory and the enigma of death.

**Director** Michele Lemieux

**Producer** Julie Roy

[www.nfb.ca](http://www.nfb.ca)

## Edmond was a Donkey (Edmond était un ane)

France, 2012, 15'04

Edmond is not like everybody else. A small, quiet man, Edmond has a wife who loves him and a job that he does extraordinarily well. When his co-workers tease him by crowning him with a pair of donkey ears, he suddenly discovers his true nature. And though he comes to enjoy his new identity, an ever-widening chasm opens up between himself and others.

**Director** Franck Dion

**Producers** Richard van den Boom, Franck Dion & Julie Roy

[www.edmondwasadonkey.com](http://www.edmondwasadonkey.com)

**Our annual showcase of abstract animation rolls around again. It's one of the most interesting, challenging and rewarding parts of the festival to programme. To me, abstract animation (whatever that might wind up meaning) is a kind of obvious pathway for an animator to eventually head down and for an audience to seek out, appreciate and absorb; a kind of easy-grasp answer to the 'what next?' question that artists and audiences ask when they are pushing their imaginations further and further.**



*'Carbon' USA, 2011, 4'45*  
Director Dylan Ladds

# International Programme **9** Abstract Showcase

at the Barbican **Sun 28 October 16:00**

**For an artform within which virtually every participant produces something that has a whiff of the abstract, the surreal or, at the very least, the slightly unreal about it, this just seems to be simple and compellingly logical to me.**

But it's that kind of wide-of-the-mark, semi-delusional thinking that gets me in trouble time and time again and that has landed me in jobs like running animation festivals. The most obvious flaw in that hall-of-mirrors logic is that many, many animators strive to move in the exact opposite direction, attempting to bring more clarity to their artwork and more structure to their narratives as they develop in their careers.

Generally speaking, it takes a very long time to make any animated film and there are a limited number of films within any given animator, so, by necessity, they have to be judicious about the kinds of films they invest their creative and financial resources in. One person's logical pathway is simply another's drain.

But I understand the niche status of abstract animation a lot less when it comes to audiences. The maximum time commitment asked of an audience member to watch a five-minute film is, well, five minutes. It is an intensely satisfying experience to see so many people walk through the door to watch the Abstract Showcase each year but

the glass-half-empty festival director can't help but wonder why more don't make the short journey across the threshold; the physical barrier is non-existent, the films accessible to anybody who can obtain a ticket.

A case can be made that abstract animation is the R&D engine room of the animation world. The best of them delve into the very DNA of moving-image art, relying entirely on the most intricately sophisticated understanding of the very fundamentals of what it takes to make images appear to move and what it takes to match that avalanche of imagery with a compelling and provocative (or enticingly complementary) soundtrack.

Within the five-minute world of that five-minute abstract, animation is a parallel universe that revels in its discovery and display of the most elemental nature of the art of animation. This cannot only be enjoyed at its face value but provides a treasure trove of ideas and insights that can fuel our appreciation of other films, artworks and the world in which we attempt to exist.

They can examine the limits of the very frame within which all cinema is necessarily fixed and then teach us how that frame can be breached purely with the power of our own imagination. Just as jazz music can so often be about what happens between the notes as much as

the notes themselves, so can all cinema be as much about what we perceive or imagine could be happening outside the frame we are presented with. It's a lesson worth dragging into many galleries, theatres, boardrooms or natural vistas.

In any animated film, every single component has to be wilfully included and placed by the animator. In abstract animation the fundamental elements of colours, shapes, shades, lighting and background carry exponentially more weight because they carry the show. Seeing how an artist chooses to manipulate, craft and present these can be like a free ride on a journey that helps us appreciate and re-evaluate so many aspects of the world around us; a world which we must interpret in our own way and attempt to make sense of. On this level, abstract animation can act as a kind of intensely valuable source code, moulding, informing and re-empowering the imaginative tools that already exist within most of us.

Many - or most - of us lose a lot when we become adults. The real complexities of the world etch their spindly way into our subconscious and slowly but surely grey-wash out some of the most beautiful things that are right in front of us. We surrender, or have torn from us, the right to just like something because we like it. The social barometric pressure to believe that every facet of our existence needed

for societal navigation should have, needs to have, or must have a narrative of some type squeezes on our eyes and ears until we acclimatise to it and accept the more intensified existential atmosphere.

Case in point: LIAF regulars or fans of direct-to-film animation will know Steven Woloshen. He scratches and paints images directly onto filmstock. No camera required. And he has an absolutely uncanny ability to match this hand-created imagery perfectly with music, especially jazz music. To spend any time with him is to witness a man who simply cannot stop drawing, doodling and sketching. He must have literally hundreds of sketchbooks and journals stored somewhere (I assume he keeps them). This plethora of images both feed into and help him extract and unpack the relatively tiny number of images that he eventually commits to film for us to see. His films sparked one of the greatest, simplest and most incisive critiques I have ever heard, which came from Ottawa Animation Festival director, Chris Robinson, who said, simply, that he liked Woloshen's films "because they make me feel good".

And so what of this year's Abstract Showcase. It is heavy on handmade films this year. It also strikes me that another hallmark of the programme this year is the number of more complex and/or more technically involved films by filmmakers whose work we have screened in recent years.

A good example is the opening film *AE* by Marcin Gizycki. He animates with coloured water swatches. His film last year, *Aquatara*, was beautiful and intriguing but in *AE* he seems to have taken firm control of the technique and is confidently wrangling it to perform to his will. The result is a truly unique screen experience.

Steven Subotnick's new film, *Two* is just simply a delight to watch. It somehow uses less of the things that his previous films have manifested on screen but to greater effect. At heart, it is a pretty simple idea that masks well what would have been some fairly complex animating to give us a short piece of moving-image art that makes us ponder the very process of committing ink to page.

Joanna Priestley gives us *Eye Liner* in what seems to be becoming one of her established styles now. It's a kind of hyper-coloured digital 'germ warfare' style that first emerged in her 2005 film, *Dew Line*. But in *Eye Liner* she has fit more of everything into the frame and really has them moving to the beat. It's all too much for the eye to take in in a single screening and is testament to her growing proficiency and confidence with digital animating technologies.

We hardly ever screen films from the

prolific British duo of moving-image, screen artists Ruth Jarman and Joe Gerhardt, otherwise known as Semiconductor. Their work has had a vast number of screenings and exhibitions in galleries, cinemas, festivals and events all over the world. They have received numerous commissions, their work has been purchased for the permanent collection of the Pompidou Centre in Paris and they have received fellowships and residencies at organisations in Europe, England and the US including a Smithsonian Research Artists Fellowship in 2010. *20Hz* is a pretty typical Semiconductor piece and an absolute wonder to behold creating a kind of moving sculpture made from the manipulated data of a recording of a geomagnetic storm above the Earth.



**AE** Poland, 2011, 3'15

A simply brilliant tribute to Abstract Expressionism utilising coloured water painted on vanishing image paper. A play of moving lines and splashes set to jazz music.

**Director** Marcin Gizycki  
**Producer** Marcin Gizycki



**20 Hz** UK, 2011, 5'00

A fascinating and mesmerising animated form created directly from data of a geomagnetic storm in the earth's upper atmosphere, collected by the CARISSMA radio array telescope.

**Directors** Semiconductor (Ruth Jarman & Joe Gerhardt)  
**Producers** Semiconductor (Ruth Jarman & Joe Gerhardt)

[www.semiconductorfilms.com](http://www.semiconductorfilms.com)



**R.E.M.** France, 1'53, 2011

Dreaming ... but on film!

**Director** Florentine Grelier  
**Producer** Florentine Grelier

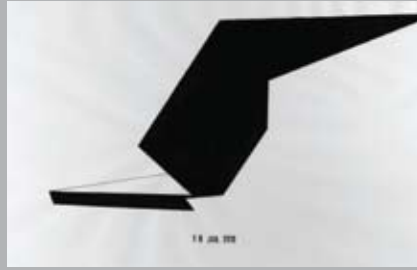
[www.cobayabook.blogspot.com](http://www.cobayabook.blogspot.com)



**Pop** Canada, 2011, 3'08

Enjoy this black and white, paint-on-glass exploration of motion, texture, metamorphosis and sound. An abstracted interpretation of life on earth.

**Director** Rachel Moore  
**Producer** Rachel Moore  
[www.fastturtle1976.com](http://www.fastturtle1976.com)



**One Second Per Day (Une Seconde Par Jour)**

France, 2011, 7'19

One second of film per day – meaning 25 drawings a day – every day, day after day, for a year. A year well spent.

**Director** Richard Negre  
**Producer** Badlands Productions  
[www.richardnegre.com](http://www.richardnegre.com)



**Transition 89** Austria, 2011, 5'47

A luxuriously complex, pulsating web of interconnecting, digital, moving geometry.

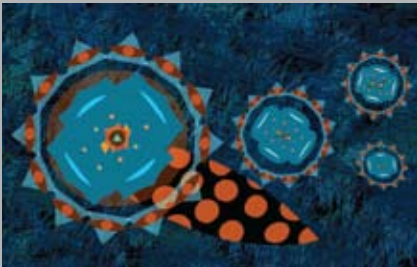
**Director** Lia  
**Producer** Lia  
[www.liaworks.com](http://www.liaworks.com)



**Sensology** USA, 2010, 6'00

An intricately choreographed – yet hauntingly intuitive – animated visualisation of a landmark improvisational jazz performance.

**Director** Michel Gagne  
**Producer** Michel Gagne  
[www.gagneint.com](http://www.gagneint.com)



**Eye Liner** USA, 2011, 3'53

A playful exploration of the human face, its patterns and the cultural effigies that echo facial features.

**Director** Joanna Priestley  
**Producer** Joanna Priestley  
[www.primopix.com](http://www.primopix.com)



**Strings** Australia, 2011, 1'08

In this colourful collection of hyper-colliding shapes, Ducroz continues his exploration of 'Big Bang' motifs evident in some of his previous films.

**Director** Benjamin Ducroz  
**Producer** Benjamin Ducroz  
[www.ducroz.com](http://www.ducroz.com)

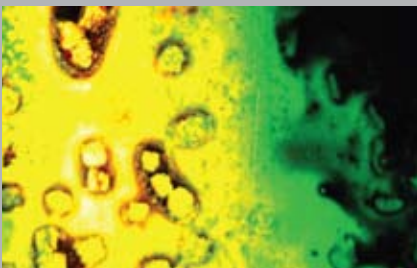


**The Firebird (Ognisty Ptak)**

Poland, 2011, 7'20

A painterly, colourful interpretation of Igor Stravinsky's music.

**Director** Andrzej Gosieniecki  
**Producer** Studio Mansarda



**Carbon** USA, 2011, 4'45

Carbon is one of the fundamental building blocks of our existence; it is the thread by which we hang; it is in the molecules that surround us – seen and unseen.

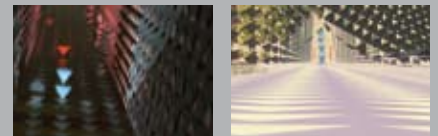
**Director** Dylan Ladds  
**Producer** Dylan Ladds  
[www.dylanladds.com](http://www.dylanladds.com)



**Two** USA, 2011, 2'24

An absorbing visual dialogue based on timing, gesture, mark-making and sound.

**Director** Steven Subotnick  
**Producer** Steven Subotnick  
[www.stevensubotnick.com](http://www.stevensubotnick.com)



**Chase**

France/Netherlands, 2011, 13'00,

**Director** Adriaan Lokman  
**Producer** Richard Valk

An abstract pursuit that leaves you gasping for breath.

[www.lokmanfilm.com](http://www.lokmanfilm.com)

# Technique Focus

## Live Action/Animation Hybrid

The original plan, believe it or not, had been to focus on montage or collage as this year's LIAF Technique Focus. Apart from a little internal controversy about defining the difference between montage and collage, we just didn't really receive that many entries this year that made best use of that technique. For reasons that have been lost in the sands of time, focusing on films that combine live action with animation seemed like an absolutely obvious next step and there were LOTS of great entries that used the technique this year.

The only downside was that it could easily re-ignite one of the most esoteric debates that bubbles away on the back-burner cauldrons of the animation community about the lines that exist between animation and special effects. There's the argument about the use of 'motion capture' and whether it is animation at all. Motion capture typically sees an actor dressed in a special suit covered in sensors that transmit information precisely capturing the actors motions in a computer which then uses that information along with footage of the actor to 'animate' a totally different looking character.

So, some dude dressed up a bit like a bleached out Spiderman with a thousand fairy lights stitched into his magic lycra leotard suddenly turns up on the screen as a singing dancing bear. The 'Mo-Cap' debate is about as much fun as you can have with your clothes on at a festival but, sadly for those armed and ready to carry on that debate, that's not really what this programme is looking to cover.

This programme looks to showcase films that imaginatively interweave real (live action) environments and/or characters with those that are completely animated. Generally, by necessity, these types of films are created in parts. The whole doesn't come into being until all of those parts are integrated and this poses a number of very real challenges both technically and in the planning stages of the film. And yet, harnessed well, this technique offers creative opportunities not necessarily available to creators of purely animated films who might struggle to find budgets and resources to create vast and complex environments or have human-like

figures perform realistic human-like tasks within their overall story.

The quick-fire assumption is that films using this technique will necessarily be substantially computer-generated animation. The totality of our modern mediascape has conditioned us to make this assumption, mostly due to the sheer mass of live action / animation hybrid pieces we see. It would be surprising if a single ad break on any TV channel passed without an example appearing – they usually oscillate riotously between technically stunning and just flat-out awful.

This avalanche of hybrid work has kicked sand in our eyes though. Apart from igniting within our lower cortices a desire to tootle out and buy something we don't want, made by somebody who didn't enjoy making it, so that we can keep the landfill industry sector good and busy, it also shades the very history of animation as a cinematic medium, both in terms of it being an artform and as a more commercial form of entertainment.

One of the great things about cinema is that we know its WHOLE history. We are starting to run short of people who were there at its beginnings but we are not yet six degrees removed from them. Printing presses existed then to publicly record its history, schools existed to study its making and appreciation and we have a fair amount of the original cinematic material that was created. It's anybody's guess when the first painting was made, or the first novel or poem was written and we have no hope of really knowing what the first operas and classical music pieces really sounded like. But cinema is different - it is human-kind's most recent artform and we have the full history of it within our grasp. And the earliest films were, oddly enough, live action / animation hybrids.

Winsor McCay is credited with creating one of the first ever animated films. *Gertie The Dinosaur* (USA, 1914) animated a dinosaur performing a number of tricks. It works OK as a stand-alone film but McCay animated it so that it could be projected onto a screen during his stage show in which he would appear to command the dinosaur to do tricks and it interacted with him. The whole show culminated in Gertie appearing to devour McCay.

An even better example is provided by Willis O'Brien (1886-1962) whose career climaxed with the creation of *King Kong* in 1933 - as fine an example of mixing live action and animation as you can get, and without a computer in sight. As an aside, there is a definite plan to co-curate a retrospective of O'Brien's work for LIAF 2013 or 2014 - you heard it here first.

Zoom forward a hundred years (with a pit stop to pay homage to *Who Framed Roger Rabbit*) and the computer has come to dominate the space, particularly in the short film realm. Genres covered are weighted heavily with sci-fi, fantasy and horror titles. The integration is seamless.

The finished products are often stunning creations of worlds whose physical familiarity we can readily imagine ourselves being a part of but certain components within those worlds, alien to our everyday consciousness, attack our sense of normalcy from within.

That is one of the most unique features of this form of animation and was one of the key criteria in selecting the films that wound up in this programme. Live action / animation hybrid films of this type sit at an interesting junction in the wider realm of general animation. The technique is used on such a vastly wide public scale to sell us things that we barely register we are seeing it. At the same time it forms the absolute backbone of gaming culture, one of the most participated in activities on the planet, and it is an engine for creating a form of purely auteur, independent animation that both revels in and fights against some of the most inaccurate stereotypes that animation as an artform has to deal with. And to some extent, it has been that way since animation came in to being.



# Interview with Pablo Munoz Gomez

## The Future Memories

**Do you think of *The Future Memories* as an animated film and do you think of yourself as an animator?**

**PMG** A while ago I was having a chat with one of my friends and the chat became a discussion revolving around similar questions. His position was that if you were to take the meaning of the word literally then everything is animated. He said if you film a rock on the grass while moving the camera and then do the same thing using 3D software there is no difference. In the end we had to agree to disagree. However, after finishing *The Future Memories* I would have thrown a few more arguments into that discussion. I think of *The Future Memories* as an animated film, not just because it incorporates CG elements but because the film brings to life real elements that otherwise would have been rocks on the grass.



**There are lots of different views on the dividing line between animation and special effects. It's a murky area.**

**PMG** I consider animation as an artistic practice where the output is always impregnated with the artist's intention or motivation. Obviously you can dissect this into various parts, especially when you talk about 3D animation because you have to be a bit more technical. In other words, there is for example, an artist in charge of the character design, another artist that deals with translating the concepts into a 3D puppet and of course the animator artist who gives the puppet life and character. Whereas, with special effects, the artist is relying on simulations and accurate values of physics but with not so much control over the movement as an artistic decision. All this is to say that animation requires the input of one or many artists to cohesively design images in motion, which to me, signifies the main difference between animation and special effects.

**Did you use motion capture in your film?**

**PMG** No, I didn't use motion capture in my film but only because I didn't have easy access to the appropriate equipment. If I had, I would definitely have given it a try. It is amazing what you can do these days with motion capture.

**Every film starts off as nothing more than an idea and grows and matures until the filmmaker is ready to commit to it. Do you think your process of imagining your films is any different with this technique than it would be for, say, a puppet animator or a hand-drawn animator?**

**PMG** I think there isn't much difference between a traditional animator, puppet animator or 3D animator in the conceptualisation stages of a film. I would say that the difference is in the planning stage of pre-production once the idea is mature enough to be 'boxed' into a particular style. *The Future Memories*, started as story to be told in a traditional way with linear narrative involving more characters, more effects and even dialogue. When I started writing it, the idea evolved into a fictitious documentary and I started to leave behind the idea of a fully animated short and began to consider other techniques that lead me to think about the film in a different way. After hours of research and considering styles, I decided that it had to be a live-action animated short film where I was going to be able to experiment with all the things I wanted.

**Your film is full of very different elements, some real, some not. Does this throw up particularly tricky issues such as scale, lighting and so on?**

**PMG** Absolutely, you have to plan the shots very carefully. I have at least two hours of raw footage and scenes I had to leave out or that I couldn't use because of those tricky issues. The good thing is that I was able to fix almost everything in post-production and compositing. That is where all the animation and live-action integration comes in to it. The scene where the alien/creature is going up the escalator, for instance, was a tricky one because I filmed it with a hand held camera so I had to match the movement



of the real camera with the 3D camera and position it with the same angle as the real one. I also had to reconstruct the roof, floor and stairs of the station in 3D matching the real scenario so that the light and shadows on the creature were similar to the real lighting. Then I rendered out various image sequences for the animation with what is known in the 3D world as 'passes'. So, I have one sequence with only the shadows of the scene, one sequence with the light information, one with the colour, one with the reflections on the ground, etc. All of these 'passes' gave me a lot of control when compositing the scene.

**“...animation requires the input of one or many artists to cohesively design images in motion, which to me, signifies the main difference between animation and special effects.**

**Where's this particular technique going?**

**PMG** It's hard to make a prediction like that. Technology is changing and evolving so rapidly that any forecast might sound ridiculous in a few years' time. However, I think it is going to be part of every big movie that is produced. I honestly haven't seen a movie recently that does not have some sort of CG assistance, and it's very understandable. It's much easier in terms of budget and co-ordination to blow up a car in the middle of the city with animation and special effects than to make the real explosion happen. At the end of the day what really matters is the final output, so if it works, the technique is just another medium to create a film.





# The Making of... The Future Memories

## Pablo Munoz Gomez takes us through the making of his Live Action / Animation Hybrid film.

The making of this film required a lot of planning and a lot of research. Because it was my first time combining animation with live action I had to learn various techniques like 3D tracking, 2D tracking, rotoscoping, masking, etc, and while I was in the process of learning them my ideas of what I could do with them were constantly changing, opening new possibilities all the time.

So, I began with an idea that turned into a script, which I polished every day until I was happy with it. Simultaneously, I made a mood board and a colour key. These two documents helped me to keep a sense of the mood and colours of the film at all times. I also made concept art for some of the shots to get an idea of how any given scene should look and that helped me to think about the composition of the frame before I went to the locations to shoot it. Then, of course, I had to make my storyboard. Since the idea of my film was to leave behind all sense of narrative structure and experiment with imagery, the storyboard was just a series of sketches that I put together in the form of a comic.

There were major challenges for me such as compositing with green screen, integrating CG elements into the live-action footage and making visual effects outside of the safety of computer software. I had to create models, set things on fire, melt stuff and play with some simple chemical reactions. I started to gather my team together - actors, equipment and, of course, sound. In *The Future Memories* sound is one of the most important aspects of the film. It is perhaps the element that dictates the pace of it and drives the tension. I worked with Chiara Kikdrums from the beginning to create this fantastic atmosphere. I also created a production budget for cameras, lenses, materials, etc.

Once I was comfortable that I'd finished with the admin stuff, I started with the fun part by creating the room model. Many people asked me why I went to the

trouble of creating a miniature room to put a real actor in. Well, first of all I did it because I really wanted to! I love to make things with my hands and sometimes it is a relief from spending too much time on the computer. The second reason is that I wanted to create a sense of discomfort and scale that might look real in the film but was a little weird and somehow didn't look proportional. I played with ferro-fluid and non-newtonian liquid (which is the fancy name for corn starch with water) to experiment with the different states of one of the characters in the film: the Black Blob. All of this was really fun. I had a great time making the props like the helmet with the tubes, and the cocoons hanging from the ceiling. However, I wasn't really sure how I was going to make all of those elements integrate with the animation so I had to start shooting to collect footage in order to run some tests.

“...if you really want to do a film or be a director or animator, or whatever your passion is, you just need to go out there and do it. With all the tools and technology we have at hand, there is no excuse.

The shooting went really smoothly. It took me only three days all up to get all the shots with the actors. With that material all shot, I was able to start playing with the compositing software and I was very happy with what I was able to do with just a HD SDLR camera and After Effects.

Compositing was a real treat. It is probably one of the things in animation and CG that I enjoy the most. Compositing is basically about taking all the bits and pieces from a scene, putting them together, moving them around, grading them and so on until they look part of the same shot. I spend at least one month doing this because absolutely all of the shots needed to be somehow altered in After Effects. There are a few shots that have layer upon layer of effects and different planes such as the very last shot which is at least 95 percent generated on the computer and the scene at the station with the creature, which has a lot of corrections and things added on top of the original footage.



One of my favorite scenes to shoot was the one featuring the tattoo. We got this fantastic location that looked all very dodgy and sci-fi at the same time. I ordered a tattoo gun and some of the equipment on eBay and I got a piece of pork with skin at the market and that is the close up that you see when the tattoo artist is drawing the eyes and the mouth on the character.

I had a weekly meeting with Chiara, my sound designer, to talk about the progress of the soundtrack and when it was ready I took it with me and did the first editing of the film. Eight different edits were necessary to finally find one that I was very happy with. The editing process was very exciting too, because it's like having the film almost ready and being just a few steps from either screwing everything up or total success. So, once you start to put the scenes together you see for the first time one shot following another. It begins to feel like it's really a movie!

Finally, I gave a final edit to the sound designer and she did her magic adding all these amazing sounds recorded in the studio just for this particular project. In the mean time, I was working in the 'marketing area' designing the DVD jacket, the poster, and printing the DVD covers. When I got the final sound mix back I put it with the HD film. It was a great sensation - I was totally blown away by how much the sound and music enhanced those images that I had put so much effort into creating.

I did this film with a budget of Australian \$1,000, (approx £640) the SDLR HD camera and two computers, so it is not such a big production. One of the things I learned with this project is that if you really want to do a film or be a director or animator, or whatever your passion is, you just need to go out there and do it. With all the tools and technology we have at hand, there is no excuse.

**Pablo Munoz Gomez**

# Technique Focus<sup>(15)</sup>

## Live Action/Animation Hybrid

at the Barbican **Thu 25 October 21:30**



### Murky Papers

Finland, 2011, 8'02

A woman is reading but her cutout paper is determined to have its own way.

**Director** Heta Jokinen

**Producer** Turku Arts Academy



### Metachaos

Italy, 2010, 8'27

A hyper-speed recreation of amoebic chaos fuelled by inspiration drawn from the sickly madness and pain of Bosch and Bruegel.

**Director** Alessandro Bavari

**Producer** Alessandro Bavari

[www.alessandrobavari.com](http://www.alessandrobavari.com)



### Robots of Brixton

UK, 2011, 5'36

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

**Director** Kibwe Tavares

**Producer** Kibwe Tavares



### The Future Memories

Australia, 2011, 10'50

**Director** Pablo Munoz Gomez

**Producers** Veeran Naran & Pablo Munoz Gomez

A stark and confronting patchwork nightmare plays out in a space somewhere between a strained imagination and a crowded railway station.

[www.pablancer.com](http://www.pablancer.com)



### In Dreams

UK, 2011, 3'57

A group of people swap their heads to help illustrate their most recurrent or memorable dreams.

**Director** Samuel Blain

**Producer** Samuel Blain

[www.samuelblain.com](http://www.samuelblain.com)



### DEMAG: Desire Is Magnetism

South Korea, 2010, 8'43

Magnetism is the science of attraction, but entrapment, death and vengeance often wait in hiding at the end of that path.

**Directors** Sung-Hyun Joo, Yong-Jin Kwon & Hee-Seung Song

**Producers** Sung-Hyun Joo, Yong-Jin Kwon & Hee-Seung Song

[www.kiafa.org](http://www.kiafa.org)



### Noise

Poland, 2011, 6'40

As the noise levels rise so too does the visual detritus that the noise generates and pushes into the physical realm.

**Director** Przemyslaw Adamski

**Producer** Studio Munka

[www.studiomunka.pl](http://www.studiomunka.pl)



### Cut /// Fixe

France, 2011, 6'56

Brutal or beautiful? A local neighbourhood (in Annecy of all places) is deconstructed, cut, fixed and redrawn.

**Director** Audrey Coianiz

**Producer** L'artepes Espace D'art Contemporain

[www.basmati.it](http://www.basmati.it)



### Babel

France, 2010, 15'00

A reality-questioning tour through the bricks-and-mortar destruction of a China no longer wanted and the ultimate shiny new version that takes root and grows upwards - no matter the cost.

**Director** Henrick Dusollier

**Producer** Henrick Dusollier

[www.studiohdk.com](http://www.studiohdk.com)

# Make a Spooky Film Workshop

10 - 14 year olds

at the Barbican Wed 31 October 10:00 - 17:00

A morning animating spooky films and an afternoon adding scary soundtracks, for children aged 10-14. BAFTA winning animator Kevin Griffiths will introduce the various stages of 'cut-out' animation and guide children step-by-step through the process of making their very own animated film. Children will learn how to use a camera, laptop and software to create their own Halloween-themed animations. They will then get the chance to bring their films to life by experimenting with sound to create eerie atmospheres, 'bumps in the night' and give a voice to their ghostly characters.

The day will round off with a programme

of specially selected spooky animated films, as well as a bonus screening of the completed animated productions of the day.

## Kevin Griffiths Biography

Kevin Griffiths has many years experience working with stop frame animation. He has directed three series of 'Old Bear Stories' (for which he won a BAFTA), as well as 'Bob the Builder' and 'El Nombre'. Kevin is an accomplished animator, animation director, puppet maker and puppeteer. He is also a highly skilled educator and has worked with adults and children in a wide variety of settings over the past 10 years.

Full programme of films at

[www.liaf.org.uk](http://www.liaf.org.uk)

LIAF

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# Late Night Bizarre <sup>(18)</sup>

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

Jeff Koons, Cicciolina, Yoko Ono and John Lennon hanging out together. Nasty experiments on chickens. Mis-sized boxing, conjoined twins on a search for glory and women. A colourful musical ballet about swapping moles. More pork than you can shake a stick at. Mulvar cry precious fuel from eyes! A smoking, drinking baby. Zombies and misbehaving parrots. It's Late Night Bizarre folks, you know you want it!



## Arts and Crafts Spectacular 2

Germany, 2012, 7'50

Entangled histories transform a museum into a sitcom. Jeff Koons meets Cicciolina, Yoko Ono talks about meeting John Lennon.

**Directors** Sebastien Wolf & Ian Ritterskamp



## Lazarov

France, 2011, 5'00

Refusing to accept the decline of the U.S.S.R., a handful of Russian scientists work secretly to resurrect Soviet power through the mysterious program Lazarov.

**Director** Nieto



## tWINS

Slovakia, 2011, 5'26

Siamese twins fight it out in the boxing ring but the competition really heats up when it's time for bed.

**Director** Peter Budinsky



### Frosted Chocolate Mouse

Italy, 2011, 2'43

Conjoined twins, a flock of birds, a flotilla of fish and a spooky rabbit.

**Director** Donato 'Milkyeyes' Sansone



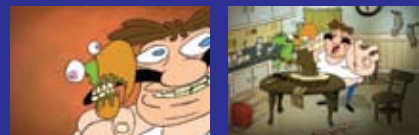
### The Scream

Romania, 2011, 3'23

"I was walking along a path with two friends – the sun was setting – suddenly the sky turned blood red... and I sensed an infinite scream passing through nature."

Edvard Munch, 1893

**Director** Sebastian Cosor



### Koppiekrauw

Netherlands, 2011, 1'30

One very bad parrot.

**Director** Erik Butter



### Mulvar Is Correct Candidate

Canada, 2011, 1'08

Mulvar make precious fuel come from eyes! Vote Mulvar.

**Director** Patrick Desilets



### What Does Otto See?

UK, 2011, 6'35

Otto, a decrepit busking hobo, bashes out a jaunty tune on his toy piano to amuse passers by and hopefully earn him the odd coin.

**Director** Neil Baker



### Zombirama

Argentina, 2011, 7'00

March 1976. Buenos Aires is invaded by a group of zombies. The plague grows, enveloping the city with fear and desolation, and finds its climax in the Nineties.

**Directors** Ariel López V & Nano Benayón



### SPONCHOI Pispochoi (Pecoraped - Ikue Sugidono)

Japan, 2010, 6'07

Warts! Moles. Oh, let's start exchanging.

**Director** Miyako Nishio

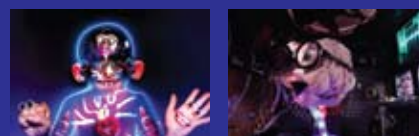


### Bugu

Turkey, 2011, 3'10

Bugu's gentle walk in the countryside is interrupted by underground demons.

**Director** Aynur Fomin Çatal



### Organopolis

France, 2011, 2'30

The physical and emotional journey affecting a young pupil's everyday life through the reactions of their body organs.

**Director** Nieto



### Rosette

France, 2011, 5'03

In a cured meats deli, a customer starts fantasising about the butcher and a universe of pork products.

**Directors** Romain Borrel, Gael Falzowski, Benjamin Rabaste & Vincent Tonelli



### Las Palmas

Sweden, 2011, 13'00

A tragicomic version of Easy Rider featuring the Director's baby in the combined roles of Peter Fonda and Dennis Hopper.

**Director** Johannes Nyholm

barbican



# Amazing <sup>(U)</sup> Animations

## Children's Programme 0-6 years

at the Barbican **Sat 27 October 11:00**  
at the Rio **Sat 3 November 13:30**

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

## Children's Animation Workshop

at the Barbican **Sat 27 October 10:00**

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

special thanks to



### Bottle

USA, 2011, 5'25

The power to connect knows no boundaries and can't be stopped by Mother Nature's power of erosion.

**Director** Kirsten Lepore



### Grand Prix

Spain, 2011, 8'00

Every good tricycle race is started by a band of penguins. And who said girls couldn't join in – that's not fair!!

**Directors** Anna Solanas & Marc Riba



### Fluffy McCloud

Ireland, 2010, 3'00

An independent little cloud finally finds a use for all the rain he's been carrying around.

**Director** Conor Finnegan



### Acorn Boy

Latvia, 2010, 9'54

Acorn Boy needs a bit of patching up so he can join his friends in the miniature village.

Director Dace Rīduze



### How Shammies Bathed

Latvia, 2010, 7'00

Mitten, Pillow, Hanky and Sockie are the Shammies. They discover a monster who lives behind the bathroom door and get acquainted with splashy water.

Director Edmunds Jansons



### The Little Bird and the Leaf

Switzerland, 2012, 4'00

It's winter. At the end of a branch hangs a single leaf. A little bird attempts to water the leaf but it falls off.

Director Lena von Dohren

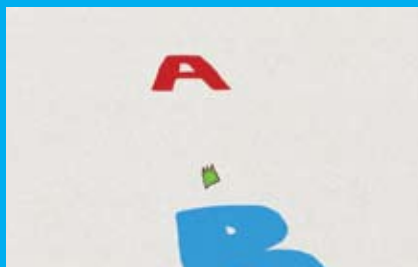


### Alimation

France, 2011, 2'48

A cool, cute little animated film made out of smarties, chocolates and yummy cake.

Director Alexandre Dubosc



### A to B

Canada, 2011, 2'47

What's the quickest way from A to B? Let's find out.

Director Malcolm Sutherland

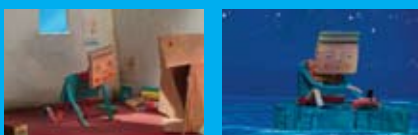


### Bramula

Canada, 2011, 3'07

This scaredy cat thinks it might be a vampire.

Director Sarah Rotella

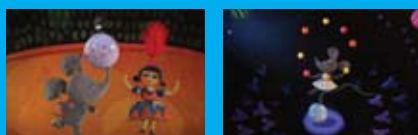


### Dodu The Cardboard Boy

Portugal, 2010, 5'00

A cardboard boy and a bottle-top ladybug living in a cardboard city escape and set sail into a deep blue moonlit sea.

Director Jose Miguel Ribeiro



### Premiere

Russia, 2010, 5'36

A very special little circus with some very special little stars.

Director Stepan Birukov



### Tiger

Latvia, 2010, 8'00

A circus caravan enters the city at night. The next morning children find a big box left on the street. What are the strange sounds coming out of it?

Director Janis Cimermanis

# Children's <sup>(U)</sup> Programme

## 7-12 years

at the Barbican **Sun 28 October 12:00**

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



### A Different Perspective

Ireland, 2012, 1'55

A visit from an alien life form results in a change of perspective in more ways than one.

**Director** Chris O'Hara



### The Sparrow who kept his word

Russia, 2010, 6'40

An honest little sparrow braves the cold, wind and rain in order to hold true to his noble and kindhearted promise.

**Director** Dmitry Geller



### Luminaris

Argentina, 2011, 6'20

In a world controlled and timed by light, an ordinary man has a plan that could change the natural order of things.

**Director** Juan Pablo Zaramella





### Kali The Little Vampire

Canada/France/Switzerland/Portugal, 2012, 9'25

A poetic and beautiful tale and a reminder that there is a place for every one of us under the sun. Even the creatures of the night.

**Director** Regina Pessoa

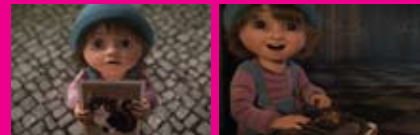


### Ursus

Latvia, 2011, 10'00

A bear works as an acrobat-motorcyclist in a travelling circus but yearns for the forest where his true happiness seems to dwell at night.

**Director** Reinis Petersons



### Zing

Germany, 2011, 8'00

Day in, day out, Mr. Grimm is busy with his job as the Reaper, harvesting people's lives. One day, his monotonous existence is interrupted by the doorbell. It's a little girl. She wants her cat back.

**Directors** Kyra Buschor & Cynthia Collins



### Bottle

USA, 2011, 5'25

The power to connect knows no boundaries and can't be stopped by Mother Nature's power of erosion.

**Director** Kirsten Lepore



### Marvin

UK, 2011, 7'11

A young boy has an unusual orifice in the middle of his head. Narrated by Steve Coogan.

**Director** Mark Nute



### I Saw Mice burying a Cat

China, 2011, 5'30

Romance, farce, thriller and tragedy.

**Director** Dmitry Geller



### At the Opera

Argentina, 2010, 1'00

A very moving night at the opera.

**Director** Juan Pablo Zaramella



### Night Sounds

Sweden, 2011, 5'50

Everyone should be sleeping. But what's that under the bed? Better take a look.

**Director** Jacob Stalhammar

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

at the Barbican **Thu 1 November 18:30**



**Does anything define British Animation? The wealth of styles in this recent crop of films in the British Showcase would seem to deny any binding characteristic other than diversity. The breadth and mixture of animation techniques alone make this a rich and varied treat. They are adeptly put to use, each film projecting its individual vision, its own slice of life.**

We received 191 British entries this year, a record. And it is hard to tell how so many of them found the resources to reach completion but the fact they did says a lot about the DIY nature of British people in general.

When in other countries I get asked pretty much constantly to explain what makes a British film. It's an obvious question without an especially obvious answer. Luckily not every British animated short has to have an especially gritty streak of humour or air of grimness about it. In lieu of any of these sorts of obvious touchstones, I tend to fall back on the DIY thing. It's not as glamorous a response as many of the interrogators were expecting but it has more than a ring of truth to it in many circumstances. The credits are not especially long on most British films.

It is hard to know whether it is because of or despite this lack of obvious Britishness in the look and narrative of so many local films, that British short animated films continue to be one of our more enduring and successful screen culture exports. And it's during my travels on the international festival circuit that I have the pleasure of seeing a lot of them.

Britain continues to do very well on the international animation film festival circuit, taking 7 of the 15 international prizes, including the festival's 3 Grand Prizes, at this year's Ottawa International Animation Festival (the largest of its kind in North America) and 5 out of the 7 films in Sundance's Animated Short category came from the UK.

LIAF does its little bit to try and spread the word on British animation. There are plans to screen this programme at the Berlin Short Film Festival and Expotoons in Argentina and similar screenings are in an advanced stage of negotiation. We do our best to tour the programme around the UK as well. British Animation – coming to a town near you!

7 out of the 16 films screened here are student films, and 2 others screening in competition - *My Face is in Space* by Tom Jobbins and *The Making of Longbird* by Will Anderson - are from the National Film and TV School and Edinburgh College of Art. As well as this, there are another 6 British films in 'The Best of the Next' sessions. That's 15 films in total from

British animation schools which makes for a very healthy figure.

Dealing with student work can be an interesting process and there are a number of things programmers or selectors have to be mindful of above and beyond the norm. First up is the fact that courses vary wildly from one to the other. They vary in the equipment they provide, the level of mentorship they offer, the constraints they place on students or the freedoms they allow, the additional burdens they place on the student's works and even the cultural environments they create in their classes.

Being forced to learn certain types of software and equipment is probably good job training and fulfils the main purpose of the exercise from the school's point of view but perhaps the animator would never have used some of the techniques and visuals given the freedom to make the film they really wanted to make.

Time constraints and sometimes restricted access to equipment can be another factor more or less unique to the student filmmaker. Goodness knows how many of the pretty ordinary student films I've seen would have soared to greater heights, or even just gotten off the ground, if only they had had ten percent more time. We will never know.

And so there are lots of things to keep in mind when you're trying to put this programme together. It's nice to think I might be identifying future stars (I am pretty sure there's a couple in here but I'm keeping that to myself for the meantime) and, in an artform that tends to have a very high drop-out rate, I am also trying to use the one tool at my disposal to encourage animators that strike me as having a future. That is to say, I hope, perhaps forlornly, that a young animator, still maturing in talent, will be so struck by the experience of seeing their film on a big screen and feeling the collective love from an audience of strangers that they will be encouraged to continue animating.

This programme is an extremely encouraging window onto what looks like a very bright future for British animation. The funny ones are genuinely funny, often with a subdued, understated, surprisingly sophisticated level of humour that normally gets left on the wallflower seats in favour of the louder, more obvious candidates so evident in much of this work. The films that are endeavouring to examine topics with a deeper social import do so with a maturity and sensitivity that is equally rare. And in terms of technique, they are streets ahead of many of the 2,000-plus films we got to see this year.

We hope you enjoy them as much as we do.



## Why Did the Chicken Cross The Road? UK, 2012, 2'19

To understand this question we must first get to know the chicken, whose unfortunate problems began in his childhood.

**Director** Daniel Binns



## The Day I Killed My Imaginary Best Friend UK, 2012, 6'11

Regla is a nine year-old girl whose only friend is imaginary. Regla hates bath time and always has to be ordered to do it. But she usually gets rid of her bath water without her mother knowing.

**Director** Antonio J Busto Algarin



## Turf UK, 2012, 4'15

Metallic creatures divide their universe, marking sections which they claim for their own. Some are content to work in peace with their neighbours, whilst others seek to dominate.

**Director** Barnaby Dixon



**Daniel Binns is a short filmmaker / Animator currently based in Bristol. After graduating from the University of the West of England**

**with a degree in Animation, Mr Binns has worked as a freelance designer, compositor and animator for various UK based companies. Mr Binns enjoys long walks in the park and smoking.**

### **What made you make the film?**

It was for a brief from Wonky films.

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

It was a good opportunity to collaborate with the brilliant illustrators 'Peskimo' and animate some chickens.

### **Where do you get your ideas from?**

A box under the bed.

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

I'm currently working as a director for a London-based studio and, when I get time, making a short film about a cow.



**Antonio J. Busto is a Fine Arts student based in Spain. Always interested in developing new ways to narrate and show atypical ideas;**

**his work can be found in many different formats, including prints, illustration, animation, and film. Currently he is finishing studying at Emily Carr University (Vancouver) and completing a Fine Arts Degree at UPV in Valencia. In 2012, he got a grant to study at Middlesex University (London) for a year, where with his team RABANO created the film - short *The Day I Killed my Best Friend*.**

### **What made you make the film?**

The first things that I took as goals were to mix a classical way of animation with experimental methods. I wished to talk about childhood sexual aspects. It is funny to know that the first idea to create it was my desire to engage any audience to fall in love with an androgynous transvestite, in this case, the imaginary friend.

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

My first challenge was to be in an amazing city alone, with limited English, with the idea of creating a film with a huge production schedule. I was working long-distance and remotely using Skype, e-mails and Dropbox (to share online production), and organising everything to get it done in less than 5 months.

### **Where do you get your ideas from?**

I always try to use young boys (children) in a critical way, but this film is more about a young girl interacting with a male.

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

I am already involved in two new projects - both as part of my last year as a undergraduate student. I have pretended to open a production and creative studio with all my co-workers to generate commercial work or for other kind of audiovisual and artistic assignments.



**Barnaby Dixon was born in 1990, in Somerset. Dixon was first introduced to animation at the age of 13 when a media centre opened in his**

**town. Since then, he has graduated with a first degree Hons from the BA animation course at UWN. He spent his second year of higher education studying under Prof. Jerzy Kucia, at the Academy of Fine Arts in Kraków (PL).**

### **What made you make the film?**

The concept for *Turf* came after a conversation with a friend about a Ukrainian girl we both know. We spoke of how strange it seemed to us that whenever she visits friends in Poland, she has to declare why she is going and exactly when she plans to return. This got me thinking about boarders and the way countries exist alongside each other.

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

The production process comprised of stop-motion animation, with some digital compositing in post-production. The 'boarder' colours were also stop motion, they were stuck to the floor and back wall of the set magnetically and moved along with the puppets. The colours' luminosity was due to them being treated with 'blacklight' paint, then lighting the set with a UV strip light.

### **Where do you get your ideas from?**

Sometimes a concept comes to me first, and then I consider the best technique to realize it, this is how *Turf* developed. But perhaps more often what happens is I first get an idea for a new technique, then I think about what kind of story I can tell using it.

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

Currently I have a huge backlog of ideas, most stemming from ideas for new techniques. My current focus is building the hardware required to realise them.



## Last Breath

UK, 2012, 7'55

Yeuk Seng is coming to terms with being a social outcast. Refusing to give in, he is now struggling to live in a city that he does not belong to anymore.

**Director** Ying-Ping Mak

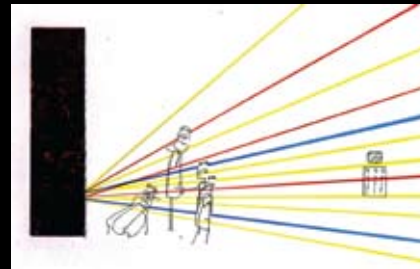


## Dead Bird

UK, 2012, 1'00

Peter gets some advice from a wise old man – even if he didn't ask for it.

**Director** Trevor Hardy



## Anomalies

UK, 2012, 10'00

A minimalist world is invaded by a series of uninvited, unexplained presences. A film about the compulsion to meddle, probe and fiddle with things that are better left alone.

**Director** Ben Cady



**Born and raised in Hong Kong, Ping came to England at 17. She studied animation at the Royal College of Art and graduated in 2012.**

### **What made you make the film?**

This is my graduation film at the RCA, so it was a good opportunity to make a film as personal as possible.

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

The entire production is done in digital, in terms of style I was trying to strike a balance between anime and a more graphic style.

### **Where do you get your ideas from?**

The film is trying to echo my experience living in my home city, Hong Kong. If 90s was the golden days of this overdeveloped, overpopulated city. 00s is the going downhill days where people have nothing to live for, yet on the outside, still packaged as a booming, glamorous metropolitan city. I want to tell a story of a nobody living in big time unable to change anything and paint an elegy to a dying city.

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

I am looking for a job.



**Trevor Hardy has been animating for the past 13 years. He runs and owns a small stop frame studio; 'Foolhardy Films' producing**

**everything from brightly coloured plasticine farm animals to dancing baked beans.**

### **What made you make the film?**

The idea originally came from myself and Jazz (my nine year old boy) being silly with each other. I was putting on my old man's voice and Jazz was reacting to what I was saying, *Dead Bird* was a lucky accident out of that messing about.

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

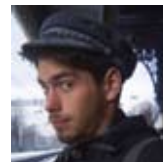
I tend to start with the voice, I try and get a pic in my mind's eye of what the character would look like, if he were to have that voice. Situation, age, social standing, these all start to mould what I think the character will look like.

### **Where do you get your ideas from?**

I had just recently been watching old Oliver Postgate, Peter Firmin animations. I really liked the simplicity of the characters, Bagpuss, Ivor the Engine, Clangers etc... they were really simple yet engaging. I think that is why the characters in *Dead Bird* look the way they do.

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

What are you working on now or planning on working on next? I have just finished a couple of short films, both made entirely by myself so I will be sending them out around the festivals. I have an advert that I am doing for Blu-Tak in New Zealand, and a thing in the pipeline with Lush Cosmetics. On top of that, trying to hold down a weekend job, to bring in money coz animation don't... and juggling family, friends and the occasional life style disaster!



**Ben Cady is a traditional animator who likes to work with paper and a pencil. His BA film *The Goat and The Well* was awarded a number**

**of prizes in film festivals nationally and internationally. *Anomalies* is his newest film, which was made during his final year of the animation course at Royal College of Art, from which he graduated in 2012. He lives in rural Hampshire and plans to continue making animated short films for many years to come.**

### **What made you make the film?**

I wanted to make a film about the vastness of the world, and the tininess of humanity.

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

Everything you see is hand-made or hand-drawn, nothing is generated digitally.

### **Where do you get your ideas from?**

I tend to store interesting or funny things I see away somewhere in my head, and eventually a film idea comes along where I can use them.

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

A short film I started a couple of years ago but never finished, about two trophy hunters.

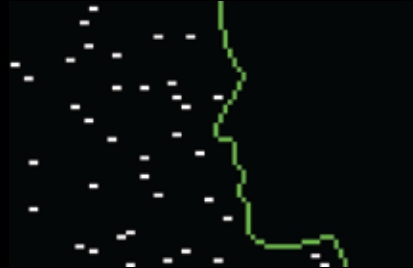


## 99 John

UK, 2011, 2'57

99 John sells pills all night and every night to the punters for the clubs from a dilapidated ice-cream van. But while seeing all and hearing all, being mute, he can tell no-one of what he witnesses. Narrated by Steve Coogan.

**Director** Matthias Hoegg



## Bradley Manning has Secrets

UK, 2011, 5'25

The story of Bradley Manning, not as a Wikileaks 'hactivist', but as a young American soldier simultaneously going through a crisis of conscience and a crisis of gender identity.

**Director** Adam Butcher



## What Makes Your Day?

UK, 2011, 2'20

People can find joy in the smallest things.

**Director** Napatsawan Chirayukool



**Matthias is a BAFTA nominated Animation Director and Freelance Animator based in London. His approach to animation is led**

**by distinctive design and succinct storytelling. Collaborations are key to his work and have allowed him to work across a broad range of creative fields, from Children's TV to animated documentaries, branding and commercials. Since 2006 he has worked on projects for clients such as CBeebies, Warp Films, HP, HTC, Coca Cola and Virgin Media.**

### **What made you make the film?**

Richard Sainsbury approached me with the idea "pop narratives" that are all set in the world of "The Beautiful City". The animation is intended as a visual backdrop, a setting that supports the narration without being too specific about the story's ambiguous characters.

### **Is there anything you can tell us about the production process?**

The treatment of the film goes back to a short experimental piece I made back in 2005 by pasting together details of various East London building to create an imaginary city at night. Elements of this film have found a new home in Richard's writing, complemented by some imagery from the narration that we chose to illustrate.

### **Where do you get your ideas from?**

The biggest challenge is to weed out rubbish ones and the best way to do this is having casual chats with people who can give you honest answers.

### **What are you working on or planning to work on next?**

For the last couple of months I've been collaborating with Animator friends in London on some nice pieces for some well-known charities - seems like these organisations are investing more and more into short animations to sum up bigger issues at the moment.



**Award winning writer/director exploring a variety of unique visual and storytelling styles, his films have played at festivals across the globe, and**

**his short film *Internet Story* recently attracted over half a million viewers online.**

### **What made you make the film?**

Reading a revealing article about Bradley Manning's chat logs - that made his story suddenly human and fascinating.

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

It's all rotoscoped - live action, drawn over frame-by-frame.

### **Where do you get your ideas from?**

In general? Vivid dreams, obscure Wikipedia articles, cultivated paranoia.

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

I have a new short called *Sons of Atom* - trying to get it into the best festivals. I'm also writing a feature or two.



**Born in Thailand in 1987, and raised up in a textile printing company. She graduated in 2010 from Kingston University London.**

**She won 1st Prize in the Adobe Achievement Awards 2010 in Animation category. *What Makes Your Day?* has been exhibited in San Francisco International Festival of Short Films, Hackney Film Festival, FILE 2011 (Brazil), 'Random Acts' (Channel 4), and 'Teen PBS' (Thailand 2012). She is working as a freelance animator/illustrator between UK and Thailand.**

### **What made you make the film?**

It was made as part of the Final Major Project for BA(Hons) Illustration/Animation course (2010) in Kingston University, London.

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

I want my work to have a 'real' feeling with a variety of interviews from different people in different places; from a corner shop lady to a primary school teacher, from a student to a teacher, from a random person on the streets to an old lady walking a dog - each of them with their own definition of happiness. I was impressed by the results, as none of the answers are the same!

### **Where do you get your ideas from?**

I didn't want to work on a project that made me depressed for months so I chose the concept of 'Happiness'. I was fascinated by the phrase *What Makes Your Day* and the endless possibility of the concept.

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

I have a desire to work on an animated documentary on culture shock. As a Thai student who has stayed overseas, I have encountered differences in cultures and environments, many of which I found interesting and amusing. I would like to explore the perspective of the traveller in a foreign land.



## Immersed

UK, 2012, 3'50

A mysterious portrait of the beauty in decay of natural wild life.

**Director** Soledad Aguila



## The History of An Orange

UK, 2012, 3'00

A road movie from the good old days - with the roof down, the breakdown, the pride and the joy and the misery.

**Director** Emma Lazenby



## Hidden Place

UK, 2012, 2'40

Deep in the dark recesses of a museum in a long forgotten storage room, a group of artifacts come to life.

**Director** Stephen Irwin



**Soledad, Águila is an illustrator and animator from Chile currently living in London. Following her BA in Fine art, she worked as a professor**

**in different universities in her country as well as on interdisciplinary art projects, which inspired her to move into the animation field to continue her studies at the Royal College of Art. Soledad graduated this year from the MA in Animation course.**

### **What made you make the film?**

I wanted to bring to life a collection of images drawn from my memories, as well as, observing, watching, photographing, getting curious, drawing, writing and wondering about the relationship between beauty and decay. This process developed my work to evoke a mysterious and melancholic journey across a landscape.

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

The animation went through a transformation during the process of animating. I didn't follow a traditional approach as I started to work from a written structure, poems, and a compilation of visual notes and illustrations which allowed me to improvise and evolve while working on the project.

### **Where do you get your ideas from?**

I got inspired by the landscapes of southern Chile, specially the flora and fauna from Patagonia. Places that I had visited in my childhood and others that I had imagined.

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

I am interested in the connection between nature and destruction and how those elements can talk about contemporary topics to portray moments, atmospheres and microcosm, where storytelling is free from the constraints of traditional narrative.



**Emma is an Animator, Designer, Director and Doula. Starting work in 1998 at West Highland Animation making Gaelic myths and legends in the**

**Trossachs, she moved to London in 2001 to freelance on promos, adverts and series. In 2008 moving to Bristol to Direct for Aardman and ArthurCox as well as for herself. Emma won the BAFTA for short animation in 2010 for her film *Mother of Many*.**

### **What made you make the film?**

The love of my 36 year old car, which had turned into a pet and a friend. I started searching for her history and found 9 of her 12 owners.

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

I decided to go back in time and use multiplane, cutout. It was lovely to use card and a scalpel and get away from computers for a few months.

### **Where do you get your ideas from?**

I find ideas all over. But mostly I am very inspired by the things I love. I find it a lot harder to make something if I am not passionate about it.

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

I am doing some workshops in Bath and trying to find funding for something secret. I am very interested in Medical and Educational animation so am pushing to find work doing that.



**Stephen Irwin is a graduate of Central St. Martins College of Art & Design. His film *Moxie* was awarded the Grand Prize at the Ottawa International**

**Animation Festival 2011, and *The Black Dog's Progress* won Best Short Film at the British Animation Awards 2010. He has received commissions from the UK Film Council & Film London, BBC New Talent/Warp Films and Animate Projects/Arts Council England, and Channel 4. His films have been screened in competition at festivals all over the world, including Sundance, Annecy, Zagreb, Edinburgh, Ann Arbor and Clermont-Ferrand. He was named as one of Animation Magazines Rising Stars of Animation 2009.**

### **What made you make the film?**

It was commissioned by Lupus Films for Channel 4's Random Acts series. I had a completely open brief and came up with this duck character that goes mental in an old storage room.

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

I built the set using dolls house miniatures, most of which were bought in a strange little shop in Gospel Oak, North London. It's run by an eccentric old lady who seemed very suspicious of me, but it's well worth a visit if you like tiny things.

### **Where do you get your ideas from?**

I steal them all.

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

A new short film partly funded by Rooftop Films, due out next year. And some new prints, available in my shop soon!



## Ylem

UK, 2012, 3'30

Inside the World-machine a glitch triggers a terminal malfunction.

**Director** Jo Lawrence



## Cherrywood Cannon

UK, 2012, 6'43

A dark, twisted fable where a desperate king creates a monument of power for his Jubilee. Narrated by Richard E. Grant and with original art by Ralph Steadman.

**Director** Charlie Paul



## Demon Kills

UK, 2012, 4'56

A boy confesses why he commits suicide at school. He decides to confront his demons, embarking on a nightmarish journey.

**Director** Ying-Ping Mak



**Glow**, Jo Lawrence's first commission for Channel 4 was screened in 2007 after a residency at the National Media Museum. Her next

residency at the V&A resulted in *Glover*. Both *Glow* and *Glover* were nominated for the finals of the BAA. In 2009 *Pavementopera* was commissioned for Tate Britain (Tate Late). Recent films are *Barnet Fair* for the National Media Museum and *Ylem*, commissioned for Ch4's Random Acts by Animate Projects/Lupus and which won the Screengrab Media Arts Award 2012.

### What made you make the film?

*Ylem* was one of 5 animations commissioned by Animate Projects for Channel 4's Random Acts, all responding to the theme of Apocalypse. I wanted to convey a feeling of nostalgia for what we have now from a future perspective.

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

I was able to introduce the Muybridge images and the zoetrope strip of dancers as I had discovered these gems in the archives of the National Media Museum while researching images for my previous film, *Barnet Fair*. Integrating vintage sequences like the Muybridge tiger strengthened the feeling of imminent loss of so much that is important - such as the tiger, which could be extinct in 15 years.

### Where do you get your ideas from?

Science and theatre are always an inspiring source of ideas, and I involuntarily pick up odd or unexpected information that could potentially lead to a film idea.

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

I am developing two ideas for pitches and waiting to see which one 'wins' and becomes the most exciting idea.



Charlie Paul has been directing commercials and music videos for 20 years, winning over 30 advertising awards. He has

worked with many artists, filming their art as it is created. Some of these films became 'Inside Art' the BAFTA nominated Channel 4 series. This flow of commercials work has enabled Charlie to realise his long-term interest, making his debut feature *For No Good Reason* about his artistic hero Ralph Steadman.

### What made you make this film?

*Cherrywood Cannon* is a rare and fantastic book by the artist Ralph Steadman, I chose to animate this story because of the message in the book, and the art that surrounds it. It was originally a section in *For No Good Reason*, my feature documentary about Ralph, but Terry Gilliam suggested I use it as a stand-alone short, and he is a man worth listening to.

### Is there something you can tell us about the production process.

This film took a year to produce with a small team of animators using Flash as an initial animation tool. Characters were created in outline and then tracked and filled using the textures from Ralph's original art. All the individual elements were combined with the art backgrounds from the book using Flame to create enormous landscapes, atmospheric particles and lighting effects. The book was read by Richard E. Grant and the music composed by Brothers From The Others.

### Where do you get your ideas from.

Working with Ralph Steadman is one of the most inspirational things you can do, he is a powerhouse of ideas and techniques, using surfaces and materials in ways that continually surprise and excite the eye.

### What are you working on now.

In the making of *For No Good Reason* we animated loads of scenes that didn't make the final cut, so I am in the process of collecting this together for a DVD, doing directors commentaries and collating galleries of original art from Ralph's studio.



Born and raised in Hong Kong, Ping came to England at 17. She studied animation at the Royal College of Art and graduated in 2012.

### What made you make the film?

This is my first year film at the RCA.

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

The production process wasn't a glorious one to talk about. I didn't plan enough and changed my style once, and the whole process took much longer than I expected. Good thing is I make sure I did not the same mistake with my graduation film.

### Where do you get your ideas from?

I decide to make the film after reading the news about a boy committing suicide at his school after suffering from mental disorder. Although the film was inspired by the event, it is purely fictional and based on my own imagination. The film hopes to bring out how people were being treated when they act differently than others, especially in Hong Kong, where being unusual usually become outcast of the society.

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

I am still looking for a job.



# The Animation Bursary

**The Film & Video Workshop is launching The Animation Bursary, a new scheme for three new animators, beginning in January 2013.**

The scheme is aimed at animators who have just started in their career and need help moving forward with their next animated short. It will assist them through all stages of the film-making process - from initial concept right through to distribution and a screening at LIAF 2013.

A four month residency in a designated animation area within the Workshop's teaching studio, as well as a £500 budget (to be awarded at various stages of each animator's production), free equipment hire and access to all the Workshop's animation and post-production software is available.

Not only that, but the animators will receive expertise and guidance from some of the UK's most prolific and talented animators: Joseph Pierce; Max Hattler; Layla Atkinson; Robert Bradbrook; Robert Morgan; Tom Hicks; Osbert Parker; Emma Calder; and Martin Pickles have all kindly agreed to support the scheme, with studios 12foot6 and Espresso Pictures coming on board too.

The Film & Video Workshop is an educational charity and the largest producer of young people's animation in the UK. It provides workshops for a range of clients including: The Tate Modern; BBC; National Portrait Gallery and many more. It is dedicated to supporting filmmakers, providing training and facilities for animators and filmmakers.

To find out more go to [www.filmworkshop.com](http://www.filmworkshop.com)

special thanks to



LIAF



## The Bill Bailey Animation

UK, 2012, 7'09

Taken from a phone conversation with Bill Bailey featuring a magical journey to the moon with hummus, an exploration of ectoplasmic cosmic whimsy, a celebrity train ride and a mosh pit with Jon Snow.

**Directors** Dan Lamoon & Mair Perkins



**Mair Perkins is a 25 year old professional animator and illustrator based in Derby. She completed a BA (Hons) and Masters degree in**

**animation at the University of Derby and her animated work has won a handful of awards. Her favourite things include but are not limited to cats, coffee, anime, comics, retro video games and most forms of escapism.**

### What made you make the film?

Dan and I had talked about collaborating with FD2D for a while. When he called me and said, "something something 'Bill Bailey' and something something 'animation'", I was instantly on board.

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

It was fun and stressful! We spent 3 weeks planning then 2 weeks animating. We started by having a few meetings and sketching out storyboard and animatic ideas. We also set up a Facebook group and shared Dropbox folder to communicate and organise the production as our team was divided between Leicester and Derby. Once we'd settled on a rough storyboard (or a list of things to happen as we didn't have time for full boards), we divided the workload between the illustrators and After Effects animators. So each scene is like a little sketch. Everyone had a lot of creative freedom and fun which I think shows in mixture of styles. The sound effects and music were one of the final touches and brought the whole film together. Towards the end it was pretty manic as we were rushing to get this out for the FD2D magazine release and a local filmmakers night but all the stress and sleep deprivation was worth it.

### Where do you get your ideas from?

I think our ideas came from our groups shared sense of humor and love of Bill Bailey surrealism. Just listening to Bill talk gave us all different visual interpretations that we talked over and somehow merged. Terry Gilliam and Tex Avery's names were

mentioned as inspiration a few times during our meetings.

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

Since the Bill Bailey animation I set up my company Mair Perkins Ltd. Animation and Illustration which specialises in making short explainer animations. It's much more commercial than the Bill Bailey project but there's still a lot of creative fun and I enjoy helping businesses communicate their messages through animation. I still work with a people from the Bill Bailey project and have formed a new animated logo / ident business with a couple of them. So the collaboration continues!



**Dan works for 'From Dusk 2 Dawn' magazine, a creative platform that showcases the talent of the East Midlands and beyond, through a social network that profiles the regions diverse creative communities to the world.**

### What made you make the film?

Bill Bailey is a legend and after the opportunity to conduct a phone interview for From Dusk 2 Dawn and fd2d.com we had to get creative and a little weird to show our respect. Bill went into a dandelion mind of tangents where we felt the urge and need to visualise his bizarre stories and twisted reality.

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

The project was driven on collaborative fun, produced under the FD2D banner although it was the work of 8 creative lunatics with the time to climb inside the mind of Bill Bailey and create a surreal animation to illustrate a interview of tangents and beyond.

### Where do you get your ideas from?

Bill Bailey and collaborative creativity fuelled on hummus and lunacy.

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

Commercial productions to pay the bills. Got some more collaborative creations in the pipeline to explore the inner mind of creativity without bowing down to the constraints of life.

# Animated Documentaries <sup>(15)</sup>

at the Barbican Sun 28 October 14:00

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

**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. Darren has 5 films screening in the Animated Documentaries session.

**What made you make the Bob films?**

**DW** Dave Anderson.

**Where did you find Bob?**

**DW** Dave was interviewing locals at the Clock on Leather Lane for a series called *Get Well Soon*. When he was asked about his experiences in A and E he talked for two hours, mapping out his (slightly dodgy) life in London via network of pubs, prisons, theatres, charity shops and pubs again. Every word was golden so we started a series of Bob films.

**Has he seen the films and if so what does he think of your portrayal of him?**

**DW** He couldn't quite figure it out. He said "I don't remember seeing any cameras when you interviewed me." He seems to enjoy them and really wants to do more.

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

**DW** The process is something that I used in my college film 20 years ago. It's basically a very patient actor that moves

incrementally while I change his mask expression every frame. It's wrong but fast. We're talking 40 seconds a day - Hell Yeah!

**Where do you get your ideas from?**

**DW** In this case Bob came up with all the ideas. They're real stories with a bit of Bob sparkle.

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

**DW** I've got several on going long form projects in development but we definitely want to make a longer animated documentary about Bob and his colourful life. It will be an amazing time piece that will show us a flavour of London that will soon be no more.

**Tell us a bit about your working relationship with 12 foot 6.**

**DW** Mr Morris (our company) and 12 Foot 6 have been making the Bob films for a couple of years now. It's the perfect fusion for something like this because we both have the perfect approach to animation and comedy. I'm a massive fan of *Dog Judo*.

It's a great example of a production company just getting on with something great and funny with what ever means they have - funded or not. Bob is not funded...we just get on with it safe in the knowledge that it will find it's natural home as it grows.

**Bob on... credits**

**Director** Darren Walsh

**Voices** Bob & Lucy Izzard

**Filmed at** ScaryCat Studio

**Production companies** Mr Morris Productions & 12Foot6



## My Face is in Space

UK, 2012, 9'00

1977 – NASA sent a Golden Record into space. It encapsulated some of the greatest achievements of humankind, as well as a few friendly faces. Larry's face is one of them.

**Director** Tom Jobbins



## Bob on Heaven

UK, 2012, 1'11

Bob used to drink down Villiers St in London's Charing Cross in the late 60s and 70s with actors, characters and villains. What will they make of the new gaff that opens up there?

**Director** Darren Walsh

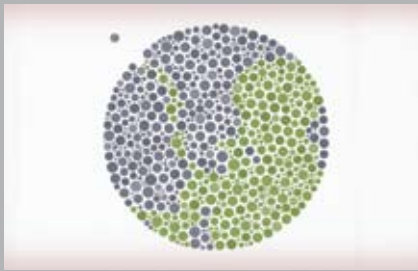


## End The Death Penalty

UK, 2012, 5'40

One Iranian lawyer's fight to save juveniles from execution – the extraordinary story of Mohammad Mostafaei who has saved 20 of the 40 juveniles he has defended from execution in Iran.

**Director** Jonathan Hodgson



### Ishihara

Israel, 2012, 6'00

A poignant tale of colour blindness using Ishihara colour test patterns.

**Director** Yoav Brill



### Bob on Sport

UK, 2012, 0'49

Bob waxes lyrically about sport.

**Director** Darren Walsh

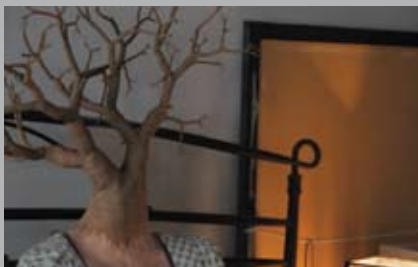


### Shadow Stories

UK, 2012, 4'00

A story of human endeavour and society over the 10,000 years between the end of the last ice age and the arrivals of the Romans in Britain.

**Director** Samantha Moore



### In Dreams

UK, 2011, 3'57

A group of people swap their heads to help illustrate their most recurrent or memorable dreams.

**Director** Samuel Blain



### Bob on Pain

UK, 2012, 0'40

Does Bob have a strong pain threshold? Yes he does. Why? Thanks to the occasional drink and his little friend, Charlie.

**Director** Darren Walsh



### The Centrifuge Brain Project

Germany, 2011, 6'40

Since the 1970s, scientists have conducted experiments on bizarre amusement rides and the feeling of freedom they give to their users.

**Director** Till Nowak



### Bob on Death

UK, 2012, 1'25

Bob is a miracle of modern science. He has drunk professionally in pubs, bars and clubs all over London since the 60s and is none the worse for wear. Should he donate his body to science?

**Director** Darren Walsh



### Paper Box

Poland, 2011, 10'00

A paper box taken out of the director's house that was destroyed by flood contains all the family photographs. Tainted by water and mud, they become less and less decipherable with each day.

**Director** Zbigniew Czapla



### Bob on Charity

UK, 2012, 1'30

Bob is doing a spot of community service in a charity shop. He's not allowed to use the till but he can answer the phone.

**Director** Darren Walsh



### Father

Croatia/Bulgaria/Germany, 2012, 16'00

When did you last talk with your father? Will you ever ask him about those things that hurt you?

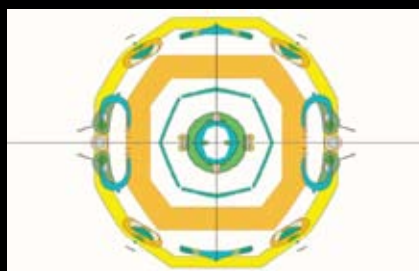
**Directors** Moritz Mayerhofer, Asparuh Petrov, Rositsa Raleva, Veljko Popović & Dim Yagodin

# Music Videos <sup>(15)</sup>

## Session

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

**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 19 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.



**Wagon Christ - Chunko**

Director Celine

**The Beards - Got Me A Beard**

Directors Chris Edser, Bill Northcott & Jarrod Prince

**Sunset Rubdown - Nightingale/December Song**

Director Theodore Ushev



**Björk - Crystalline**

Directors Peter Sluszka & Michel Gondry



**Lorn - Ghosst(s)**

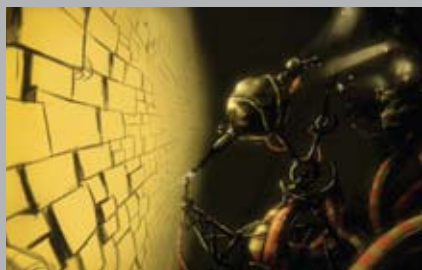
Director CRCR

**Scratch Bandits Crew - Heart Beat**

Director Nicolas Dufoure/Icecream

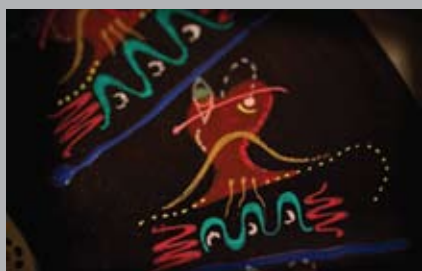
**We Cut Corners - The Male Mind**

Director Remy M Larochelle



**Bonobo - Eyesdown**

Director Anthony Schepperd



**Kottarashky & the Rain Dogs - Demoni**

Director Theodore Ushev



**My Dry Wet Mess - Etc**

Director Martin Allais

**Moones - Better Energy**

Director Peter Sluszka

**We Cut Corners - Pirates Life**

Director Kijek/Adamski



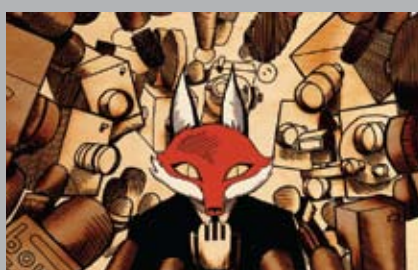
**Lorn - Weigh Me Down**

Director Max Friedrich



**Dirty Alice - Power Crown**

Director Chris Bristow



**Boy - Joey**

Director Fluorescent Hill



**Gotye - Giving Me A Chance**

Directors Gina Thorstensen & Nacho Rodriguez



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Directors Rocket Science - Vidya Sharma & Rajesh Thomas



**Tom Waits - Hell Broke Luce**

Director Matt Mahurin



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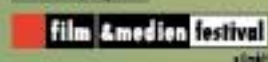
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DESIGN JOÃO MACHADO

(15)

# Best of the Next

at the Horse Hospital **Sat 3 October 18:00**

A 'festival within a festival'. Three diverse back-to-back programmes looking at the next generation of indie animators from a variety of angles.



## Al Dante Tango

2011, 4'08

Welcome. Do you have a booking?

Yes? Good. Here is your table. Welcome to the Restaurant Of The Macabre.

**Director** Maho Yoshida



## Fleeting Dream (Tamayura No Yume)

2011, 4'01

A poignant departure from the charcoal splendour of the real world to a more colourful, but less predictable, world beneath the surface.

**Director** Mayuko Yamakita



## Spots Spots

2011, 4'15

Spots may be in the eye of the beholder but that

beholder needs a pretty vivid imagination to see them all.

**Director** Yuanyuan Hu



## From The Dolphin (Iruka Kara)

2011, 2'09

A dolphin's-eye view of a hypnotic journey to a surprisingly unexpected end vision.

**Director** Tatsuhiro Ariyoshi



## Bonnie

2011, 2'27

Life can be a frenetic journey for a fragile little

cut-out trying to make its way through the crazy rigours of the urban jungle.

**Director** Masanori Okamoto

# Tokyo University of the Arts 1 (15)

special thanks to



## Programme

at the Horse Hospital **Sat 3 October 18:00**

The arrival of LIAF 2012's special guest – legendary Japanese animator Koji Yamamura ('Mt Head', 'Franz Kafka's A Country Doctor', 'Muybridge's Strings' to name but a few) dramatically and quickly re-energised the Tokyo University of the Arts animation course into a creative powerhouse of the Japanese animation scene and the world is beginning to sit up and take notice of its graduates. This collection looks at some of their more recent graduate works and shows what a unique torrent of animation has been untapped there.



### Specimens Of Obsessions (Hyouhon No Tou) 2011, 12'08

The centipede of punishment, an ephemera of obsessions, the leech of closure, a snail of escape, and of course the cockroach of usual life.

**Director** Atsushi Makino



### The Life Of The Weed (Kusa No Isshou) 2011, 2'53

A pastiche of 'floraneitic' hyperactivity that traces the path of one big weed on the move.

**Director** Sonomi Takada



### Island Of Man (Hito No Shima) 6'32, 2011

A quiet carpet of Zen imagery and narrative. On an island that could be anywhere, a pair of boots lay cast away.

**Director** Alimo



### Ygg's Bird (Ygg No Tori) 2011, 5'27

From fire, smoke and scorched earth, a bird arrives to find that life has changed forever.

**Director** Mariko Saito



### Jam Fish 2011, 3'34

A bold and colourful visual essay on what fish can teach us about dealing with the peak-hour traffic.

**Director** Senri Iida



### Rootless Heart (Samayou Shinzou) 9'52, 2011

Uncertainty equals danger. And danger requires a response. But an uncertain response has uncertain consequences.

**Director** Toshiko Hata



### The Tender March (Yasashii March) 2011, 4'48

A visual roller-coaster ride right out of a Japanese, pop culture-infused graphic novel – but with lots more screens.

**Director** Wataru Uekusa



### Fully Cooked For You (Onishime Otabe) 2011, 3'44

Behind every peeled owl is ... another peeled owl. Underneath every puffed mushroom is a stem waiting to escape.

**Director** Yuka Imabayashi



### Uncapturable Ideas (Idea Ga Tsukamaranai) 10'52, 2011

Somebody has gone fishing for ideas and they've thrown the net real wide. Step forward and help haul in this rich bounty.

**Director** Masaki Okudam

The best international student films drawn from more than 60 different schools in 25 countries.

# Best of the Next 2

## Programme

at the Horse Hospital **Sat 3 October 19:30**



**Fly Mill** Estonia, 2012, 7'20

Man's disregard for the balance of nature can relegate him to the bottom of the food chain.

**Director** Anu-Laura Tuttelberg  
**Producer** Estonian Academy Of Arts



**Life and Stuff** UK, 2011, 4'30

A kaleidoscopic, whistle-stop tour through one man's life in four and a half minutes.

**Director** Kumar Satkunarasa  
**Producer** Bournemouth University, NCCA



**Stay Home** USA, 2011, 5'37

A worm, a bird, a cat, a dog - a pecking order.

**Director** Caleb Wood  
**Producer** Rhode Island School of Design



**Flamingo Pride** Germany, 2011, 6'02

Pride and prejudice down on the

rainbow bird ponds.

**Director** Tomer Eshed  
**Producer** HFF "Konrad Wolf"



**Egaro** France, 2011, 6'09

Apparently meek and mild by day, the vibe turns

grotesque when his conversion to the 'masked one' takes place.

**Director** Bruno Salamone  
**Producer** Supinfocom



**Ishihara** Israel, 2011, 5'45

A poignant tale of colour blindness using Ishihara

colour test patterns.

**Director** Yoav Brill  
**Producer** Bezalel Academy of Arts and Design, Jerusalem



**The Case** Czech Republic, 2011, 4'46

A rainy, hard-boiled night on the gritty streets depicted in the softest velvet tones.

**Director** Martin Zivocky  
**Producer** Tomas Bata University, FMK



**Little Monkey** France, 2011, 3'30

A young monkey, initiated by his

master, has to pass his transition to adulthood.

**Director** Delphine Dussoubs  
**Producer** Ecole des Métiers du Cinéma d'Animation



**38-39 Degrees** USA/ South Korea, 2011, 7'43

A man enters an old bathhouse where he relives a memory of his father, and their past relationship ignites.

**Director** Kangmin Kim  
**Producer** CalArts



**Bottle** USA, 2011, 5'25

The power to connect knows no boundaries

and can't be stopped by Mother Nature's power of erosion.

**Director** Kirsten Lepore  
**Producer** California Institute of the Arts



**Peacemaker Mac - The Island Of Dispute** Israel, 2011, 4'39

A damned classy, old-time-style cartoon channelling Kricfalusi and Mesmer in roughly equal proportions.

**Director** Yotam Cohen  
**Producer** Bezalel Academy of Arts and Design, Jerusalem



**Omerta** 6'14, 2011, France

A dapper, gangster frog tries his luck at locking horns with

mafia rhinos - it was only ever going to turn out one way.

**Directors** Nicolas Loudot, Fabrice Fiteni, Arnaud Janvier & Gaspard Roche  
**Producer** Supinfocom



**House Wanders, Bird Water Full** Germany, 2012, 8'55

A tender and sensitive portrait of self-discovery.

**Director** Veronika Samartseva  
**Producer** HFF "Konrad Wolf"



**The Box (Die Kiste)** Germany, 2011, 4'50

A tale of the reptilian mystic.

Three frogs must decide whether to open the box that sits before them.

**Director** Kyra Buschor  
**Producer** Filmakademie Baden-Wuerttemberg



**I'm Fine Thanks** UK, 2011, 4'30

A candy-coloured psychotic

meditation on urban survival.

**Director** Eamonn O'Neill  
**Producer** Royal College of Art, London

# Best of the Next **3**<sup>(15)</sup> Programme

at the Horse Hospital **Sat 3 October 21:15**



## Swarming (Kuhina)

Finland, 2011, 7'18

A new universe of life leaps forth

from the insides of a dead bird – much to the delight and wonder of the child who discovers it.

**Director** Joni Mannisto  
**Producer** Turku Arts Academy



## A Life Well-Seasoned

UK, 2011, 3'35

Maybe the simplest memories are the

real spice of life.

**Director** Daniel Rieley,  
**Producer** The Arts University College at Bournemouth



## Flood (Fiumana)

Italy, 2012, 5'20

A girl at a window watches the

passing of time, the waltz of seasons, waiting for her man.

**Director** Julia Gromskaya



## This is Not Real

UK, 2011, 6'40

A young boy's chimerical journey

from a small English town leads him to an all-defining conclusion.

**Director** Gergely Woosch  
**Producer** Royal College of Art, London



## En Parties

France, 2011, 3'49

Modern deco blended with postmodern

cubism – coming to a screen near you.

**Director** Hugo Bravo  
**Producer** Ecole Emile Cohl



## Within Within

UK, 2011, 3'00

An astonishingly mature review of the young

filmmaker's sense of her birthplace -Hong Kong - its place in the world and its complex relationship with China.

**Director** Sharon Liu  
**Producer** Royal College of Art, London



## From Dad to Son

Germany, 2011, 5'20

From his prison cell, junior writes

a letter to his dad, informing him that the weapon and victim lie buried on his property.

**Director** Nils Knoblich  
**Producer** Kunsthochschule Kassel



## Hinterland

Germany, 2011, 8'40

A crow steals a bear's new I-Pod. The bear gets mad.

**Directors** Jakob Weyde & Jost Althoff  
**Producer** HFF "Konrad Wolf"



## L'Air De Rien

France, 2011, 3'16

The faces we create, the clothes we wear, the

spaces we inhabit - are they barriers, disguises or conduits to surviving day to day.

**Director** Cecile Milazzo  
**Producer** La Poudriere



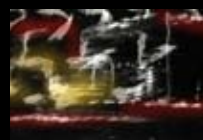
## When I Was Young

UK/ Japan, 2011, 5'34

The story of a girl who wants to be a

whale.

**Director** Kaori Onishi  
**Producer** UCA, Farnham



## Passenger

USA, 2011, 3'51

An entrancing re-animated view of a ride home in

the dark.

**Director** Africanus Okokon  
**Producer** Rhode Island School of Design



## Change (Valtozas)

Hungary, 2011, 6'37

An ironic

monologue about finding one's path, inner growth, and the desire to change.

**Director** Virag Kiss  
**Producer** Moholy-Nagy University of Art and Design

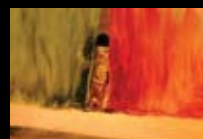


## Right In The Middle (Zmitz Drin)

Switzerland, 2011, 5'06

I'm searching and searching when it's actually me that's being followed. And I've already been found ages ago.

**Director** Cecile Brun  
**Producer** HSLU Design & Art, Lucerne



## Once Upon A Time (Conte De Faits)

France, 2011, 3'59

A young girl remembers the sights, sounds and her escape paths from the American servicemen's bar her mother ran during the Korean War.

**Director** Jumi Yoon  
**Producer** La Poudriere



## The Backwater Gospel

Denmark, 2011, 9'31

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

**Director** Bo Mathorne  
**Producer** The Animation Workshop

A blurred, low-angle photograph of a crowd of people, likely at a concert or event, with their heads and shoulders visible against a bright, overexposed background. The image is positioned at the bottom of the page, partially obscured by the text.

# Features



'For No Good Reason' UK, 2012, 89'00,  
Director Charlie Paul

# FOR NO GOOD REASON

at the Barbican **Thu 25 October 18:30**  
(15)

**Johnny Depp pays a call on his friend and hero Ralph Steadman and we take off on a high-spirited, lyrical, raging and soulful journey discovering the life and works of one of the most important radical British artists of modern times.**

Steadman rose to prominence in the early 70's when his impassioned and stirring images gained recognition through popular cultural publications and press both in the UK and US for their bold comment on world politics and human rights infringements.

*For No Good Reason* is a richly creative, visual feast of a film about the power and importance of art to achieve Steadman's aim "I learnt to draw...to try to change the world". Director Charlie Paul spent 15 years meticulously amassing the footage and creating the remarkable animations for the film to match the same anarchic energy, anger and free spirit of Steadman's pictures. It is riot of stories and images that literally blast out of the screen as we take a trip through the wild and dark days of Steadman's time and consignments with *Fear & Loathing in Las Vegas* writer Hunter S Thompson, the Rumble in the Jungle, gun fights with literary giant William S

Burroughs and his fiercely heartfelt politics.

Through Depp's lead in this intimate portrait, we are able to reach to the heart of what make this artist tick, his friendships and fallings out, his love for art and passion for civil liberties.

The film is shot on various formats, from 35mm to HD, as the technologies developed around the filmmakers. A camera was stationed above Steadman's work table for most of the colossal shooting period, capturing everything he created, from blank canvas to finished work. "It's a very odd idea," says the self-effacing artist. "As I go through things, I suddenly realise I've done too much!"

This is an inventive, energetic, occasionally harrowing but inspiring and uplifting film with contributions from Terry Gilliam, Richard E Grant and music from Slash, All American Rejects, Jason Mraz, James Blake, Ed Harcourt and Crystal Castles, all 'For No Good Reason'.

## Director Biography

Charlie Paul has been successfully directing commercials and music videos in London for twenty years. He began in animation with the acclaimed short film *Faroe Islands* featuring Anthony Hopkins for the voiceover. He has developed vast knowledge and experience of working with motion control. During his celebrated career Charlie's work has been internationally recognized with over thirty Advertising awards including: D&AD, Clío, BTAA and Rank Cinema.

Alongside his commercials career, Charlie has for many years, worked with a number of artist's filming their art as it is created, from blank canvas to finished painting. Some of these films became a series for Channel 4 titled 'Inside Art' which was BAFTA nominated.

It is this constant flow of commercials work that has enabled Charlie to have the resources to realise his long-term interest and make this feature film about his artistic hero Ralph Steadman.



“Fifteen years ago I took a trip to Old Loose Court in Kent to meet one of the greatest artistic influences in my life. That trip started me on a journey that has profoundly affected the way I see the world and the way in which I work. I found the perfect collaborator and companion to create the film I wanted to make. This film is the culmination of my roots as a punk, art student, photographer and filmmaker in a multi-layered narrative, spun almost entirely from a single palette; the life and art of Ralph Steadman.

The process of making this film has been a privilege; to have intimate access to Ralph's library of art, friends and collaborators, to work with talented musicians, the weeks of difficult motion-control shoots, film utilising many different formats of which some are now obsolete, edit, colour-grade, soundscape creation and composite with the UK's industry best, has allowed me to become the artist I hoped to be. Thank you Ralph.

*Charlie Paul*



“I learnt to draw... to try to change the world.”

*Ralph Steadman*

## The Artist Ralph Steadman

Ralph Steadman began his career as a cartoonist satirising the British social and political scene of the 60s. In the 1970s, responding to what he called 'the screaming lifestyle of America' he teamed up with Hunter S. Thompson which resulted in his iconic drawings for *Fear and Loathing in Las Vegas* and collaborations ranging from *The Kentucky Derby* to *The Curse of Lono*. Many of his drawings were to be seen in *Rolling Stone* magazine and he produced his book of collected impressions of America in 1974.

His work has appeared in many newspapers and magazines, from *Punch* and *Private Eye* in the early years to the *New Statesman*, *The New Yorker* and the *Independent*. Early in his career he turned his creative energy to the literary classics, with *Alice in Wonderland*, *Alice Through The Looking Glass*, *Treasure Island*, *Fahrenheit 451* and *Animal Farm*. He then looked into the lives of Sigmund Freud and Leonardo da Vinci, reinterpreting their genius in both words and drawings.

He wrote *Doodaaa* in 2002, partly satire and partly autobiography, and *The Joke's Over*, the account of his relationship with Hunter S. Thompson, in 2006. Much of the 1990s was spent travelling the vineyards and distilleries of the world for Oddbins, the wine merchant. These journeys resulted in three books, the *Grapes of Ralph*, *Untrodden Grapes* and *Still Life With Bottle*.

He has illustrated children's books, books of poetry with his friend Adrian Mitchell, made sculptures and limited edition prints. He has designed theatre costumes and sets, produced graphics for television and film and designed stamps.



Inspired by classic film noir and rendered in mesmerising black-and-white rotoscope, this dark-hearted Czech film traces the haunted memories and mysterious visions of a troubled train dispatcher through the shifting cultural and political landscape at the close of the Cold War.



'Alois Nebel' Czech Republic/Germany/Slovakia, 84'00  
Director Tomáš Lunák

# Alois Nebel <sup>(15)</sup>

at the Barbican **Sun 28 October 20:15**

**It's the summer of 1989, shortly before the Berlin Wall comes down, and Alois Nebel is working as a train dispatcher at a small railway station in the mountainous region of Sudetenland on the Czechoslovakian border. Nebel, a loner who suffers from troubling hallucinations, is psychically stalked by ghosts from the dark past of this region, where harsh revenge was exacted on the German population after World War II.**

Unable to shake these nightmares, he eventually ends up in a sanatorium. When he recovers and is allowed to leave, Nebel finds things have changed dramatically outside. The Berlin Wall is gone, the Communist regime in Czechoslovakia has fallen, and he is without a job or a place to stay. Initially seeking help at the Prague railway headquarters, Nebel ultimately returns to the mountains to fight through the ghostly miasma that has haunted him for so long.

Nebel's surname means 'fog' in German (and ironically 'life' when read backwards), and in 1989, the year communism came crashing down, he's a withdrawn man who prefers the regularity of train timetables to the capriciousness and

cruelty of human nature. But the past of this ordinary-looking dispatcher, with his moustache, black-rimmed glasses and railway cap, comes back to haunt him whenever the bad weather and loneliness of his faraway Czech Sudetenland station get to him.

Rain, snow and, of course, fog are almost omnipresent, and the latter is often used as a swipe between past and present, allowing Nebel to get lost in the mists of time. Rendered with a supple, semi-translucent smokiness, the fog stands in direct contrast to the thick black outlines of the figures, objects and buildings, visually underlining the idea that the present is not as clear-cut and concrete as it might at first appear.

Czech actors played the characters in costume and on set, and the footage was then traced over by animators, much as in Richard Linklater's rotoscope feature *A Scanner Darkly*. This allows Lunak to combine a graphic-novel look with an underlying humanity that comes from more than just voice work.

Petr Kruzik's magnificent score further turns up the sense of unease and foreboding. Alois Nebel is a sophisticated

and serious-minded reflection on recent history that is technically stunning in its use of seductive black and white rotoscope animation.

The glory of the film lies not in its story but rather in its atmosphere and imagery, in a man being chased at night through the forest by men and dogs, in rains that pelt the valley, the swelling river that overflows its banks, a tree that crashes on the rail tracks and the events that finally do shake up Alois Nebel's life.

## Director Biography

**Born 30/8/74 in Zlin, Czech Republic. Tomas Lunak studied animation direction at the Zlin film school and Prague Film Academy FAMU. Since graduating he has directed a number of music videos and promotional films. Alois Nebel is his feature film debut.**

## Filmography

**1995 - The Whisper (Sepot)  
1998 - The Expedition (Expedice)  
2000 - Acrobat (Akrobat)  
2006 - Thursday, Friday (Ctvrtek, Patek)**



**The German word 'Nebel' means fog. If read backwards we'd find a totally different German word - leben 'life'. And it is a life hidden in a fog of feelings and memories that is exactly what makes up our trilogy of graphic novels *Alois Nebel*.**

The title is also the name of our main protagonist, a train dispatcher in his fifties, but still in many ways an adolescent, who works at Bily Potok, a small depot lost in the mountains.

Alois Nebel came to be in the year 2003, when the first book of the graphic novel *Bily Potok* came out. Two more followed. *Central Station* (2004) and *Zlate Hory* (2005). In 2006 the three titles were collected together in one volume named after the protagonist. It is from this collection that the story that forms the basis of the screenplay emerged.

The story is set in the Jeseník Mountains in what is today the Czech-Polish border, an area formerly known as Sudetenland. The illustrator and co-screenwriter of the film, Jaromir 99, comes from this region. The region - and also the world of trains - is both near and dear to the other screenwriter, and author of the original graphic novels, Jaroslav Rudis. His grandfather, Alois, actually served as a switchman at a station similar to the one in the story both before and after the Second World War.

In many ways he was the model in which the protagonist is based.

**Tomas Lunak**



**In this dark sci-fi tale, 21st century Tokyo is a city at the edge of apocalypse. Little Midori is dreaming of a colourful vegetable world, but instead, as a teenager, she travels to a post-apocalyptic, surrealist, and grotesque future that looks like a Jan Svankmajer nightmare where there is a serious food shortage.**



**'Midori-ko'** Japan, 2010, 55'00  
**Director** Keita Kurosaka

# Midori-ko (15)

at the Barbican **Sat 27 October 21:00**

**Neither hunger nor her bizarre mutant neighbours weaken Midori's vegan spirit. In the meantime, five scientists work in a lab and manage to develop 'dream food', which is both meat and vegetable. The problem is that Midori-ko - a sort of pumpkin with face and limbs - has no intention of being eaten. When Midori and Midori-ko's paths cross, they will have to fight to stay safe from neighbours, scientists, and even their own instincts.**

For a world brimming with fear over environmental destruction, global warming and over population *Midori-ko* plays out like a paranoid fairy tale, a storybook inversion of Richard Fleischer's sci-fi classic *Soylent Green*, but in this case the food source isn't made out of people, but is in itself a sentient anthropomorphised being. In many ways this brilliant new food source is more human than those around her/ him. Kurosaka populates the world around Midori-ko and its young charge Midori, with wildly imaginative and often frightening animal/ human/ vegetable hybrids. Its as if ethical eating advocates were having a nightmare of a post-GMO, artificial additive-steeped, irradiated apocalypse in which people really are what they eat. This is a world driven by

hunger and the senses, in fact the five scientists who discover rather than create this miracle food/ child are represented by Kurosaka as having eyes, noses, ears, mouths, and hands instead of heads. They are the personification of an entirely sensual and illogical world.

Kurosaka employs a sketchy charcoal style out of which his characters emerge out of the dusty chiaroscuro. The creatures - apple-headed schoolgirls, naked women with fish heads, lecherous old men with Biblical beards - that surround Midori pulsate with energy and seem to congeal and dissolve out of Kurosaka's loose, hand drawn imagery.

Keita Kurosaka needed more than a decade's work and almost 30,000 drawings, completely hand-drawn in coloured pencils, to produce *Midori-ko*, a dazzling, atmospheric "paranoid fairy tale", as it has been called. *Midori-ko* is its own unique kind of animated classic, one that takes today's present day environmental concerns and puts them into realms of imagination that most of us would never have dreamed possible.

special thanks to **Carte Blanche & The Japan Foundation**



**JAPANFOUNDATION**



'Midori-ko' Japan, 2010, 55'00, Director Keita Kurosaka



**Worm Story** 1989, 15'00

A parody of Aesop's fable The Hare and the Tortoise where speed and steadiness are embodied by a rabbit and an earthworm.

Director Keita Kurosaka



**Agitated Screams of Maggots** 2006, 4'00

A music video which defies categorisation - made for the Japanese gore band Dir En Grey.

Director Keita Kurosaka

## Director Biography

Born in 1956, Keita Kurosaka is active as an animator and as Professor in the Department of Imaging Arts and Sciences at Tokyo's Musashino Art University.

Across his career, Kurosaka has explored various methods of animation including drawing, photography, and sculpture and has also produced video clips, installation pieces, and comics. Kurosaka's films have screened widely at international festivals including Rotterdam, Berlin, Annecy, and Hiroshima. He was also responsible for the 23rd stanza of the 2003 animated film *Winter Days*, collaboratively created from the individual contributions of 35 world-class animators. Kurosaka also created the 2006 promotion video *Agitated Screams of Maggots* for the internationally acclaimed Japanese rock band Dir en grey. Kurosaka's major works include:

1989 - *Worm Story*  
 1990 - *Personal City*  
 1994 - *ATAMA*  
 1997 - *Flying Daddy*

*Midori-ko* screens with two of Keita Kurosaka's acclaimed short films - *Worm Story* (1989) and *Agitated Screams of Maggots* (2006).

# Special Programmes

**There are several different strands of reality that come in from different directions and intertwine to conspire against LIAF doing a better job of presenting Japanese animation than it does...**



*'In a Pig's Eye' (Atsushi Wada). Winner of LIAF 2011 Best of the Festival.*

## A Window on New Japanese Animation

**To start with, Japanese distributions systems have a number of unique elements to them and can be unpredictable rivers to navigate down. Perhaps it has a cultural component because the independent Japanese animating community aren't big self promoters.**

On top of all this, the relatively high incidence of Japanese websites that don't have English translations, the relatively low number of Japanese films that screen in other festivals we get to attend, and the dominance of anime films in Japanese screen culture all contribute to forming a certain level of haze on the horizon whenever we look towards Japan.

It's a harder problem to fix than it sounds. Ottawa Animation Festival director, Chris Robinson, has written an outstanding book, *Japanese Animation: Time Out Of Mind*, on the subject but even that tome takes an often indirect, abstract-ish route into the colourful heart of the territory. We've had some fantastic assistance from the likes of Michael Fukushima, a producer at the National Film Board of Canada. And a near-future plan to create an informal partnership with Sam Chen at the San Diego Asian Film Festival is part of a suite of ideas to address it. But so is this.

It pays to read the credits. I've never understood people who get up and leave a cinema the moment the credits start rolling. Credits as often as not contain a lot of really useful information that will answer many of the questions you'll have about the film (and if people don't have any questions about a film they've just spent a couple of hours watching, maybe they're watching the wrong films). At some point, sitting in some dark theatre somewhere,

it dawned on me that just about every good Japanese animated film that I'd seen recently had a 'Tokyo University Of The Arts' tag on it. It started as a trickle and over the course of two or three years became just about ubiquitous. Made me wonder. The answer, of course, is in the credits. Producer, Koji Yamamura. Script Supervision, Koji Yamamura. Thanks to Koji Yamamura.

When he joined the faculty of the Tokyo University of the Arts, his impact was virtually immediate. And his first students are nowadays graduating bringing forth well-crafted, original films that often have an altered perspective at their narrative centre. Through this course, Yamamura doubles his legacy to the Japanese animation scene. And his experiences as one of Japan's auteur animators with a large international profile might help bring more of these films, and their makers, to a larger international audience.

Another thing I started noticing was the emergence of The CALF Collective. At first, it was sneaky flyers that would turn up in little corners of festival clubs, then screenings started coming together and then faces started getting put to names.

The 'collective' part of the title applies solely to the promotion and distribution of their films. The filmmakers themselves have tangentially different styles and approaches to filmmaking. Kei Oyama's films come at you like dreams, hovering under-lit in the near-mid-distance, just in physical focus and just out of metaphorical reach. The imagery is shaded and textured by a thin vapour shield, the story reaches out a hand to you as you approach it (or it approaches you) but the vapour is harder to penetrate than

you imagine and the story, as if a flighty creature, runs off whenever you get too close. Mirai Mizue, on the other hand, painstakingly constructs films that can be best described as unbridled riots of colour. Completely abstract, his works look for all the world like an immensely magnified window looking down onto a scene of psychedelic germ warfare. They are a triumphant blaze of colour, choreography and multiplication. Essentially handmade, they must require a vast amount of work for somebody who mostly works alone. It's almost inconceivable (to me at least) that somebody could plot this level of visual manoeuvring and then bring it to the screen. It's hard to know where such a specific technique will lead Mizue but it's a pretty wild ride while it's lasting.

Atsushi Wada has a beautiful drawing style and deftly utilises a wonderfully subdued and understated colour palette. Narratively though, his films are raucous, unruly little dances that merrily trample our ability to do the mental gymnastics to keep up. This, presumably, is absurdism with a Japanese twist - incisive, clever, thought-provoking and a kind of cranial-floss for those brave enough and interested enough to hold both ends of the string and pull it back and forth.

Robinson sums it up beautifully in his book:

**“ For a world that seems so absurd, I wonder why it looks like the world around me.**



## New Japanese Animation

# The CALF Collective <sup>(15)</sup>

at the Horse Hospital **Wed 31 October 19:30**

special thanks to



The CALF Collective is a small group of young Japanese indie animators that decided to pool resources and take their work to the world under a single banner. It's worked extremely well with CALF screenings of one kind or another in a vast array of festivals around the world in the last 18 months. And now it's our turn to check out this group of Japanese indie animation trendsetters.

Also see these programmes: **International Programme 4: Recent Japanese Shorts** (pp 18-19); **Feature: 'Midori-Ko' + two shorts** (pp 67-68); **Koji Yamamura Retrospective** (pp 72-73); **Tokyo University of the Arts** (p 59)



### A clerk in charge

2004, 6'15

A clerk tests the quality of elephants

before small birds carry them off around the world.

**Director** Atsushi Wada



### Beluga

2011, 6'10

A magnificently macabre, deliciously dark

vision of the inner demons that race around the mind of a little match-seller condemned to the cold and dark.

**Director** Shin Hashimoto



### The Undertaker and the Dog

2010, 5'00

One day, an

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

**Director** Shin Hashimoto



### Well, that's glasses

2007, 5'40

What happens when work, sleep,

chemistry, and the human, animal, and dream worlds collide.

**Director** Atsushi Wada



### Hand Soap

2008, 15'50

Some moments take a lot more cleaning up after

than others. Just as some moments are harder to explain than others.

**Director** Kei Oyama



### Green Fairy

2010, 2'10

Exquisite drawing with light – created for absinthe.

**Director** Tochka



### Consultation Room

2005, 8'45

A lonely moment in a consultation

room – the indications are not good. But the news isn't made any better by turning it all into a macabre stage play.

**Director** Kei Oyama



### Steps

2010, 2'00

An ingeniously simple idea brilliantly executed.

The most fun you can have in a room with a few flashlights and some fake steps!

**Director** Tochka



### ReBuild

2012, 5'30

A reflection on the Tohoku earthquake and the tsunami of

March 2011 – drawn with sunlight.

**Director** Tochka



### Playground

2011, 3'50

A graceful collection of intricately created

abstract creatures comes out to play.

**Director** Mirai Mizue



### Modern No.2

2011, 4'14

An elegant, art-deco piece of rolling geometrical

imagery from the master of the form.

**Director** Mirai Mizue



### In A Pigs Eye

2010, 10'10

A delicate, surreal connection is made between a house

sheltering all of mankind and a giant pig.

**Director** Atsushi Wada



### The Thaw

2004, 6'50

The slow journey towards thawing is part natural

phenomena, part frightening inner battle.

**Director** Kei Oyama



# Interview with Koji Yamamura

## by Takashi Michikawa

(from the 'Cat's Forehead' online journal [www.cats-forehead.com](http://www.cats-forehead.com))



**Four years after his last offering comes animator Koji Yamamura's latest release, entitled *Muybridge's Strings*. Bringing together two separate stories - that of the life of photographer Eadweard Muybridge, one of the main contributors in the evolution of motion pictures, and that of a mother watching over her daughter as she grows up - this dream-like film is woven together from a diverse range of images relating to the subject of time. With *Muybridge's Strings* Yamamura has set himself the challenge of using the animated medium to give expression to an abstract motive like time, and the result is a film which reaches to the very core of the cinematic medium, inviting its viewers on a journey to a far-off destination to consider the nature of time itself.**

*Muybridge's Strings* is Yamamura's first work made in collaboration with Canada's National Film Board (NFB). The NFB has produced a myriad of top-quality animated films from the likes of the master of experimental animation, Norman McLaren, not to mention Caroline Leaf, Jacques Drouin and many more, and is held as the animation mecca even by those within the field. In the case of Yamamura, for whom working with the NFB has been a dream since he saw the works as a school student, the NFB could be said to be the origin of his creations.

In fact, it would seem that with the conjunction of the NFB element and the idea of time itself in this latest creation, Yamamura was returning to his own roots as a filmmaker. We spoke to the man himself, and asked him about his intentions for the film.

### **How and when did the idea for *Muybridge's Strings* come about?**

**KY** When I finished making *Mt. Head* (2002) and began to think about my next project, I did what I always do, which is

to make rough sketches of many different ideas that I had. I started to draw animals in places where they don't usually exist - sheep and horses inside rooms, and that struck me as kind of interesting. That's how it all started.

Also, I reread the history of cinema by Gilles Deleuze and I came across a description of how Eadweard Muybridge<sup>1</sup> used a thread in order to take a series of pictures of horses galloping, and I was really inspired by the idea of using a thread as a motif. I'd say they were the two most important points of departure for the film, the animals and the thread.

Then something else which lay even further at the core of the film was my own daughter growing up. My wife and I often wonder where our baby girl has gone. It's the same daughter, but she's turned into a completely different person. When I was thinking about that, the idea of time as a theme came to the surface, and I started to feel that I'd like to portray time itself.

### **This is your first project with NFB. How did the collaboration come about?**

**KY** I sent my idea sketches to producer Michael Fukushima in 2006, and he replied immediately, saying that he wanted to make the film. He'd seen some of my work before, and been planning to get in touch with me at some point. NCB is a studio that I've longed to work with ever since I was at high school, and I came to be a bit better known as an animator with *Mt. Head* (laughs), so I thought, well, I might as well try and approach them.

The thing was, at that time I still had no storyboard, but just five or six rough sketches. They didn't even have captions.

<sup>1</sup> Eadweard Muybridge (1830-1904). British photographer. In 1878, succeeded in capturing on camera a series of pictures of a galloping horse, and made a large contribution to the development of the motion picture.

That's the really amazing thing about NFB. I was sort of thinking that if it ended up leading to something that would be cool, and when they simply accepted the idea without even any discussion, it almost seemed too easy (laughs). But I was so delighted.

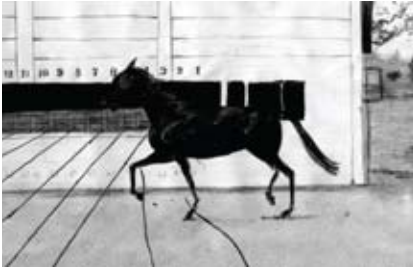
**“ I believe that animation is the art of time. Time is born through the projection of frames which have no temporality whatsoever.**

### **The film has two storylines - that of *Muybridge's* life story, and that of the woman bringing up her child. How did you come up with the idea of combining these two?**

**KY** For ages I couldn't decide whether or not to include Muybridge himself as a character in the film, but then, when I was in London for a film festival, I visited the Muybridge Collection in Kingston upon Thames, Muybridge's birthplace, and the interest I felt towards Muybridge's life intensified. I thought that the film would probably turn out better if it wasn't just fantasy, if there was some degree of factuality in there too. And then the Muybridge part developed, and eventually the film ended up being about half about him, and half about the mother.

For this work, I really felt that I wanted to show two totally different kinds of time. Muybridge was a living person, so he has the kind of direct time which belongs to people who live a fixed number of years. I wanted to have the woman and her child represent a cyclical, abstract, universal kind of time, so I didn't make them into particular, distinguishable characters.

### **Did you encounter a lot of difficulties in portraying an abstract thing like**



'Muybridge's Strings'



**time?**

**KY** I started drawing the storyboards in 2003, so it took me quite a long time. I would break off to write scenarios, then go back to the story board, making drawings for the actual films... you know, doing lots of different kinds of work for around four or five years. The biggest issue I faced was the matter of ordering. Stories usually progress in a linear fashion. But when you take time as your theme, you can also introduce non-linear time, so you can play with changing chronological orders, and adjusting lengths. You can't use the passage of time as a form of background scenery, and it's that which makes things difficult.

**Do you have ideas about time of your own?**

**KY** Yes, very much so. I think I arrived at the idea of taking time as a theme through my experience of working in the field of animation. When you make animated films, you have to think about the true nature of time. Animation is a medium which deals with time itself.

When people talk about animation it's always the artwork, the visual side itself which gets spoken of, but what supports that is the difference in the temporal gap left between frames. A sense of time is born from the gap between the frames, and from there you can build up rhythm and tempo. You need to always be thinking and experimenting with how to capture and manipulate time.

I believe that animation is the art of time. Time is born through the projection of frames which have no temporality whatsoever. This is one point where it differs fundamentally from films which capture real events, real time. The element of creating a temporal form from an a temporal one is one of the things that makes animation so fascinating for me, and makes it so satisfying.

**There are 6400 images used in Muybridge's Strings. This is less than half the number than you used for Mt. Head or Franz Kafka's A Country Doctor. Why is that?**

**KY** I didn't want to start complicating the screen by using different layers as I did for *Mt. Head* (2002) or *Franz Kafka's A Country Doctor* (2007) - I wanted something simpler, and so I decided to use the original animation technique

of using just one image per frame. Somehow, with the sense of these things that I've built up over the years, I felt that technique would work better for this film.

**This was your first time working with NFB. What do they represent for you?**

**KY** When I was 16, my art teacher in school showed us NFB films on 16 ml film. They were *Neighbours* (1952) by Norman McLaren and *Mindscape* (1976) by Jacques Drouin, and they made a huge impression on me, because I'd never seen animation like that before. At university, I joined the Animation Society, and because there were lots of older students who really liked the works of Norman McLaren and experimental cinema, so we used to rent lots of NFB films from Hibiya Library or the Canadian Embassy, and watch them. Then at the first Hiroshima International Animation festival in 1985, I saw a retrospective of the work of Ishu Patel, who was there as a member of the judging panel, and that was the biggest catalyst in my wanting to become an animator. I always get inspired by NFB at the crucial times. That's why I was so delighted to be able to work with them this time around.

**You had Normand Roger doing the music and sound design for this film, who's been involved with many amazing projects that have become staples in the history of animation like Frédéric Back films. What was he like to work with?**

**KY** I really felt that he was an artisan, a true artist. He was always giving all kinds of specialist help and advice, making suggestions and having ideas which took into consideration the directorial direction. But he was never at all pushy. He's the sort of person who views the director's decision as sacred. I feel very satisfied that I got to work on a project alongside Normand, who's helped shaped animation history.

**You were working for seven years on this film. How did it feel to finally finish it?**

**KY** In December 2010, after the editing was finished, we had a private screening in the NFB for about 60 members of staff, producers and other animators. That was the time when I felt it the most intensely. I didn't think that I'd get emotional myself, but when Michael gave a speech and I could tell from his voice that he was

moved, I had this rush of emotion, and I thought uh-oh... (laughs). Loads of people had come, including the director of the NFB, and everyone was really positive about the film. At that time I felt a real tangible sense of joy at finally having accomplished it.

**Finally, is there anything that you'd like to say to your fans, to the people who watch this latest film?**

**KY** I don't want to explain the film to people, because that's boring. It's much better if people watch it and experience it in their own way. If people watch the film with an open mind, then I think there'll be one aspect or another about it which will strike them. There are lots of different features like that in this film. If those strike people in different ways and make them feel different things, if that sense of diversity is felt by the audience, then I'd be very content.

**Koji Yamamura Biography**

**Born in 1964, Koji Yamamura started creating animated films while in college He conceived a unique visual world by combining several media, including modeling clay, three-dimensional figures, photography, and line drawings. He founded Yamamura Animation in 1993, and serves on the board of directors of both the Japan Animation Association and the Japan Chapter of the International Animated Film Association. Over the past decade, his work has been critically acclaimed around the world. His 2002 animated short Mount Head was nominated for an Oscar and won top prizes at major animation festivals around the world including Annecy in 2003 and Zagreb and Hiroshima in 2004. His films have been awarded more than 60 international prizes and retrospective screenings have been held all over the world.**

Special thanks to Shochiku Films and The Japan Foundation



JAPAN FOUNDATION

# (15) Koji Yamamura

## Retrospective

at the Barbican **Thu 1 November 21:15**

Animation filmmaker Koji Yamamura is arguably the greatest short-form, auteur animator in Japan today. He is certainly the most internationally successful. Yamamura's animated worlds are in constant flux, characterised by dazzling visual images that shift and change in the blink of an eye. He has more or less singlehandedly created and refined a unique thread of quintessentially Japanese animation. Other than Kihachiro Kawamoto and Osamu Tezuka, probably nobody has achieved more within the realm of Japanese auteur short film animation than Yamamura.

Breathtaking in their beauty, the free-spirited and surreal animation work of Koji Yamamura has garnered much acclaim throughout the world. In Yamamura's films, trees grow out of heads, birds dream of fruit, children are swallowed by whales and alligators need haircuts. His delightful animations invite us into a distinctive world that contains echoes of Paul Klee and Monty Python, but is entirely original and accessible.



### Mount Head (Atama-yama)

Japan, 2002, 10'00

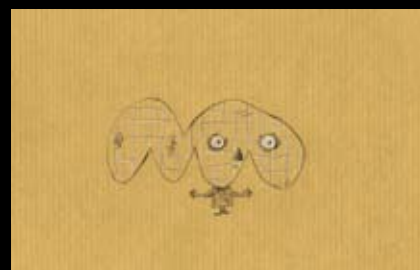
After a stingy man eats some cherry seeds, a cherry tree grows on his head and he gets into a lot of trouble. A modern interpretation of the traditional Japanese Rakugo (comics) story "Atama-yama" set in contemporary Tokyo.



### The Old Crocodile (Toshi wo Totta Wani)

Japan, 2005, 12'53

An extremely old crocodile suffering from rheumatism is unable to properly hunt. In desperation, he resorts to cannibalism. His family decides to get rid of him and this disrespect drives him away to a journey outside the Nile.



### A Child's Metaphysics (Kodomo No Keijijougaku)

Japan, 2007, 5'08

A touching and amusing look at the limitless imagination of children – an episodic series of surreal vignettes involving children with oversized heads as they try to unlock the secrets to their own existence.



### Fig

Japan, 2006, 4'20

A wonderfully freewheeling impression of life in Tokyo.



### Franz Kafka 'A Country Doctor'

Japan, 2007, 21'00

A crude groom mysteriously appears with horses when a country doctor is called on emergency. The stranger ushers the old man into the night, staying behind with the maid. Extending limbs, the microscopic sounds of horses in the snow and the doctor's disembodied narration all insinuate a tenuous grip on reality.



### Muybridge's Strings

Japan, 2011, 12'39

Can time be made to stand still? Can it be reversed? Muybridge's Strings is a meditation on this theme, contrasting the worlds of the photographer Eadweard Muybridge and a mother who, watching her daughter grow up, realises she is slipping away from her.

We dispensed our globe-trotting colleague Malcolm Turner (who also runs our sister festival, the Melbourne International Animation Festival - MIAF) to lock down a tribute programme from this iconic American studio and here's his first-hand account of the experience.



'Duckman'

Big Day Out at

# Klasky Csupo

(15)

## Fear, Poverty & Hero Worship in The City of Angels

at the Barbican Tue 30 October 20:45

**Arlene Klasky and Gabor Csupo created the iconic Klasky Csupo Studio from scratch in a spare room in their apartment. It grew to become one of the true greats of the animation scene giving us the original Simpson's shorts, the first three seasons of The Simpson's TV series, the blockbuster Rugrats series and movies, the utterly unique cult classic Duckman, a galaxy of ads, music videos and shorts - and it provided a home base for the great Igor Kovalyov to realise some of his greatest creative auteur films.**

I'm nervous. I shouldn't be, but I am. I'm sitting in the lobby of the same airport hotel I stay at whenever I trundle through Los Angeles and I'm waiting for somebody I've never met. And I'm nervous. I try to simultaneously focus intensely on every person that arrives whilst trying to let my mind wander and think of other things. I'm a guy - that's not easy.

It occurs to me that even though I stay in this same hotel two or three times a year and have done for 10 or 15 years, I can never remember its name, surely some sort of statement on the blandness of airport hotels. I'm sitting in the exact seat where, more or less twelve months earlier, I'd sat and spent a wonderful afternoon with Tee Bosustow and we'd talked about his terrific collection of UPA films and getting him to MIAF to present them. All of which happened. He was a superb guest, the programs were triumphs as far as I was concerned. Surely, good karma exists here - but I'm nervous.

On one level, I'm a little surprised to have made it. I flew in late the previous afternoon, leaving Frankfurt and arriving in LA on the tenth anniversary of the September 11 attacks. I had expected a savage ramping

up (perhaps not entirely unjustified on this particular day) of the paranoid chaos that has become the lingua franca of the aviation world ever since. But one could have fired the proverbial can, non down the Frankfurt terminal (although getting it in might have been challenging) and the welcome at LAX was stunningly and uncharacteristically swift and warm.

I'm in LA for one day and for one reason. I'm here to meet some of the people behind some of the animation I hold dearest. I'm here to visit the Klasky Csupo Studio. This, for me, is an extremely big deal. It's a kind of hallowed ground, some sort of fountain of the really, really good stuff.

'Bumpers' are micro-episodes that link otherwise unrelated segments of a TV show and Klasky Csupo created the original The Simpsons bumpers for the Tracey Ullman Show. From there, they produced the first three seasons of The Simpsons TV show. For those with a taste for the cult classics, Klasky Csupo is the studio behind the absurdly brilliant Duckman show. If mainstream blockbusters are your thing, Klasky Csupo has some pretty big flags planted in that territory as well with hits such as Rugrats and The Wild Thornberrys. And topping out their credentials as the real happiest place on earth, Klasky Csupo provided a creative haven for one of my favourite animators, Igor Kovalyov, who produced a couple of his most enigmatic masterpieces whilst under the sheltering roof created by Gabor Csupo and Arlene Klasky.

I had been on a search for those original The Simpsons bumpers for years. A series of contacts leading to other contacts had led me to being introduced to Arlene Klasky. I could have cut through the red-tape conga line and just phoned her. Arlene is about as

un-Hollywood as it gets, or at least she beats my experiences of dealing with Hollywood types. Warm, friendly and somewhat intrigued (I think) about what MIAF is and does, she was extremely welcoming when I asked if I could come and visit.

Figuring that a poor, simple, country boy like your correspondent would last about 20 seconds in LA without a guide, she sent her driver to pick me up. This is not a common experience for me at all. And it occurs to me, as I sit in the foyer of the hotel I can never remember the name of and stare out the window looking for somebody I've never met to take me to visit one of the real legends of my animation world, that the possibilities for stumbles, misspeaks, etiquette errors and miscellaneous humiliations are more or less boundless. It makes me nervous.

Two low-wattage misfires involving me introducing myself to a couple of people who look like they might just be Arlene Klasky's driver confirm my worst fears about the fiery pits these creatures surely hail from. Whenever I find him, I reason, this guy isn't going to be too happy about being despatched down to LAX to pick up some dude from some festival at the bottom of world. I brace for the chill.

I hear the word "Australia" rise just above the low muffled hum of the lobby and with that a guy in casual jeans and a pretty damn cool T-shirt is pointed towards me by the person at the desk. Here comes Gabe, my driver. OK, so far so good. He professes to being real happy to get out of the office and welcomes me to LA.

You'd think I would have other things to worry about, but since I'd gotten up that morning I had been stressing about protocol: was I supposed to just hand the driver my

stuff, mutter some perfunctory greeting and climb into the back seat? Australians don't really work that way; it feels weird. Couldn't do it in the end and I asked if it was OK to ride up front. It was and we hit the road. Smooth run all the way to the studio. Gabe's story is an interesting and affecting one and wasn't offered so that it could be retold here but it was my introduction to the notion that being part of the Klasky Csupo Studio is a bit like being in a family; it is bigger than simply having a job. It's kind of a lifestyle in some ways.

When you walk in the front door, it's pretty hard not to notice the awards. There's a hell of a lot of them including a haul of eight Emmys and 11 Kids Choice Awards from Nickelodeon. Rugrats even has its own star down on Hollywood Boulevard.

Sitting down with Arlene Klasky and getting her first-hand account of Klasky Csupo's history makes it all sound almost easy and inevitable, even as she describes the peaks and troughs the studio has been through over its history.

Graduating from Chouinard Art Institute (now CalArts) and with a background in graphic design, Arlene Klasky's enduring passion is creating quality, engaging film and television for children and young adults. It is tempting to imagine her as a strong creative force but with a steady hand on the company tiller helping her ship navigate some pretty stormy times. She is generous and thorough in her telling of the Klasky Csupo story but also mindful of the consequences of having the wrong thing (true or not) published, because Hollywood is a pretty small town some days.

Gabor Csupo is a different character altogether and has a dramatically different background. He is, in person, something of a human whirlwind. Arlene describes him as "something of a Renaissance man" and when you get your head around that description (which took me a little while to do within the LA context), it's a bullseye. His more oft used tag of "fiercely independent" barely does justice to that epithet - he is a man who has lived and worked to no-one's rules and restrictions.

He and four friends escaped to Austria from communist Hungary in 1975 through a pitch black train tunnel. Without passports, they eventually wound up in Sweden, which is where he and Arlene met. In 1979, he and Arlene returned to America where he began working at Hanna-Barbera as an animator. From there it was only a matter of time before an independent studio such as Klasky Csupo would emerge.

It was born in 1982 when they began producing commercials and graphics for the entertainment industry. Stories abound of a room stacked to the brim with computers, hiring staff almost off the street and taking briefs with barely a clue on how to deliver the finished product. The bedroom studio start-up is the stuff of legends but no thriving business could've stayed there for long and they expanded out of there in 1983 as the client roster grew and their output of ads,

trailers and graphics grew into the hundreds.

It was, however, 1988 and the gig to create The Simpsons bumpers that set Klasky Csupo onto a much steeper trajectory. Turning this into a primetime special for the emerging Fox TV provided extra fuel for the boost and producing the first three series of the The Simpsons TV show saw them ascend to the highest possible plain and stay there.

After three years, the relationship between Klasky Csupo and the production company that owns the show ended on less than amicable terms. By 1991, proving they were more than a one-hit studio, Klasky Csupo had Rugrats up and running on Nicktoons and would go on to create more than 200 episodes as well as the blockbuster movies. The Rugrats Movie was the first non-Disney animated feature to pass the \$100,000,000 mark. Raise the extended little pinky finger on your left hand to the corner of your mouth and say it long and slow with a glint in your eye! It's a huge achievement.

“...producing the first three series of the The Simpsons TV show saw them ascend to the highest possible plain and stay there.”

In 1992 Klasky Csupo self-financed a 16-minute 35mm pilot of Duckman. It was not until two years later that it premiered on the USA Network and they went on to produce 82 episodes, creating a bonafide cult classic along the way. Duckman is surely one of the oddest, most distinctive and wildly original animation characters on TV and will never date!

Other highlights of the Klasky Csupo story include the release of two Igor Kovalyov films Bird In A Window (1996) and Flying Nansen (1998). Kovalyov is a unique figure in the world of auteur animation. His films stand alone as purely individualistic artistic visions. Along with Aleksandr Tatarskiy he co-founded Pilot Studio in his native Russia in 1988 fine-tuning his highly recognisable drawing and abstracted narrative style there before shifting to the US. Finding a welcome from Klasky Csupo, he was allowed total freedom to create films in the second phase of his career. I remember meeting him for the first time at a festival in Germany not long after Flying Nansen came out and being thrilled to receive his permission to screen one of the first retrospectives that would include that film. It was pretty much the first retrospective MIAF ever screened and I had no problems at all convincing my colleagues back at home base - it only took one viewing of the battered VHS tape that I walked in the door with and they were as hooked as me.

In the mid-1990s, holding true to his "Renaissance man" handle, Csupo was

exploring more and differing ventures. He launched two music labels, Tone Casualties and Casual Tonalities, both dedicated to discovering new artists within the ambient electronica genre and exploring the convergence of technology, electronics and music. A gifted musician and composer, his own first solo album was memorably described by one critic as the "soundtrack to a truly dark dream".

On top of that he has opened restaurants, produced stand-alone artworks and directed a live-action feature called Bridge To Terabitha in 2006 for Walt Disney and Walden Media.

With this burgeoning success and the spreading diversity of projects came the need to bring some order to the increasingly cacophonous Klasky Csupo parade. Various divisions were created to handle different types of projects. Ka-pow! was set up to look after ads, other divisions were set up to handle on-line, cable series and feature film developments.

In 2000, they established Global Tantrum to focus on the development and production of pilots, internet and grown-up oriented animation entertainment. This point didn't come clearly into focus until lunch. Arlene has selected a gleaming, uber-stylish Japanese restaurant for lunch and that was to be the venue for my first meeting with Gabor. As we stood outside I am back to being nervous. For starters, this joint is way above my pay-cheque and I was pretty sure I would actually never be allowed in had I simply rolled up by myself. My head was stuffed with the events and information download that I had had so far.

But it was about to get a lot fuller. Gabor arrived. And he had plenty of stories to tell, most of which Arlene was quietly hopeful I would have the good manners not to repeat or publish. No problem. But my favourite repeatable story relates to Gabor's obsession (which is not too strong a word in this instance) with Frank Zappa.

Gabor is insistent that one of the first things he wanted to do when he wound up in Sweden was to learn English solely for the purpose of being able to understand the lyrics of Frank Zappa's recordings. He uses this as a springboard for a dissertation on the value and meaning of Zappa's music that would have done any serious scholar on the subject proud. The man knows his Zappa. Fast forward a couple of decades and he is running one of the most successful animation studios in Los Angeles, in the world in fact. His passion for Frank Zappa has only multiplied over the years. Behind his desk is a giant poster of the great man with the slogan "Frank Zappa For President" scrawled across it. Through a series of coincidences and contacts of contacts, the type of web that Hollywood thrives on, Gabor is given very short notice that he will, if he is interested, receive a visit from Zappa who wants to meet him. Zappa walks into the office, points at the larger than life size poster of himself and says to Gabor, "Man, you're fast. Where'd you get that?"

Gabor Csupo can appear to fly off in many directions all at the same time. I suspect it's a mistake to think that's his entire modus operandi. It's probably worth thinking of these multi-directional flares as a kind of cover-fire for the missile that's coming straight through the centre. He must be a hell of a lot of fun to negotiate with. I cop a little of this when, immersed and trying to keep track of his colourful observations of the characters he has encountered in Hollywood over the years, he suddenly asks me how I hope to do a festival screening of Klasky Csupo works. I'd been wondering the same thing myself, concerned I might have come to the meeting underprepared. I suppose I was hoping like hell to obtain permission to show the The Simpsons bumpers (a mission I haven't yet fully given up on), maybe blend it with some of their ads, music videos and perhaps an Igor Kovalyov film; it'd be interesting.

That's when Global Tantrum comes up. "Man, how many pilots did we make back then?" he asks out loud. "So many, I've lost track. Why don't you show some of those?"

And so here we are kids! One day a big box of 'nothin' but love' arrived in my post box with a thud. I was so excited I took it into the café I go to every morning and told them what it was. They looked at me like I'd lost the shredded remnants of my mind. True and false all at once. Perhaps the café blurt was a step too far but in that box were a couple dozen of the pilots that Klasky Csupo created through the 2000s. Mostly, they work as teasers for network execs, attempts to get production funding to create a series. Sometimes, I suspect, they are a primarily creative pressure release valve. Some of them were never going to be produced, some of them you wonder how they could have been passed over. But they are a super interesting and alternative insight into the creative soul of a studio which has produced some of the most popular animation of our time.

What I've programmed does wind up skewing away from many pilots that were aimed squarely at the teen or young adult market. That's a bit of a pity because there is some really good work in there. This time around I was keen to show their works for the 'grown-up' market. I plan to talk to Arlene Klasky about a better, more relevant use for some of the remaining pilots because the best of them are very good and they stand as testament to the kind of work she most wants to produce. I truly hope this is only the beginning of the connection between MIAF and Klasky Csupo, although the next time I guess it's my turn to cover lunch and we'll probably have to be looking for a different lunch venue if it's going on my card, sorry to say.

**Malcolm Turner.**



### **Bench Pressly** 7'45

Super-detective Bench Pressly and his female sidekick Sho-Girl fight foes and villains in the backdrop of a futuristic Las Vegas. From the unpredictable minds of Ahmet Zappa and Sean Abley



### **Immigrants: Vladislav's Quest** 16'30

Classic Klasky Csupo visual styling. A dangerous hilariously satirical and achingly insightful cocktail, this is the segment that sets up the characters, quandaries and predicaments pursued in greater length in Klasky Csupo's feature of the same name.



### **Citizen Tony** 12'05

For reasons that need little illumination Tony ain't doin' so well with the ladies. Things start to look up when he advertises "Free Oil Change For Ladies" at his garage – and then a dude in a dress turns up.



### **Chuck Sweet** 11'20

Chuck is – to the say the very least – a foot-long sandwich short of a less than tasty picnic. Nowhere are these tendencies more likely to erupt through his cracks than when he's coaching his junior baseball team.



### **The Way The Dead Love** 10'20

A dark rendition of a series of deeply perverse Charles Bukowski short stories featuring a down-on-his-luck loser who makes a deal with the angel of death to spare his life if he's able to write a love story.



### **You Animal** 9'30

Joseph Poot is hot, hot, hot! The star they call "Mr Chairman" is at the top of his game, shuttling between Vegas, where he headlines as a singer, and his home in Bel-Air, where he hosts his own TV show. That's pretty good going for a horse, even one as handsome as he is.



### **Stinky Pierre** 7'00

A deliciously warped little teaser from the pens and minds that gave us Duckman. Buster Roland is a bright and innocent ten-year-old orphan in the care of his uncle, Stinky Pierre, a man so hopelessly inept as a parent that he considers home-schooling to be an opportunity to teach Buster the skills required to mix a perfect martini.

# The History of Lithuanian Animation

(an abridged version of an essay)

by Dagmar Váňová

**Lithuanian Animation has a history dating back one hundred years. At its beginnings there was one of the greatest pioneers of animation, self-taught filmmaker Ladislav Starewitch.**

Although he was born to Polish parents, he spent his early teens at the turn of the 20th century in Kaunas, Lithuania where he was raised by his late mother's family. There he also began his first filmmaking experiments on commission from the Kaunas City Museum that also lent him his first camera for this purpose. Ladislav Starewitch was known to be a passionate entomologist and innovator. Originally he intended to film entomology documentaries. Becoming an animator was rather a coincidence. The subject of his interest - bugs - always froze when in the spotlight, so they could not be filmed moving. That was when he decided to 'animate' them artificially. After killing them, he put wires inside so that he could - for the first time in human history - shoot them phase by phase in different positions. It can be assumed that his first animation achievements were already made during his stay in Lithuania. He used his early experience to make a film called *Lucanus Cervus*, which was created in 1910 and is considered the very first puppet film in the world. Starewitch's Lithuanian period is associated with his first early film achievements. As a rather solitary filmmaker, Starewitch had neither followers nor companions in Lithuania. Therefore, after he left for Russia and later for France, there was nobody in Lithuania who could build directly on Starewitch's work.

In the 1960s, animation developed in rather amateur conditions, in the form of isolated projects. Zenonas Tarakevicius worked in very unconventional conditions of a factory hall in Kaunas, where he made *The Wolf and The Tailor*. As an animator in a combined film team of the Lithuanian Film Studios, Antanas Janauskas made animated sequences for documentaries and newsreels. He used the remaining material to make *A Girl and the Devil* (1967), a two-minute animated short unsanctioned by Moscow, that was followed by Initiative in 1970. Initiative is considered the first Lithuanian animated film 'produced' by the Lithuanian Film Studios and is a minimalist response to the events of the Prague Spring of 1968.

Until 1984 Lithuania was the only former Soviet republic that did not have its own national professional animation studio. Neither historians nor filmmakers themselves agree completely as to what factors were behind that. Whether it was the monopoly of Soyuzmultfilm, or rather a certain reluctance on the part of the Lithuanian Film Studios. While financial flows went both ways, and so did filmmakers and their "know-how", all scripts had to be approved in Moscow only. Officially, only graduates from the Moscow school VGIK and higher courses organised by Mosfilm were considered professionals. It was a two-year course on animation screenwriting and directing, to which only university-educated candidates could be admitted. The course included lectures by prominent Russian animators Yuri Norstein, Fyodor Chitruk and Eduard Nazarov. Here unconventional ideas were also passed on by such film masters as Andrei Tarkovsky and Nikita Mikhalkov. The first Lithuanian to complete the course was remarkable animator Nijole Valadkeviciute whose debut *The Tree* (1983) was co-produced by the Lithuania Film Studios and gave an indirect impetus for the establishment of the professional section of animation in 1984. Other course graduates are Ilja Bereznickas, whose *Bogeyman* (1987) influenced several generations and has become an icon in Lithuania, as well as idiosyncratic Zenonas Steinys, whose early work is said to have been influenced by Grazina Brasiskyte. Later, the filmmaker profiled himself as the creator of timeless contemplative films full of symbolism, such as *Generosity* (1988) that is ranked among the top ten best Soviet films.

In the 1980s and 1990s many Lithuanian animators emerged from the ranks of architects, designers, graphic artists and cartoonists. These include Henrikas Vaigauskas, Sarunas Jakstas, Vitalijus Suchockis, Valentas Askinis, Jurate Leikaite, Algirdas Selenis, Aurika Seleniene and others. These filmmakers' activities overlap in various ways and in various projects. After Lithuania became independent in 1990, some artists founded their own studios where they continued their work, such as Vilanima Studio, Animacinu studio AJ and Animacijos studija.

With the advent of computer technology,

Lithuanian animation too has become largely individual. What once required entire teams can now be done by one person. Computer animation is also used by the classics, allowing them to continue making films. The young generation of animators are mostly graduates from the Vilnius Academy of Art.

Lithuanian animation combines various themes ranging from fairytale motifs to philosophical and social themes, which often tend to blend unexpectedly and can be found in many films. This creates a sort of an amalgam that is cohesive in terms of animation. Often, the films feature a fair amount of humour - whether slapstick, satire or black humour. In terms of animation techniques, throughout its history there has been puppet, hand-drawn, cutout, combined and shadow theatre technique. Finally, current computer trends have also been used. In addition to formally innovative or experimental films, it also includes films whose form is close to the Disney or Pixar style, as well as films featuring elements of the 'Soviet formal school'.

special thanks to the  
Lithuanian Embassy



# Lithuanian Retrospective<sup>(15)</sup>

at the Barbican **Sat 27 October 14:00**



## The Insects' Christmas

1913, 6'00

A Father Christmas ornament climbs down from a decorated tree and goes to the forest to spread cheer among the insects and frogs. One of the first ever animated films made by the godfather of stop-motion using live beetles and other bugs.

**Director** Ladislas Starewitch



## The Wolf and the Tailor (Vilkas ir siuvėjas) 1966, 7'35

Sometimes a measuring tape, a pair of scissors and an iron are all you need to defeat a wolf. The very first Lithuanian hand-drawn animation is based on a fairytale with a timeless poetic quality.

**Director** Zenonas Tarakevičius



## Initiative (Iniciatyva)

1970, 4'00

The consequences of selfless

assistance and the path to Hell can be paved with good intentions. This film was created as a response to the events of the Prague Spring of 1968.

**Director** Antanas Janauskas



## The Tree (Medis)

1983, 5'09

A nine-headed dragon chases a

girl who is saved by a magic tree.

**Director** Nijolė Valadkevičiūtė



## Bogeyman (Baubas)

1987, 10'00

Even a bogeyman can be your friend,

once you see through his tricks.

**Director** Ilja Bereznickas



## The Secret of a Cactus (Kaktuso paslaptis)

1988, 5'00

A fairytale about a love that is more powerful than anger.

**Director** Valentas Aškinis



## Generosity (Dosnumas)

1988, 10'00

Ranked among the top ten best

Soviet films ever, the dreamy images map the basic phases of human life: childhood, adolescence, adulthood and old age.

**Director** Zenonas Šteinis



## The Chair (Kėdė)

1995, 1'00

A minimalist classic. Officials

change, the chair stays.

**Director** Antanas Janauskas



## Metamorphoses (Metamorfozės)

1996, 7'00

A subtle study of interpersonal relationships set against the backdrop of an old system collapsing and a new one taking place.

**Director** Jūratė Leikaitė



## The Tail (Uodega)

2007, 5'35

A fox and a wolf, friendship and

betrayal, and the relationships between animals and people.

**Director** Rasa Jonikaitė

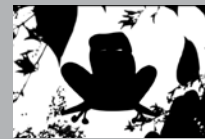


## Bridge (Tiltas) 2007, 4'00

Based on a Franz Kafka story - cut-

outs, hand-drawn images and photo's collide to depict a philosophical story of life's continual challenges.

**Director** Ieva Miškinytė



## Ragana - A Witch's Magic (Ragana - raganos burtai)

2008, 1'23

This witch has made a pact with the devil - and everything goes into the mix.

**Director** Antanas Skučas



## Synchronization (Sinchronizacija) 2009, 8'15

A film for lovers of drifting, rotational objects - starring a library of abandoned factories, towers, chimneys, antennas, electricity installations and other devices.

**Director** Rimas Sakalauskas



## Independence Day 2012, 6'00

A man escapes the radio looking for freedom. At least he finds his lost hat.

**Director** Urtė Budinaitė



# Animation Industry Event



**Our Animation Industry Event Chairman Saint John Walker has been brokering new animation and computer games**

**talent at the interface of education and industry for over ten years, and joined Creative Skillset from FDMX, the Film and Digital Media Exchange, where he was a founding member of 'Games Eden' ([www.gameseden.org](http://www.gameseden.org)) the East of England's games business networking organisation.**

Saint was nominated for the Times Higher Education Awards in the Widening Participation category for 2007 and has prior to Creative Skillset employment finished terms as an external examiner for MA courses at two Creative Skillset academies, the University of Wales (MA Animation) and University of Hertfordshire (MA Film and Media).

Recent work includes the Core Skills of VFX Handbook for those in education or entering the industry, a VFX skills programme for British Universities, a new Games Design postgraduate accreditation scheme, and helping to deliver the recommendations of the Livingstone Hope skills review with NESTA for the UK government.

The LIAF industry event (held in partnership with Creative 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...

in partnership with Creative Skillset



## To Finitly and Beyond: The Future of Animation in the UK

at the Barbican **Fri 2 November 10:00**

Government Tax breaks are heralded making the UK a different place to do animation business. Aardman themselves proclaimed the tax credit would be "transformational" for the industry. So what are the implications for animation companies, freelancers and educators alike. Are we prepared? Will there be a trickle down effect, or will big business be the only ones to gain? Are we just talking about well known brands returning to these shores (Thomas the Tank Engine from Canada, Bob the builder from the US, Noddy from Ireland) or are we looking at a new renaissance of animation innovation, exploiting new technologies and intellectual property to create the next Peppa Pig or Harry Potter. We assemble a group of campaigners, studio heads and educators to paint a picture of the industry in five years time.

### Speakers

**Oli Hyatt** Managing Director at Blue-Zoo Productions

**Miles Bullough** Independent Media Consultant, ex Head of Broadcast, Aardman Animations

**Marion Edwards** VP Production at HIT Entertainment

**Ken Anderson** Creative Director and Executive Director at August Media Holdings, CEO Red Kite

**Gary Thomas** Associate Director, Animate Projects; Film Adviser, British Council

## Moving Documentaries: Animation, Truth and Lies

at the Barbican **Fri 2 November 14:00**

Animation is associated with the surreal and fantastic, but also has a long and distinguished history in documentary, from Winsor McKay's 1918 12-minute-long film *The Sinking of the Lusitania*, to Ari Folman's *Waltz with Bashir* exactly 90 years later. Persuasive, illustrative and able to get over abstract details in attractive and compelling ways, animation is still being used to document someone's version of the truth, from propaganda to imagined visualisation of the microscopic or unseen in medical and architectural visualisation. How do animation documentary makers describe their practice, and what is special about the medium? Can the use of animation in documentaries always be justified? Is the agenda about accessibility, or dumbing down?

### Speakers

**Samantha Moore** independent film maker, Animator, Senior Lecturer in Animation at University of Wolverhampton

**Patrick Jenkins** Artist, Animator, Film Director at Patrick Jenkins Studio

**Tim Webb** Senior Tutor, Royal College of Art

**Jonathan Hodgson** Animation Director, Sherbet, Programme Leader BA (Hons) Animation, Middlesex University

## In a World... The Art of Animated Film Titles

at the Barbican **Sat 3 November 10:00**

Type 'Animated Title Sequence' into Google and you'll get 2,150,000 results which is a measure of the popularity and impact it has. Distilling a movie or tv series offer into a few seconds needs skills in storyboarding, editing, and an acute understanding of the audiences tolerances and expectations. Take the Bond films as an example, and how they evolved, and how the audience's expectations were raised each time, making it a status symbol to be asked to make one. For something so short there are often large teams and sometimes large budgets, and always large pressures. We look under the bonnet of the film title sequence; and ask leading proponents how you get commissioned, who is in control, what are the pressures, and how much creative leeway do you have?

### Speakers

**Brad Le Riche** MGFX team Rushes

**Paul Donnellon** Creative Director and Animation Director, VooDooDog

**Anna Swift** Framestore

More Speakers to be announced

## Sound in the Frame

at the Barbican **Sat 3 November 14:00**

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

**Maria Manton** Producer and Director at Mia Manton, ex-Slinky

**Mark Ashworth** Sound Designer

**Ruth Sullivan** Foley Artist

More Speakers to be announced

We've realised that 2000+ entries per year isn't quite enough to keep our animation needs in check, so we're trying something new this year – LIAF's first Flipbook Challenge...

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

We'll be displaying the flipbooks throughout LIAF 2012 at the Barbican's new cinemas. So make sure you come say "Hi" and take a look. We'll also be filming our favourites – flipped into motion, and uploading them to social media sites for all to see.

So don't be shy...remember there's flipbook potential everywhere if you look hard enough: in the corner of your next paperback; the post-it notes on your desk; grab yourself a bulldog clip and some pieces of card... you get the idea.

Entry is simple, go to our website and download a form.

# FLIPBOOK CHALLENGE

LIAF

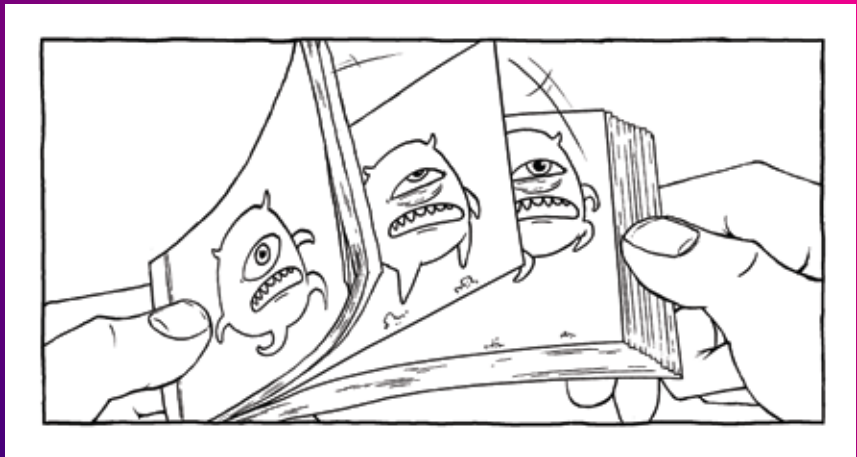


Illustration by **Claude Trollope-Curson**

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[www.liaf.org.uk](http://www.liaf.org.uk)

## Flipbook Challenge

### Workshop

at the Barbican **Sat 27 October 16:00**

If you've not made a flipbook before, or if you'd like to find out a little more about this particular form of micro-animation, then pop along to our Flipbook Challenge Workshop. Flipbook veterans Urte Budinaite & Patrick Jenkins will be sharing their expertise in the form of tips, tricks and demonstrations. Urte & Patrick, will talk you through the basics as they explain the principles of the flipbook, reveal a variety of techniques and then guide you as you embark upon creating your own.

#### Patrick Jenkins' Biography

Patrick Jenkins is an award winning artist, animator and documentary filmmaker. Among his awards are: Best Animation Prize at the 2010 Toronto Urban Film Festival for his recent film *Tara's Dream*; first prize at the 2010 Toronto Animated Image Society Showcase for his film *Amoeba*; and 1st place in the Independent, 6 to 30 Minutes Category, at the 2009 KAFI Festival for the surreal detective story *Labyrinth* (2008).

#### Urte Budinaite's Biography

Urte Budinaite is a lecturer in animation at Vilnius Academy of Arts, College of Design & Technologies, and J. Vienožinskis Art School. She has a Master's Degree in Animation from Estonian Academy of Arts. She also leads animation workshops for children and has animated a number of films. The most recent of which, the hand-drawn *Independence Day* is screening at this year's LIAF Lithuania Retrospective.

Special thanks to Shepherds Falkiners

LIAF

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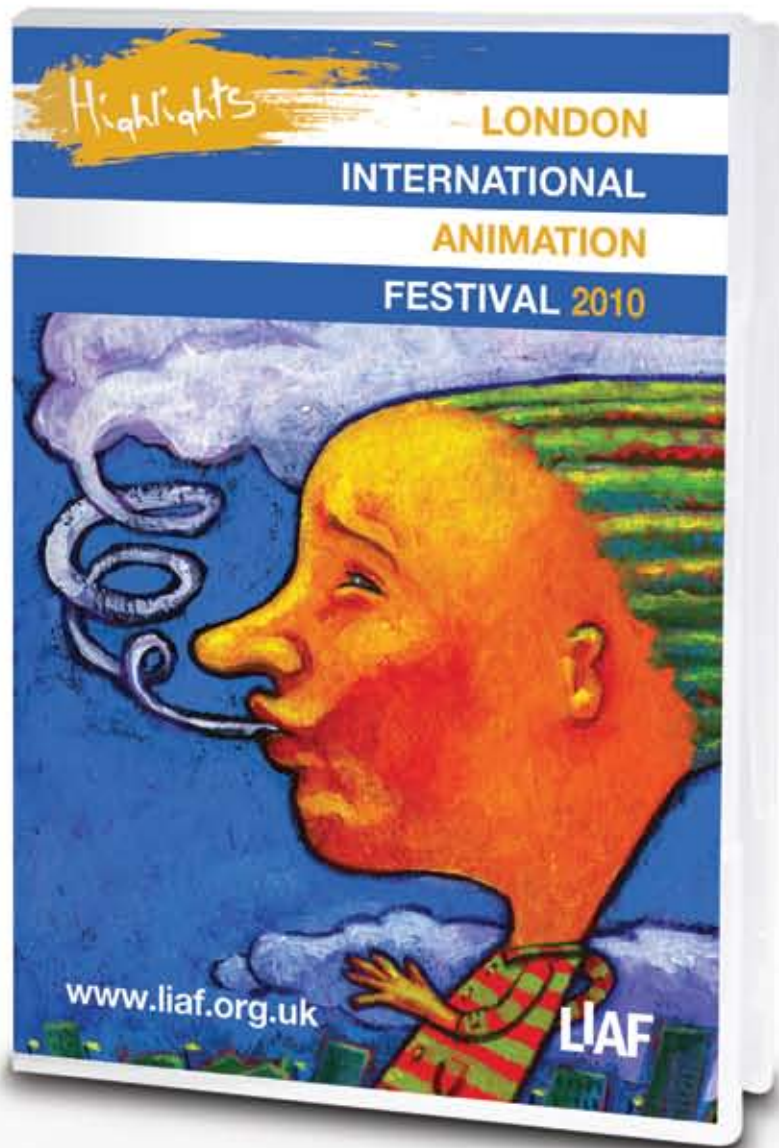
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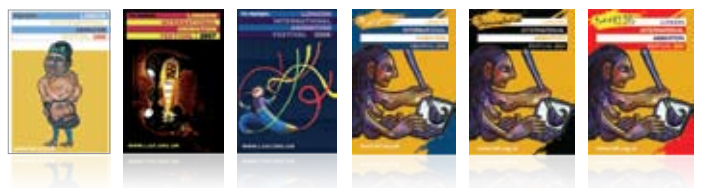
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