

# LONDON INTERNATIONAL ANIMATION FESTIVAL 2015



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*Festival*

**18 - 21 FEBRUARY 2016**

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Event organised as part of the South African Season in the UK. The SA-UK Seasons 2014 & 2015 is a partnership between the Department of Arts and Culture, South Africa and British Council.

# Directors Message

**Another year passes at LIAF – like a maelstrom it seems - and even though we have been operating on a 14 month cycle in 2015 (we've moved to screening later in the year, from October to December) – it seems as if the workload hasn't decreased proportionally. Those extra 2 months should have brought some extra breathing-space but film entries in 2015 have increased again (there's more of you making films and sending them in than ever before) PLUS we have 3 new cinemas on board so it's been a never-ending round of organisational meetings, emails and phonecalls. Each new venue brings a new set of relationships to deal with.**

So this year we are very happy to welcome the Phoenix Cinema East Finchley, Arthouse Crouch End and the University of East London (UEL) to our growing stable of venues, past and present. We're dipping our toes in the water with these new sites this year – just one screening apiece at the Phoenix and the Arthouse and a day-long 'Animator Focus' at UEL – but hopefully this is just the start of new relationships to build on for years to come. We're always eager to expand to new venues and these cinemas have very loyal local audiences who perhaps wouldn't think of travelling further afield to see some animated shorts but might just be willing to take a chance on seeing something closer to home. We hope so!

Our 2015 'Animator Focus' has been supported by Film Hub London. We were the lucky recipients of a Boost Award, which exists to broaden programming, increase opportunities for audience engagement and facilitate new collaborative partnerships – thus this year's new venues. LIAF has always existed to support home-grown talent and this year we are making a very big noise about the amazing talent we have right here on our doorstep. So we welcome the celebrated stop-motion master and all round good guy, the 'Naked Animator' himself, Mr. Barry Purves (with 3 LIAF 2015 appearances), as well as Robert Morgan, Chris Shepherd, Robert Bradbrook, Becky and Joe, Luc Chamberland, the Crafty Women (Jo Lawrence, Noriko Okaku and Liz Hobbs) and a whole host of other wonderful up-and-coming newcomers and more established animators, to this year's festival.

UEL, the Arthouse and Phoenix Cinemas join our two established venues. We continue to screen the bulk of the festival at the wonderful Barbican (4 years now) - alongside a sidebar programme at the irrepressible Horse Hospital, who's willingness to foster risk, experimentation and innovation is a shining beacon in this increasingly corporatised world of film.

The Horse Hospital has been fighting it's own battle over the last 18 months, with the owners announcing that they were putting the building up for sale for the sum of £2.5 million and thus threatening the existence of this 100% independent and unfunded organization. Although listed as a Community Asset with Camden Council it's been a stressful time for the HH. We must all stick together and support the cultural diversity, energy and vitality of this venue. 2016 looks like being a defining year for the HH and I urge you all to support it in any way you can, at the very least go along to check out the events they have planned for the year ahead.

As the HH themselves say on their website:

*Together let's celebrate irreverence, anti-conformism and integrity. Champion the outsider, the unfashionable, the other. Embrace the DIY, the independent, the difficult, the intuitive, the romantic and the life affirming.*

This also fits in perfectly with the whole ethos of LIAF and to that I say, "hear hear" and let's drink to that

## **Nag Vladermersky**

Director,  
London International Animation Festival  
November 2015



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Executive Director: **Nag Vladermersky**

Co-Director: **Malcolm Turner**

Programmers: **Nag Vladermersky & Malcolm Turner**

Producer: **Mandy Smith**

Digital Compiling: **Claude Trollope**

Website: **Mandy Smith & Matt Smith**

Catalogue design: **Anne Stagg**

Other design work: **Mandy Smith**

Catalogue notes: **Malcolm Turner & Nag Vladermersky**

Amazing Volunteers: **Anna Gregory, Karolina Pojarova**

Festival Trailer: **Quentin Haberham**  
(National Film and TV School)

Festival Judges: **Emma Calder, Marcus Armitage**

Event Co-ordinator (Barbican):

**Tamara Anderson**

Event Co-ordinator (UEL): **Will**

**Bishop-Stevens**

Marketing (Barbican): **Daniela Fetta**

Publicity (Barbican): **Nikki Cummins**

Printing: **Aquatint BSC**

## Special Thanks

**Simon Oatley** (The Film and Video Workshop), **Carina Volkes** (Film London), **Roger** and **Tai** (The Horse Hospital), **Will Bishop-Stevens**, **Tom Barrie** (Arthouse Crouch End), **Jelena Milosavljevic** (Phoenix Cinema East Finchley), **Helen Nabarro** and **Helen Stevens** (the National Film and TV School), **Marie Morin** (Quebec Government Office London), **Barry Purves**, **Luc Chamberland**, **Robert Morgan**, **Mark Ashworth**, **Chris Shepherd**, **Ton Crone** (NIAf), **Abigail Addison** (Animate Projects), **Lindsay Watson** (Toon Boom), **Simon Phetter** (MMBF), **Vivian Al-Samarrai** (Miracle Film), **Danielle Viau** (National Film Board Canada).

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# Programme Schedule

<b>Fri 4 Dec</b>	18:15		Opening Night Screening: Barry Purves - The Naked Animator + Q&A
	21:00		British Showcase
<b>Sat 5 Dec</b>	11:00		Barbican Framed Film Club: Amazing Animations (0-7 years)
	15:00		Netherlands Institute of Animated Film (NIAf) Tribute
	17:00		Abstract Showcase
	19:00		International Competition Programme 1: From Absurd to Zany
	21:00		Death-Shriek of the Bird-Man: The Terrifying Vision of Robert Morgan + Q&A
<b>Sun 6 Dec</b>	15:00		Marvellous Animations (8-15 years)
	17:00		UK Premiere Feature: Little from the Fish Shop (Jan Balej)
	19:00		International Competition Programme 2: Being Human
	21:00		International Competition Programme 3: Into the Dark
<b>Mon 7 Dec</b>	19:00		International Competition Programme 4: Looking for Answers
	20:30		Animate Projects presents: Crafty Women + Q&A
	21:00		International Competition Programme 5: New Japanese - Beyond Anime
<b>Tue 8 Dec</b>	18:30		International Competition Programme 6: Below the Surface
<b>Wed 9 Dec</b>	18:30		International Competition Programme 7: Long Shorts
	21:00		Animated Documentaries
<b>Thu 10 Dec</b>	18:30		Seth's Dominion - presented by Luc Chamberland + Q&A
	20:30		Closing Gala - The Best of the Fest
<b>Fri 11 Dec</b>	20:30		Barry Purves - The Naked Animator (Repeat)
<b>Sat 12 Dec</b>	11:00		The Joy in Artifice with Barry Purves
	14:00		Storyboarding for Animation - How & Why with Luc Chamberland
	15:30		Storytelling for Animation with Robert Bradbrook
	17:00		British Showcase with Numerous UK Animators!
<b>Sun 13 Dec</b>	16:00		Closing Gala - The Best of the Fest (Repeat)
	19:30		Becky and Joe and Chris Shepherd
	21:30		Late Night Bizarre

# International Competition Programme: **1** (15) **Absurd to Zany**

at Barbican Sat 5 Dec 19:00

**Festivals!! Where to start? At the beginning is probably the obvious answer but it does not necessarily work that way for the people that put them together. Moods need to be set, points made, boundaries identified (or shattered), impressions created. Rendering down 3000+ entries to the lucky few that make it into competition is one thing, picking a single one of those to answer the door when you – dear audience – first ring the bell is quite another.**

But here we are. A snake sharpening a knife is the first sound you will hear in LIAF 2015. And it goes from there. We have been quietly watching (and celebrating) a resurgent Supinfocom in recent years and our annual visit to the Paris office of their distributor, Autour de Minuit, is always a dependable highlight in the annual film hunting cycle. If animals behaving badly is a particular sub-genre of animation, the new Supinfocom film *Chaud Lapin* by five students of that very fine school, have taken it to a whole new audacious and chillingly hilarious level.

It was the first film that Nicolas, Annabel and the AdM crew laid on us when we rolled up. That first impression stuck and it just – you know – felt right to pass it on. The invisible fog of menace that hangs over this entire enterprise is palpable from the very beginning and starts with the intensely detailed, ultra-real design of the main protagonists and victim(s). It is full of moments that ought to be disconnections but instead ramp up the intensity of the situation we are witnessing. The end, when it comes, is a moment staked sacrificially to the ground somewhere between “should have seen that coming” and “surely not???”. In short, a perfect, joyously gruesome way to start Programme #1.

When evaluating animation, the impulse is to begin with the visuals of the film – animation is, after all, a highly visual artform. But turn off the sound and 99% of the time, the impact of all that uber-creative visuality dissipates before your very eyes like a steadily deflating balloon.

Inspiration for animated films is a never-ending source of fascination to us. We almost always want to know the story behind it but it's a tricky question to ask directly without looking like a cub reporter on work experience. Sometimes reasonable assumptions about the foundational idea of any given film can be drawn but, as often as not, that well-spring spark of life remains elusive to the uninitiated.

Gina Kamensky's latest film *Jiro Goes To The Dentist* is an excellent case in point. Highly experimental, there are a few fleeting references (visual and spoken) to dentists and teeth, but there is no obvious sign of any character called Jiro and for the most part the pacey imagery dancing across the screen bears no real connection to the plethora of spoken sound bites unrelentingly issuing forth.

Kamensky is a fascinating artist working across a number of different forms. Animating since the age of eight, she is also a kind of ‘mechanical sculptor’, creating toy, machine and device sculptures of incredible intricacy and near bottomless imagination. Listening to her give a brief presentation on the origins of *Jiro* was like pulling back a curtain. This film started life as an experimental sound track, a kind of editing-in-extremis process. In 2003 and 2007, New York ‘free-form’ radio station WFMU created the ‘365 Days Project’ in which more than 200 ‘sound collectors’ shared snippets of their aural stashes on a daily basis. The result was an uncurated, cacophonous jungle of sounds, conversations, alerts, statements and verbal swaggers of every imaginable tone and timbre. This aural tumult is ripe for cutting and pasting an infinite number of ways and that is where Kamensky started. With the sound track completed, she started doodling and “that’s where the guy with the teeth popped up and it just went from there”.

Dateline Amsterdam and your intrepid LIAF researcher is in town to put together what will become the fabulous NIAf Tribute programme that we are thrilled to include in the festival this year (see pg 62). But it is

also a great opportunity to try and touch base with another favourite distributor and we’re in luck. In a crowded bar at The Eye Film Institute we lock eyes on the latest output from Job, Joris & Marieke. This Dutch studio just seems to be going from strength to strength as each year passes. There’s definitely a ‘house style’ emerging here and people love it. It’s fun and it draws you into the little worlds they create. The basic premise of each of their films is usually pretty simple to grasp but they have an edge that would be darker if they were depicted in a more conventional way. Instead, the visual design of their characters and the environments they drop them into subverts such simplicity and logic. It’s tricky to embark on much of a discussion of their latest film, *A Single Life*, without releasing the ‘Hounds Of Spoilerville’ but it nailed down an Oscar nomination and it was an easy film to say yes to. It appeals to all ages and that’s why we decided to screen it in our ‘Marvellous Animations’ programme for 8-15 year-olds too.

No doot about it, Tali is a beguilingly quirky animator and her latest film, *Bus Stories* is a spirited inclusion in this program. She lives in a remote part of regional Canada and has to come into the nearest town to use the internet connection provided by the local general store. The characters she populates her films with have a kind of sophisticated naivety about them that make them instantly endearing, fun to watch and immediately familiar.

Tali’s style also channels that of other National Film Board of Canada (NFB) legends, particularly people such as Cordell Barker and Richard Condie. This stylistic continuum brings with it a sense of ease, comfort and familiarity that long-term fans of the NFB output will appreciate from Frame #1. We must get her out for LIAF as a guest one year – it would likely be enormous fun. Perhaps we should send her an email?

Phil Mulloy’s *Endgame* caused quite a stir at Fantoche earlier this year, fittingly taking out the ‘High Risk’ Award. Stylistically promiscuous, in *Endgame* Mulloy has



summonsed yet again a film that looks like no other film in his vast repertoire to date. But his favourite targets and his favourite subjects remain. They have been released from Mulloy's lair, doused in petrol carrying the risk of potential immolation at any moment and simply told to make it to the other side any way they can. A kind of minimalist, cartographical brutality forces its way into the consciousness as the film unfolds, reminding us that desensitisation is a shroud of smog we should be wary to avoid breathing in, even as it surrounds us and is a product of the social climate we have worked so tirelessly to create. Mulloy, it must said, has lost none of his edge.

Touching down in Estonia feels like coming home to me. It is an extraordinary place blessed with a people long on forgiveness, wide (very wide) on a uniquely surrealist, complex humour and with an immense cultural, social and geo-political reservoir from which to draw. Reflecting back, I remember being in Tallinn the day Estonia officially joined NATO. At precisely 1300hrs, a trio-plus-one of Belgian fighter jets flew over Tallinn to mark the occasion. I have a vivid memory of an old woman rocking back and forth mumbling, "those damn Russians will never be back". And so it seemed. An obvious obviousness, surely?

Last year, the clouds that had just dropped about two feet of snow on much of the country the day I arrived were not the only force of nature casting shadows in the region at the time. Through Europe – as through much of the world – the talk was about the situation in Ukraine. Russian might was being gradually but surely Frankensteined back to life and lots of people remember what that looked like. Sharing a border with Russia is fraught and often made more so with the complex and divisive politics driven by cultural and economic imperatives. But Estonia is staunchly European and with a long memory will not be looking longingly eastward any time soon! It would be a tragedy if what played out in Ukraine was allowed to play out in Estonia. The gist of this paragraph would have sounded far-fetched twelve months ago but there are not many things that move faster or with more stealth than a thief in the night.

For now, however, it's all about the films. There are two main animation studios in Estonia: Nukufilm and Eesti Joonisfilm. 'Nuku' is Estonian for 'puppet' and Nukufilm focuses almost exclusively on creating stunning puppet animation, while Eesti Joonisfilm is home to those Estonian animators that draw and draught their imaginative creations into life.

Eesti Joonisfilm is easy to miss. It looks like a house on a street filled with roughly identical houses. But ringing this bell gives you entree to a very special world. Up a few stairs, quick left, duck around a couple of piles of stuff and there sit a couple of Estonia's greatest animators toiling away. One of them is Prit Tender. He is always working on something and one of the reasons I am in Tallinn is to find out what!

*House Of Unconsciousness* is what.

Effortlessly – perhaps even carelessly – straddling the ghosts of Estonian classics-past; fearlessly raising a finger to, yet reinvigorating, the slowly wilting imagery of Pink Floyd's *The Wall*; and nonchalantly driving a spike through the pretensions of anybody who thought clean, effortless escape was possible in the wake of wilful betrayal; Tender's latest film is one of the most confronting, confounding and challenging pieces of cinema (in any form) made for a while. As a bonus, it's beautifully drawn and fluidly animated. It's amazing really – in person, he's not that guy! I have no idea where it all comes from and for a decade or more I've been pestering him to tell me. No luck so far – but I plan to keep asking. It's possible he himself doesn't know. We did ask him in person at last years LIAF where he graced us with his presence but still no secrets revealed. Maybe it's all to do with what they put in their water supply.



## Chaud Lapin

France 2014, 5'21

A corny but passionate love story featuring the forgotten art of model shipbuilding.

**Directors** Geraldine Gaston, Floria Andrivon, Alexis Magaud, Mael Berreur & Soline Bejuy



## Jiro Visits The Dentist

USA 2014, 1'30

Jiro has a dream about the artist formerly known as Prince and visits the dentist with his friend, the Lighthouse Phone Man.

**Director** Gina Kamentsky

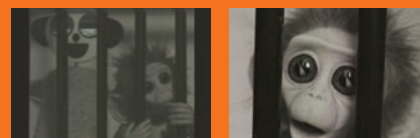


## Timber

Switzerland 2014, 5'30

On a cold winter night, a group of logs is on the verge of freezing to death. When they realise that they are the only solution to making a warm fire their situation gets a little hot.

**Director** Nils Hedinger

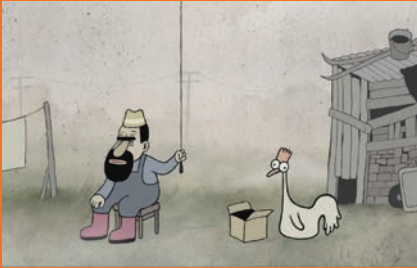


## Monkey Love Experiments

UK 2014, 8'40

Inspired unrequited love, a misguided monkey comes to believe that he is destined for a journey to the moon.

**Directors** Ainslie Henderson & Will Anderson



### Very Lonely Cock

Russia 2015, 6'00

It's a hard day for the very lonely cock. Perhaps tomorrow it'll be better. Who knows? Anyway, it can't get any worse. Or can it?

**Director** Leonid Schmelkov



### A Single Life

Netherlands 2014, 2'20

A life can be lived, measured and even manipulated in so many different ways but beware the cracks and the sudden endings.

**Directors** Job, Joris & Marieke



### Driving

USA 2014, 3'50

Whoever called it the "rush hour" has never been out in it. The only thing that takes off is the blood pressure.

**Director** Nate Theis

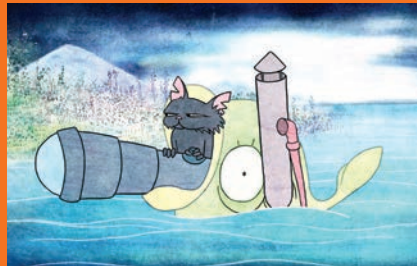


### Squids Are Part Alien

UK 2014, 7'50

Jude (a pink bunny) and Momo (a blue man) meet each other and become friends. They both have super powers, but these are either useless or just harmful to themselves.

**Director** Yingqi Wang



### Oh Whale

Switzerland 2014, 5'40

A cat, a whale, some fish and the fish-king. But who is who and what is what in this magically warped fairytale.

**Director** Joana Locher



### The Uncustomary Occurrence

USA 2014, 8'15

Tired of being picked on, a lonely child summons up a demon for company and protection.

**Director** Ian Zell



### Bus Story

Canada 2014, 10'40

A woman takes a job as a school bus driver in the country hoping for an idyllic existence of driving the country roads and enjoying nature. But life doesn't always go to plan.

**Director** Tali



### Endgame

UK 2015, 7'30

After a tough week at the office, Richard and George like to play war games over the weekend to relax.

**Director** Phil Mulloy



### House of Unconsciousness

Estonia 2015, 10'40

A man must navigate a bizarre hell of his own making if he is to control the fire that consumes all that matters to him.

**Director** Preet Tender

# International Competition Programme: **2**<sup>(15)</sup> **Being Human**

at Barbican Sun 6 Dec 19:00

**Sometimes the simplest things are the hardest to do well. Pixilation is an animation technique that has fooled many an animating hopeful into a cul-de-sac of ill-fated assumptions about how easy it must be to pull off. And while the world is awash with an ocean of stories seeking some new insight into the simple, utterly human anguish of relationship breakdown, most of them are doomed to sink without trace, taking captain and crew down with them. *Amelia And Duarte* (Alice Guimaraes and Monica Santos) beats the odds on both of these counts – and beats them handsomely.**

Packed to the brim with one animating genius moment after another, it is little short of a tour-de-force of the technique. One scene so effortlessly flows into another that it somehow makes this torrent of visuality feel more magic carpet ride than express train. The story, too, builds a surprising depth as it gallops away from the starting gates. It doesn't take long to grasp that Guimaraes and Santos have given a LOT of thought as to how the unique properties of animation could be harnessed to tip-toe onto some of the riskier, thinner ice of relationship break-up narratives. This is the work of a couple of filmmakers who have thought through every frame, every word and every picture to do some different enough to be different, good enough to be better even throwing in a happy ending drawn from what could otherwise be the saddest of outcomes. It is one of the most 'complete' films we are showing this year.

Conflict of a very different kind is the slowly unravelling fibre that flows through the latest film by husband and wife animation team Michelle and Uri Kranot. Canadian and Israeli-born respectively, residing mostly in Denmark and long-term commentators on the Israeli-Palestinian conflict, the Kranot's pull no punches in portraying this fraying geopolitical scenario as they see it. In earlier films such as *God On My Side* (2005) and *The Heart of Amos Klein* (2008), they have brought a graphic reality to this portrayal. More recently, their NFB co-produced

*Hollowland* (2013) took a more nuanced view of the snarled tales that are woven through the lives of migrants and refugees. But here in *Black Tape* they have chosen to employ a more subtle gaze, simply portraying two protagonists locked in a dance whilst roped together at the ankles. It is a singularly powerful – yet compellingly simple – idea and they let the weight of that idea drive it home.

Theodore Ushev needs little introduction to the LIAF audience. He is prolific, able to complete films at an astonishing rate – when he wants to. He is one of only a small handful of animators creating truly unique work in the 3D stereoscopic space and he seems to be able to effortlessly vault from one genre and style to another. Originally Bulgarian, most of his films in recent years have been produced at the National Film Board of Canada's Montreal studios where his long-term producer, Marc Bertrand, toils in a kind of happy, perpetual struggle to harness all of the Ushev energy. His new film, *The Sleepwalker*, is a truly independent work though, made with the trademark Ushev rapidity as something of a homage to a favoured gypsy band (not that that stopped him from asking them to change a couple of things to help the imagery of film flow more to his liking).

The pace of Ushev's filmmaking is – if anything – picking up. Not only is he about to release a new film (animated entirely in blood!), a recent visit to his NFB producer's office revealed an incredible second 'new' film already completely in the can but copyrighted 2016, simply because they want to let his current films have a little clear air to establish themselves. Ushev himself seems to have little empathy for such strategies. Addressing an audience at the Ottawa International Animation Festival earlier this year, he happily professed to loving releasing a new film and "killing off the last one". Do we like this new film? Oh yes. Will we be showing it at LIAF next year? Already sorted.

The independent and auteur animation scene in China is still not especially well understood. Social and political barriers

exist, to be sure, but they just as surely must be coming down too? Festivals such as LIAF need to do more to navigate those gradually crumbling barriers and find new ways to encourage those films onto screens in the west. Simply posting an open 'Call-For-Entries' and waiting to see what turns up is a modus operandi that needs revisiting perhaps. Fortunately a small number of Chinese animators are reaching out towards us and giving enticing glimpses of what must be bubbling away behind those metaphorical walls. One of the most accomplished and interesting of these is Lei Lei. Even as his style rapidly develops and matures, these are still works that simply defy categorisation. Often manically energetic, they possess a core that contains a kind of happily mad rationale even as they discard the comet-dust of looser, lesser formed ideas during their hectic, all too brief trajectory across our screen. His latest film *Missing One Player* winds the pacing back to about twelve and a half and, at least, lets us get a sense of the situational axis that he is trying to locate the action in. Beyond that however, Lei Lei's universe still contains much that is apparently left to chance and much that flies in on the wings of surprise, crash-landing on a speckled tarmac of random topography before being shoved out of the frame by the invisible hand and an animator rolling with a need to challenge an audience for every precious second that he knows he has their attention. One cannot help but wonder how these films are received in his homeland.

Stories told in reverse are not especially rare beasts in cinema, theatre and literature more broadly. Nor are stories that require sudden and imaginative shifts in either the physical scenery they are set in or the lives of the characters that populate them. But no artform makes these shifts with such aplomb or with such exquisitely complete 'differentness' than does animation. Taking a story, a character and – yes – an audience from a particular place and space to another VERY different one with a seamless elegance is something animation was born to do. Films that make the most of this most unique properties of animation are among



the ones that are easiest to select for LIAF. Which is how *Edmond* (Nina Gantz) made it into the line-up early on in the programming process. Made at the National Film & Television School and stylistically channelling the phenomenally successful Belgium film *Oh Willy* (Emma De Swaef, Marc James Roels, 2012) it is a rolling masterclass of beautifully imagined, expertly executed animated transitions. These transitions are not just masterfully crafted pieces of animation but also ingeniously woven into the DNA of the story with a wonderfully understated empathy.

This programme closes with a very special film by another NFB based animator, Norwegian born Torill Kove. Although she trained in Canada and has lived there since 1982, she has maintained close links with her homeland. Her 2007 film, *The Danish Poet*, which took out an Academy Award, was a co-production tapping resources from Mikrofilm AS in Norway and the National Film Board of Canada. Her new film *Me And My Moulton* repeats and builds on this co-production relationship to great effect.

Partly autobiographical, Kove says her film is more about how people choreograph their relationships. Even in the most intimate of relationships she knows that people often give each other presents they don't really want, such as the surprise 40th birthday party she organised for her husband. Kove also recalls being given a Moulton bike – a distinct type of bicycle created by design genius, Dr Moulton – by her two architect parents when she was a kid and remembers not being sure what to make of it.

"I had never seen a bike like that before", she told a festival audience last year. "The only other guy in town with a bike like that was the village weirdo".

It is worth noting that this film was one of the last to be completed by one of the NFB's most accomplished, enduring and likeable producers, Marcy Page. Page has been responsible for guiding many of the NFB films we have shown here throughout LIAF's history and for many years before that. She joins her partner Normand Roger (responsible for some of the finest soundtracks ever laid onto animated films) in retirement and this seems an opportune moment for all of us here at LIAF Central to wish them both the very, very best for their future. The Irreplaceables!



Two lovers struggle to cope after their relationship ends in this dazzling pixilated world.

**Directors** Alice Guimaraes & Monica Santos



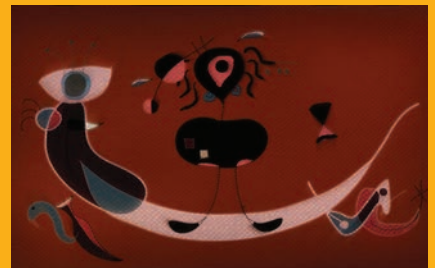
In an entangled tango, all are victims.

**Directors** Uri Kranot & Michelle Kranot



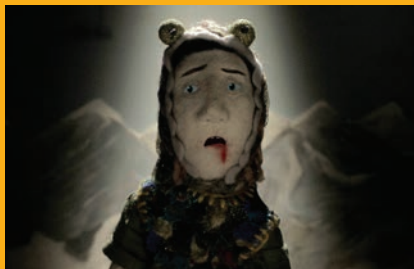
A fish, a cat, a wrestler and the woman who would save them all. Unusual ingredients for an unlikely long distance love affair.

**Director** Isabelle Favez



A surreal, rhythmical riot of colour and shape inspired by the poem 'Romance Sonambulo' by Federico Garcia Lorca and set to an infectious Balkan soundtrack.

**Director** Theodore Ushev



A man with cannibalistic urges travels back through his life looking for the root of his unhappiness.

**Director** Nina Gantz



Three players await the fourth so they can finally begin their mahjong game.

**Director** Lei Lei



### Migration

Canada 2014, 6'05

A vintage nature film exploring the migratory pattern of a herd of wild creatures.

**Director** Fluorescent Hill



### Snowfall

Ireland 2014, 4'45

An anxious young man has a moving experience at a friend's house party. Fleeting love, mixed emotions and human interactions.

**Director** Conor Whelan



### Flocons

Canada 2014, 2'30

Using tests from the Norman McLaren short 'A Chairy Tale', a character is imprisoned in the celluloid on which McLaren paints directly.

**Director** Marie Josee Saint Pierre



### Teeth

UK/Hungary/USA 2015, 5'55

The life of a misguided and intensely focused man, chronicled through his oral obsessions. Narrated by Richard E. Grant.

**Directors** Daniel Gray & Tom Brown



### Re:belief

USA 2014, 6'55

A 3D Printed, hand-crafted, zoetropic film that asks if recalling memories can break a cycle.

**Director** Raymond McCarthy Bergeron



### Breaching the Sea Wall/ Modern Love

UK 2015, 6'50

When Laurel Fantauzzo met a young woman and her bicycle in Manila, her relationship to the city was transformed.

**Director** Adam Wells



### Gerascophobia

UK 2014, 4'15

A boy called Mo is scared about growing up and ageing.

**Director** Shuangshuang Hao



### Me and My Moulton

Canada/Norway 2014, 14'00

The latest beautifully crafted short from Oscar-winner Torill Kove tracing a young girl's journey around her creative, unconventional and loving but hopelessly out-of-touch parents.

**Director** Torill Kove

# International Competition Programme: **3**<sup>(15)</sup> Into the Dark

at Barbican Sun 6 Dec 21:00

**Sometimes opening films just pick themselves. Adam Osgood's *Spooktacular: An Animated Alphabet* was just such an interloper this year. Running through a divinely scabrous ABC of some of the Queen's English nastiest words – replete with pictures – is a screen opener like no other. OK, sure, *Crusty*, *Devilish* and *Eerie* are at the softer end of the scale, *Infected*, *Jaundiced* and *Kinky* moves it up as notch as we move through the list and *Rabid*, *Scaley* and *Tattered* are sights to behold. But – without resorting to Google – what the hell is *Xanthodontous* or *Youstering*? Anybody? Then come and watch the film – it's a whole new dimension on *Hairy Gelatinousness*.**

But wait – there's more! The deliriously pustulant visions of British master-of-nightmares Robert Morgan are the next course – and they're being served with all the trimmings. LIAF regulars will be more than familiar with his array of earlier films. A new Robert Morgan film triggers a special alarm and flashing light system in the LIAF cave and we immediately rush to its' squirming, inevitably bloodied birth when that alarm rings, no matter the hour. His latest film *D Is For Deloused* delivers monstrous parasitic bugs and ravenous clowns.

On display here, however, is not so much simply some over-the-top splatterfest but a far more disciplined and calculated piece of sustained pure horror. There is a pulsing, glowing visceral sheen to the puppets he manufactures to populate this world and there is a deep-churn, gut-cut gurgle to every incision, bite and decapitation he then puts them through before our very eyes.

Being buried alive is not everybody's idea of an ideal day. But there are a surprising number of pathways to a living live burial. South Korean Bong Su Choi's *The Hole* explores the myriad of internalised, personal terrors that might drive us to seek 'the hole' as the last ditch chance on the road named 'escape'. The claustrophobic hell created by a literal live burial is but a metaphor for the mental entombment that these characters

simultaneously run from and into the twisted arms of as they stumble from whatever they imagine is chasing them. Only animation can make these kinds of amorphous black passions visible – and here they loom large and revel in the visibility they have been offered at the hands of this skilled filmmaker.

Originally from Iceland, Einar Baldvin now lives in the US after completing his training at Calarts in Los Angeles. The crypto-acid style that hyper-animated a frenzied, melting Mickey Mouse avatar in his previous film *Baboon* has been sepia-toned down a little for his latest offering, *The Pride Of Strathmoor*. But not by much. Baldvin has a life-long interest in boxing. He liked to draw boxers during his time at art school and boxed competitively in his earlier days. Although he must have been a formidable looking opponent to be confronted by in a boxing ring, he claims little success and gave it up after suffering concussion and severely bruised ribs.

Clearly more a lover than a fighter, he has taken all of those experiences and crafted a film that magnificently captures the transfixing brutality of a boxing match. Setting the fight in Deep South America circa 1919 has allowed Baldvin to interweave the various taunt-rope subtleties of race issues that percolated through every strata of American society at that time but with the special intensity of a boxing ring in which a black man could – and often did – legitimately beat a white man to the ground. This form of confined, pseudo-legitimised cultural disruption confused many, but none more than those who quivered on the deranged wing-tips of extreme religious conservatism. And Baldvin introduces us to a pearly white example of one of these.

We admit it. LIAF is overdue to get Amsterdam based animator Rosto AD into the Barbican as a guest. It is definitely and actively on the agenda for next year – you read it here first. Up close and personal, he is a very different guy than his films suggest. A doting father, a loving partner (to Britain's own Oscar winning animator Suzie Templeton) and superbly lucid and relaxed company

over a beer, his one visible personal flaw is that he is incapable of contemplating creative compromise.

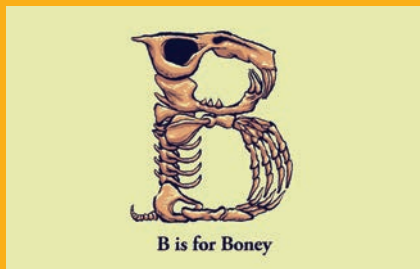
Rosto is a multi-disciplinary artist whose individual projects feed into (and off of) each other. An early pioneer of on-line graphic novels, the creator of an entire body of films that feature what may or may not be a kind of mutant avatar of himself... or perhaps an avatar of the leader of his band, *Thee Wreckers*, which is another slightly altered version of himself. It's hard to tell where the boundaries lay.

An early master of hybrid animating technologies, Rosto's works marshal every ounce of his artistic sinew to blow threatening dark gouges through many film festival programmes. And he is not afraid to call it as he sees it. He puts everything into his work and his latest contribution to our nightmares, *Splintertime*, is in many ways a film he has been probably making his entire working life.

Rosto trademarks abound – the persistent, macabre opening, the fascinated exploration of unusual ways to live, die and kill. But what of the four (or more accurately, 4 1/8 characters) in the back of the ambulance? The invisible umbilical chords of these characters trail back not just to *Thee Wreckers* but must carry some of the black blood of characters that formed into a kind of brutal semi-permanent existence in his earlier films. Ten years ago, these characters were entreating each other to kill babies, now some revaporised version of them are trapped in a doomed vehicle, chaperoning the meagre remnants of a fifth colleague in a journey that will fling them all towards – if not directly into – an abyss that looks final. That finality seems unlikely though – these characters have been possessed of few limits thus far and 2015 doesn't feel like the end of this line. They are, much like their master and creator, perpetual works in progress.

Perhaps we should just ask him next year!!





## Spooktacular: An Animated Alphabet

USA 2014, 1'10

An animated ABC of freaks, spooks, and scary ghouls set the scene to celebrate our annual 'Into the Dark' session.

**Director** Adam Osgood



## D is for Deloused

UK 2015, 4'30

A large bug helps an executed man get revenge on his ghoulish killers.

**Director** Robert Morgan



## Palm Rot

USA 2014, 7'20

Investigating a mysterious explosion in the Florida Everglades, a crop-duster named Bill discovers a lone crate that survived the wreckage.

**Director** Ryan Gillis



## On the Other Side of the Woods

Estonia 2014, 8'20

A girl made of clay comes to life. In a wildly overgrown house, she meets a wolf and an even worse monster: time.

**Director** Anu Laura Tuttleberg

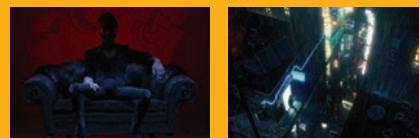


## Master and Man

Canada 2014, 4'55

From the gloom, an abstract and struggling evil emerges with a seemingly endless will to drive the horses deeper into a hell that is hard to understand.

**Director** Tom Tassel



## Dark Noir

UK 2014, 3'50

Private Eye Vincent Black is a private investigator with a gift for seeing the ideas in people's minds...and who has stolen them from others.

**Director** Rafael Grampa



## The Hole

South Korea 2013, 5'40

From shadows, return to shadows. In the gothic horror that lurks beyond the reach of the eye, black is the perfect camouflage for black.

**Director** Bong Su Choi



## The Pride of Strathmoor

USA 2014, 8'25

Georgia in the summer of 1927, Pastor John Deitman descends into madness.

**Director** Einar Baldvin



## Heila Ormur

Iceland/USA 2015, 3'45

A parasite swims into the belly of a man in a hot tub and reality around him becomes distorted.

**Director** Rose Stark



## Bang Bang

France 2014, 12'00

A strange pink dog haunts a woman escaping her life, her father and the scene of an accident. But escape is a difficult feat to pull off on the best of days.

**Director** Julien Bisaro



## Deadly

Ireland 2014, 8'40

The story of Boney, a working stiff who doesn't care about his dead-end job. That is until, he has a run-in with a spirited old lady named Bridie.

**Director** Aidan Mcateer



## Splintertime

France/Holland/Belgium 2014, 10'55

"Zip up! And let's dance to the sound of breaking glass." A band of sleepy spirits in an ambulance runs out of road.

**Director** Rosto

# International Competition Programme: **4**<sup>(15)</sup> Looking for Answers

at Barbican Mon 7 Dec 19:00

**It's true, we have a weakness for the classics. A new film by Cordell Barker is always big news and comes with the near-certain surety that a soon-to-be classic will be in our midst. Winnipeg based Barker has been making films at the National Film Board of Canada for nearly thirty years. He is kept busy as an in-demand commercial animator but has somehow found the time to give us such memorable works as *The Cat Came Back* (1988), *Strange Invaders* (2002) and *Runaway* (2009). *If I Was God...* is his long awaited new release and it doesn't disappoint.**

Shot in 3D stereoscopic, *If I Was God...* is a somewhat autobiographical journey through a selection of Barker's memories from his teenage years. Barker was attracted to the 3D stereoscopic format by a mental image he has long held of animating a class full of school desks set on a perfect grid. Interesting, too, is the fact that this is Barker's first foray into stopmotion animation. And he proves to be every bit the master of this form that he was of the more traditional drawn style he has employed in his earlier works. One element that remains a constant is the pacing. Originally Barker had wanted *If I Was God...* to move away from the frenetic pace all his previous films clip along at but, try as he might, he just couldn't do it. His original edits just felt slow to him so he started cutting frames.

"As it gets faster and faster, it feels right to me, I guess I'm an impatient viewer. Once I see something and I get it, it's like 'OK, move on'".

There has been a noticeable increase in the number of purely black and white films submitted in the last few years. As odd as it may seem, the choice to make a film in black and white can offer a wider range of creative possibilities to an animator than one cast from the wider palette. Using black and white can set more specific moods than anything in full colour can hope to achieve in a lot of cases. Black and white brings a much sharper focus to what is on screen and, in the most skilled hands, can do a

better job of engaging the imagination of the audience by challenging them to fill-in, complete or colour the visuals for themselves as they travel through the film in much the same way that much of the essence of jazz music is actually about the gap between the notes as much as the notes themselves.

One of the more captivating examples of this is *100% Mood* (Dmitry Yagodin). Based on a poem by Dilyan Elenkov it draws a subtly devastating picture of the way lives are slowly corroded away by the blind eyes we all turn to the acids that are dripped on to them. Yagodin's use of black and white crafts these distinctions into the binary forms that allow the horrors and disintegrations of the victims in his cast list to continue unchecked in plain view of a world which would have, had it been run by less cruel Gods, intervened long before. Our real world encounters with these souls may contain more shades of gray but posting the challenges in bold, clear black and white is a reminder that more colour is needed to deal with the issues that we encounter in the flesh and blood we occupy.

Chinese animator Ding Shiwei expands this black and white aesthetic into the wider political realm in *Double Act*. This blast furnace of a film is in-your-face, graphic and loud. It conjures a warlock's brew of western political symbolism to jack-hammer in a message that a coterie of faceless, sometimes headless, agents of social apocalypse have put us on a horse that is galloping towards a cliff we should be able to see and that the world is writhing in messages we should be able to hear had our ears not been taken from us. The message – stark and grim – would only be diluted with the addition of colour and softening the blow does not seem to be part of this filmmaker's agenda.

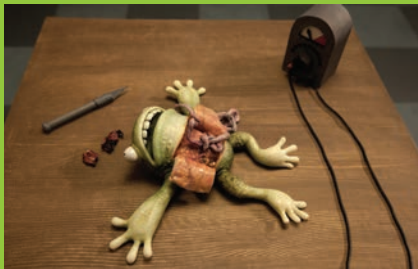
Hosting Andreas Hykade at last year's LIAF was a particular treat – it's one of the perks of the job. *Ring Of Fire* (2000) is one of the desert island films here in LIAF HQ and we have been fans ever since. Working from the Film Bilder studio in Germany has given Hykade the opportunity to build a successful

commercial career and continue to make more personal and creative works. He had originally been planning a short film of a more epic scale but instead *Lady Luck* sent him off to hospital for 10 days as he recovered from explorative surgery as part of a cancer scare. Rather than lie there, stare at the ceiling and contemplate a process he had little control over, he instead settled into a disciplined regime of drawing from 5.30am until midnight. By the end he had a clean bill of health and enough drawings for a new film and thus *Nuggets* was born.

Depending on which day you hear him talk about it, *Nuggets* might be "kind of" a little kiwi bird running around ingesting drugs. "I wanted to make a film that acted a bit like a thermometer", he says by way of explanation. "At the beginning life is sweet and there are no problems. But by the end..... not so much".

We last encountered Hykade in Montreal in October. He was about to hit the phones to go "shopping for a church". This is an oblique reference to the fact that his next major project is a film tackling an enduring curiosity he has with Christianity and the church's influence on art.

Speaking of old friends, we always welcome news of a new Malcolm Sutherland film. *Deathsong* is classic Sutherland and builds on earlier films that have used evocative chants as part of their soundtracks combined with flocks of shamanic-styled symbols as the pictorial basis for much of the imagery. Through the imaginative, often abstract beauty of this work moments of a more gently lucid urgency emerge that speak to concerns about environmental degradation. One of the loveliest guys you could ever hope to meet, Sutherland is a true independent – the credits on most of his films do not take very long to run. Case in point, *Deathsong* simply credits himself as director and animator, thanks three people and then fades to grey leaving behind a collective of gentle ghosts whose whispers linger just that little longer.



### If I Was God

Canada 2015, 8'30

While dissecting a frog in Biology class, a 12-year-old boy speculates about what he would do if he were God.

**Director** Cordell Barker



### Boom Boom the Fishermans Daughter

Russia 2013, 8'25

A lonely fisherman with a long nose befriends an orphaned baby elephant who believes that the man is its mother.

**Director** Ivan Maximov

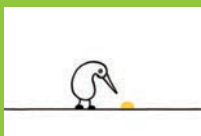


### 100% Mood

Bulgaria 2015, 4'05

An ordinary man goes through life in the only way he can – without desires, dreams or aspirations.

**Director** Dmitry Yagodin



### Nuggets

Germany 2014, 5'15

A kiwi bird develops a taste for mysterious golden nuggets. Fun or addiction, where do you draw the line?

**Director** Andreas Hykade

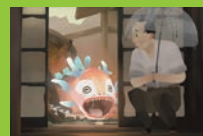


### Cyclopedes

Switzerland 2014, 4'40

Early 20th century, the dawn of cycling and the dawn of filmmaking.

**Director** Mathieu Epiney



### Tsunami

Denmark 2015, 7'10

Haru returns home in denial after a tsunami, where he must learn to deal with his loss through an encounter with a magical Sea Spirit.

**Director** Sofie Nørgaard Kampmark



### Double Act

China 2013, 4'40

What results from our political convictions? What happens when we align ourselves with one party? Where will it lead us?

**Director** Ding Shiwei



### La-Gar-To

USA 2013, 6'40

A young boy travels with his family to Nicaragua. When he forgets to roll his r's his imagination takes over.

**Director** Miguel Jiron



### Deathsong

Canada 2015, 4'10

A monk journeys into the afterlife in this meditative short.

**Director** Malcolm Sutherland



### Transparency

Croatia 2015, 6'20

Scanners, surveillance, online forms and credit cards. A decent citizen has nothing to hide. Only criminals do.

**Director** Daniel Suljic

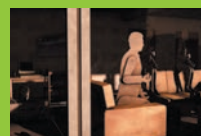
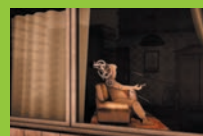


### Under Construction

Poland 2014, 8'00

How do you depict a person's daily life? Especially someone who is struggling on a daily basis with reality.

**Director** Marcin Wojciechowski



### Next Door

Germany 2013, 5'30

An ordinary building in a normal environment. Everybody goes about their business and does what they have to do again and again and again.

**Director** Andreas Marterer



### Carrotrope

Portugal 2013, 8'00

A man drinks and the time passes at 24 frames per second. The cyclic movements of life.

**Director** Paulo D'Alva



# International <sup>(15)</sup>5 Competition Programme: New Japanese Shorts – Beyond Anime

at Barbican Mon 7 Dec 21:00

**“Animation” is an interesting word. It is a bit like “writing”. It appears to mean something fairly specific but, really, it’s a bulldozer-blade of a word. One can “write” a poem, one can “write” a celebrity gossip column; one hundred thousand words can be written onto parchment to memorialise a notable life, six words can be written on a wall that can start a war. What is writing? What is animation?**

Anime is definitely animation. But for all of its vast cultural heft (particularly in Japan), it is one that tends to conform to a relatively narrow channel of stylistic and narrative norms and rules. “Animation” in the form that we like to celebrate here at LIAF definitely swims well outside those flags. The sheer volume of the noise generated by anime in Japan, sometimes risks masking the output of an audaciously imaginative community of animators that are happy to be caught in that tide. This programme showcases that face of Japanese animation, bringing together some familiar names and introducing to us to some rapidly rising stars.

The Japanese auteur animation scene is dominated by two Universities – the Tokyo University of the Arts and Tama. The former is run by one of the living legends of animation, Koji Yamamura, director of some of the most significant animated films in recent years, including *Mt Head* (2002), *The Old Crocodile* (2005), and *Muybridge’s Strings* (2011). Regular visitors to LIAF will remember Koji’s inspired talk at our 2013 festival. Since 2008 he has not simply revitalised that course but turned it into one of the finest of its type anywhere in the world. The breadth of works coming out of the course is perhaps best expressed by a couple of their films included in this line-up. *Mrs Kabogodzilla* by recent graduate Moe Koyano sits somewhere between a dream and a fairytale that blends some of Japan’s more interesting mystical tropes with subtly confronting contemporary frustrations and urban anxieties.

Kaori Iwase shares some of Koyano’s instincts to explore the internalised world’s

of her characters but her film *Way Back To The Sea* is an all colour, all intricate design compared to the spare grey-tones and fogged views of Mrs K. Exquisitely drawn, *Way back To Sea* utilises an intriguing narrative that draws us into the world of a small boy and a couple of stranded catfish. It is loosely based on an incident in the filmmaker’s family when Iwase’s grandmother refused the gift of a camera from her aging husband, fearing it was being offered as a final, parting gesture from him.

Tama University is, in some ways, the “new kid on the block” within the Japanese animation scene. But there can be no doubting that it has definitely arrived on the world stage as a force to be reckoned with. The 2013 Graduation reel took out the “Best Animation School Showreel” prize at the Ottawa International Animation Festival that year, a feat all the more impressive considering that was the first time Tama had entered.

The Tama animation alumni had been quietly and steadily growing over the years. In 2009 the Academy Award for Best Animated Short was taken out by *The House of Small Cubes* by Kunio Kato who had trained at Tama. Following this, two of the school’s more creative and energetic graduates, Shin Hashimoto and Mirai Mizue (whose contribution to this programme *Genius Expo* is but the latest output from one of Japan’s most prolific animators), became founding members of the “CALF Collective”, one of Japan’s rare successes in establishing an independent animation collective, defining a new generational style for independent Japanese animation as they went.

It is instructive that Tama’s full name is “Tama Art University”, the inclusion of the word art surely speaks volumes for priorities and the paths their students are sent down. The fact that the animation department is embedded within the school of “Information Design” seems, at best, an unusual juxtaposition to most people’s concept of what an education in the arts might represent. But Tama’s stated belief is that information is “shapeless”. Creating

art and culture, and forging rich social and inter-human relationships out of that shapeless “information” is the almost self-subverting journey they send their students on. The resulting work speaks for itself. It shows people who have been encouraged, equipped and taught to not merely strive to push through creative and imaginative barriers but to forget that such barriers exist at all.

Whether it is the late-night-TV fully flayed stream-of-consciousness kinetics of Manabu Himeda’s *Play Like A Driver*, or the simply jaw-dropping, unfiltered raunch of Sawako Kabuki’s *Master Blaster*, these works showcase the talents of people who roll up with an unshakeable faith that their undefinable imaginings can be translated into a finished film that will do these imaginings justice.

Sandwiched between the varied outpourings of these two astonishing courses are samples of independent animators, many of whom are actually graduates of one or the other. Tama graduate Saki Iyori’s *The Tale Of The Plump Bird* is a short masterclass in ‘stretch/morph’ animation, hiding in plain view as a music video.

*1234* by Shiro Ichige possesses a kind of super-charged surrealist streak with an infectious internal rationale that is beautifully crafted, utterly entertaining and an immersively satisfying “60-ideas-a-minute” kind of film.

And *Maku* (or *Veil*) is the latest from one of Japan’s rising independent stars of animation, Yoriko Mizushiri. She is well known on the international animation festival circuit for her earlier films *Futon* (2012) and *Snow Hut* (2013).

Together these films pull back the opaque shroud under which the juggernaut of anime sometimes obscures other forms as it storms across its terrain. Diverse, unique and challenging, these films definitely are what we call “animation”.



## Play Like A Driver

Japan 2013, 2'40

A surreal, psychedelic take on driving naked – and other stuff!

**Director** Manabu Himeda



## Mrs Kabogodzilla

Japan 2014, 9'25

Mrs Kabogodzilla has a daughter whose arms and legs are the spitting image of her own. After the mother is hospitalised, the daughter remembers the past and thinks about what lies ahead.

**Director** Moe Koyano



## The Tale of the Plump Bird

Japan 2014, 3'00

A beautifully hand-crafted film surveying the shifting sands and malleable priorities of the relationship between a special bird and its unusual caretaker.

**Director** Saki Iyori



## Maku

Japan 2014, 5'25

A breath, an innuendo, two pairs of knees that almost touch. Sensuous tension builds and builds and makes the air feel electrically charged.

**Director** Yoriko Mizushiri



## 1234

Japan 2014, 5'35

In dreams anything can happen. In this dream anything and everything does. A blast of fun and colour.

**Director** Shiro Ichige



## Way Back to the Sea

Japan 2014, 9'25

A big catfish is stuck on a riverbank, where he lives quietly with a little catfish in a boat packed with memories from back home.

**Director** Kaori Iwase



## Dark Mixer

Japan 2014, 4'55

A mix of animals and human parts in an obscure (dark) mixer.

**Director** Hirotoishi Iwasaki



## Waiter

Japan 2013, 8'50

Down in the cafe amongst the armchairs, the mocking hard-boiled eggs and the flower-head car drivers, things are beginning to get a bit strange.

**Director** Ryoji Yamada



## Genius Expo

Japan 2015, 4'00

A merry musical kaleidoscope of colours and shapes dance and transform in this visual firecracker.

**Director** Mirai Mizuie



## My Milk Cup Cow

Japan 2014, 11'00

Nunu's father tells his 4-year-old daughter that there's a cow at the bottom of her milk cup. She drinks her milk, only to realise that there is no cow. Gradually the daughter stops believing her father.

**Director** Yantong Zhu



## See Ya Mr Banno!

Japan 2014, 4'25

Mr Banno surprises his students with his bald head and hot air balloon. Oh Mr Banno!

**Director** Yoko Yuki



## 00:08

Japan 2014, 5'20

Ahhhhh coffee, there's frenzy and mayhem in every cup.

**Director** Yutard Kubo



## Master Blaster

Japan 2015, 4'00

A girl would like to be together forever with her sweetheart. Emotions start swirling. Yearning, possessiveness, jealousy, and guilt.

**Director** Sawako Kabuki

# International **6**<sup>(15)</sup> Competition Programme: **Below the Surface**

at Barbican **Tue 8 Dec 18:30**

**This programme begins with Ulo Pikkov's astonishing new work *Tik-Tak*, yet another of the superb new Estonian films we locked in early for this years' LIAF. Friendly, quiet, thoughtfully intense, not to mention a very fine past LIAF guest, Pikkov's career to date is – to say the least – varied. An accomplished puppet animator, he has nonetheless created a body of work that includes scratch/cameraless as well as hand-drawn films. He is a scholarly author, a skilled editor of essays and books and a gifted and generous teacher. In so many ways *Tik-Tak* is the quintessential Estonian puppet film. It encompasses classic, aged, yet ageless, characters, is as skilfully animated as it is possible to be, depicts a bizarre yet oddly believable transition and is mind-bogglingly complex in its technical prowess. Produced at Nukufilm, a short, lumpy walk from Tallinn's train station and main market, it is a lavish, creatively saturated example of just what Estonian puppet animation is.**

Sand animation, in the right hands, is a wonderful form of animation. At its best it flows with a graceful liquidity that is at odds with the granular nature of the material on hand. Mistakes are nearly impossible to remedy and adding a fuller range of colours to the mix multiplies the complexities many-fold. Cesar Diaz's *Zepo* is a stunning example of this form. Making best use of a multi-plane system he is able to bring complexities of design, colour-palette and character/scenery interaction rarely exhibited in sand animation. Many sand animators also struggle to create convincing movement in their human characters but not Diaz who not only has his main character moving freely but also simulates more extreme, even cartoonish, head-long rushes through a crowded forestscape. It is a feast for the eyes even if the final denouement comes as a jolt.

Steven Subotnik has been one of the more consistent contributors to successive LIAF line-ups over the years. He originally trained at Calarts and was mentored by the legendary Jules Engel. Along with partner

Amy Kravitz he teaches one of the most highly regarded animation courses in the United States at the Rhode Island School of Design (RISD). Classifying himself as an experimental animator, Subotnik typically begins with a singular visual idea and animates forward from that point. He seldom – if ever – uses storyboards or scripts but instead places his faith in his ability to explore that core idea through the animating process.

Much the same applies to the soundtracks he creates for most of his films. He has a magpie approach to collecting a wide variety of sounds, music and voices and he places great faith in his ability to eventually match fragments of these collected sounds to the images he has created. This more or less organic process often unlocks meanings within the finished works that he never knew existed until this almost accidental pairing of sound and imagery comes together. It is a process that has served him well through a career that has spawned almost twenty films .... and counting.

This year we had several new Subotnik films to choose from. In the end we chose *Dandelion* for competition. It's a wonderfully ethereal piece, contains some beautifully detailed hand drawn animation and has something approaching a narrative structure to its all too brief time on screen. Capturing and depicting the 'weight' of something like a dandelion in flight is the mark of an animating artisan and Subotnik's *Dandelion* does exactly this. Another of Subotnik's more experimental works – *Line* - is also screening in this year's Abstract showcase.

One of Subotnik's (and RISD's) most accomplished and prolific graduates would have to be Caleb Wood who graduated in 2011. A brief period interning in New York City taught him that he didn't really like big cities. In this day and age it is easier to live away from the main metros, find the clear-air to get on with personal films and still be able to work commercially with distant clients as the need and opportunities arise. This combined with a series of residencies (particularly in Japan) more or less sums up Wood's artistic career to date.

In many ways he is an animator's animator. He has a natural eye for turning his subjects upside down, inside out and constantly moving them through the viewing axis of the audience. He seems to love nothing better than to metaphorically dive into the midst of his subjects or the environments he would have them moving around in. In live action this, of course, is done by simply moving the camera around. In animation, the filmmaker has to move their imagination around and convince the eyes of the audience to go along for the ride. In this Wood is a master of his craft and *Goodbye Rabbit, Hop Hop* is a textbook example of just how hard he can drive his imagination to create the appearance of a camera tracking through an utterly imaginary world.

Minneapolis does not always ring the loudest of bells when the world's animation hotspots are being discussed. But it is home to Tom Schroeder who for nearly 20 years has been producing hand drawn animated films that have performed extremely well on the international festival circuit. If any independent animator can claim a 'break-through' film, Schroeder's would have been the white-on-black mini-epic *Bike Ride* produced back in 2000. Relatively simple in style, utterly personal and (apparently) biographical in nature it introduced a filmmaker who brought a gentle, knowing eye to whatever story he decided to run with. Over the years the techniques became more sophisticated and the stories far more complex but always that sense of a filmmaker with an empathetic eye and a real care for his characters shone through in every film he made.

These days Schroeder juggles his output as an internationally renowned animator with his position as Professor at the Minneapolis College of Art And Design. His latest film, *Isola del Giglio*, sees him returning to an autobiographic frame of mind, describing it as "an observational sketchbook". It's an apt description for a film that purposely has no narrative structure, rather more or less structuring itself as Schroeder sifted through a substantial trove of sketches, live action footage and recorded sounds made on a research trip to the small Italian island that



his film is named for. That was back in the early 2000s and his 'discovery' of the island resulted from a friendship Schroeder and his Belgian-born wife struck up with a European exchange student whose French family holidayed there. He immediately developed an affinity for one of the small towns on the island, Campese, which he likened to a town featured in a favourite Jacques Tati film and he set about trying to capture a sense of those qualities in his film. If you think the name Isola del Giglio sounds somehow familiar that might have something to with the fact that the island went on to play a starring role in the sinking of the Costa Concordia.

We love a bit of visual cacophony here at LIAF. And we tend to live by the adage that anything that's worth doing is worth over-doing. *Ant's Song* by Russian animator Sasha Svirsky ticked that box well and truly. A riotous spectacle almost from frame one, it attaches a rocket-pack to a tale about a terrible crime witnessed by a colony of ants. This unlikely premise unleashes a sustained torrent of inventive, ever-changing imagery that fires that rocket through a non-stop crazy-ride of a story until it slams in the rock-face at the end of the film otherwise known as the credits. Storyboarding this animated Vesuvius must have been nigh-on impossible and we are fairly certain that just watching it is close to a form of physical exercise.

All good things, the old saying sometimes goes, must come to an end. And sometimes that end ends in the cemetery. Different cultures have different ways of thinking about these collective final resting places, with many choosing to include an element of celebration blended into the emotional mix. Mexican culture has a generous portion of this ingredient stirred carefully into the spectrum of its complex social customs surrounding dealing with death. And why not? If life is for the living, a good life well lived is worth remembering with some joy.

Some of all of this is the creative catalyst for *Santolo: Panteon de Dolores* by one of Mexico's more vibrant and successful graphic design and moving media art outfits Llama Rada. They took over one of Mexico's largest cemeteries and used the cloak of nightfall to transition it's paths, trees AND gravestones into screens on which to project a myriad of especially animated images ranging in style and complexity. This is no simple, gimmicky outdoor one-off projection fest. Many of the individual components of this 'multi-screen' work have been custom-designed for specific monuments within the cemetery. The overall effect is startling, joyous and occasionally respectfully irreverent – something in which the whole is something more than the sum of the parts.



### Tik-Tak

Estonia 2015, 9'30

A truly astounding piece of stop-motion animation tracing the clockwork reincarnations of a watchmaker and the mouse that called his home-of-a-thousand-clocks home.

**Director** Ulo Pikkov



### Paperworld

Sweden 2014, 8'30

A grown man revisits his early teens, memories of dangerous games played with friends.

**Director** Jons Mellgren



### Isola del Giglio

USA 2014, 10'25

Sunday morning on the long curve of Campese, Isola del Giglio. Impressions of a languid Italian island in the form of a beautifully animated sketchbook.

**Director** Tom Schroeder



### Zepo

Spain 2014, 3'10

On a winter morning, a little girl goes out to collect some firewood. As she wanders away from her house, she comes across a bloody trail... so she follows it.

**Director** Cesar Diaz Melendez



### Dandelion

USA 2014, 1'30

All the wishes you could ever want contained in a single dandelion.

**Director** Steven Subotnick



### Wrapped

Germany 2014, 4'00

The only constant is change, and for every entity that deteriorates, it becomes the foundation for another's life. A tour-de-force of visual effects.

**Directors** Roman Kälin, Falko Paepfer & Florian Wittmann



### Cruising

USA 2014, 3'20

An extrovert's dream, an introvert's nightmare. The chaotic, cacophonous world of forced-fun aboard the closed bubble of a cruise liner.

**Director** Zachary Zezima



### That's Mine

Iran 2015, 6'15

Contemplative village life, work in the field and children's games all from the perspective of a landmine. Left in the bush in a war long ago, it awaits its victim with fatal patience.

**Director** Maryam Kashkoolinia



### Ants' Songs

Russia 2014, 12'30

Commotion in the anthill: the animals are on the trail of a crime; a story of base urges, animal instincts and poetic justice.

**Director** Sasha Svirsky



### Re Place

Germany 2013, 1'40

Nature can be taken for granted and seem familiar, but in this alternative reality strange creatures appear to be inhabiting the planet.

**Director** Sven Windszus



### The Wait of May

Italy 2013, 1'40

The rhythm of life in the countryside as depicted by the seasons, the elements and the sheer goodness of Mother Nature.

**Director** Simone Massi



### Goodbye Rabbit, Hop Hop

USA 2013, 4'05

A mind in the city looks inwards, and escapes into the rabbit's domain.

**Director** Caleb Wood



### Isle Of Seals

Latvia 2014, 6'00

It's a dirty job but somebody has to photograph it. But in a world of grey does anybody give a thought to what the camera is going through?

**Director** Edmunds Jansons



### Santolo: Panteon de Dolores

Mexico 2014, 4'45

A Mexican cemetery comes alive with a colourful procession of animated characters.

**Director** Alejandro Garcia Caballero



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# International Competition Programme: **7** <sup>(15)</sup> Long Shorts

at Barbican **Wed 9 Dec 18:30**

**“I’m sorry I wrote you a long letter, I didn’t have time to write a short one.”**

**I have long thought that was an Oscar Wilde quote but apparently it is attributable to Blaise Pascal, a French philosopher, mathematician and writer who seems to have lived a short but spectacular life of Le Reilly in 17th Century Paris. An interesting fellow who seems to have simultaneously had no time to waste and plenty of time to spare.**

It takes an exponentially increasing amount of magic to sustain an animated, short film as the clock ticks by and the minutes mount up. It can be done but, as often as not, the length transmogrifies to a girth of sorts and the whole enterprise becomes top heavy soon enough. We live in an age when a ‘Director’s Cut’ is usually longer than the original. Almost any short, animated film can be edited down at least a little and a good many of them actually really should (to varying degrees) go through that process. Apart from poor animation technique, needless length is the most common reason films fail to get selected.

But a few, a precious few, beat this rap. There are filmmakers out there who know just how to make fine use of every second they have on the screen and whose films leave us wanting for more even as they trip through the mark of 15 minutes. And in this programme these wonderfully luxuriant works have a natural home. Away from the hurly-burly, three-minute-bustles that populate the broad spectrum of the programming, these films offer a more reflective space – they are built more for comfort than speed.

Except for the opening film in this line-up, *World Of Tomorrow*, which has by all appearances been built for both. Indeed, Don Hertzfeldt’s latest work could best be described as a sprinted marathon of a film. It was one of the earlier films we programmed, arriving in our submissions system in the immediate aftermath of

it having completed the paperwork for its entry into Sundance. As a form of ‘festival director crack’, the arrival of a new Hertzfeldt work provokes an immediate Pavlovian reaction in most programmers. The most common symptoms manifest as an inability to get any other work done until the film has been watched for the first time and a virtually irresistible itching sensation in the main typing fingers which more or less force the sufferer to formally invite said film before they’ve even finished watching it all the way through. There’s no known cure for this condition and only one way to treat the symptoms.... and you’re looking at it!

Robert Bradbrook’s *Dead Air* is in so many ways a completely different type of work. Like the bridge being slowly completed in the background of the story, *Dead Air* is more about the gaps in the action, the silences in the dialogue and gulfs between the variety of characters who play roles large and small in the film. These voids are vital components in drawing us into the world that is being presented and they need time to work their magic on our imaginations and to let us weigh the probabilities of the threats and possibilities that these characters are facing when the bridge under construction finally joins in the middle and is open. This is the essence of what directing these kinds of films is all about and Bradbrook’s timing is exquisite. Taking this element out of the film, making the finished work shorter, would simply rob it of its soul.

*Between Times* by American/Japanese filmmaking duo Max Porter and Ru Kuwahata was one of the last films to be completed at NIAf before they closed. Kuwahata loved everything about her NIAf experience and seems to have had little problem adapting to life in Tilburg after having lived in New York City.

“I quickly fell in love with Tilburg and the Netherlands but it took a while to adjust to the sense of time. In Tilburg, time felt slower. There was more calmness and

softness in the air. Once I got used to the pace of life, I started to experience my art-making differently”, she told us when we asked about their experiences at NIAf.

This more luxurious appreciation of the value of time is one of the strongest threads that winds through *Between Times* and is likely a film they simply could not have created in the more hectic climes of New York. There is a wonderfully contemplative richness that coats the action and draws the mind of the viewer into it, rewarding them with the time to take it all in and get to know the characters.

It has been a fair while since we have seen a short film by Konstantin Bronzit – almost eight years in fact. Perhaps best known for the much loved 1999 enduring classic *Au Bout du Monde*, this Russian born animator has in recent times been kept more than busy working on a feature and a TV series. His latest, *We Can’t Live Without Kosmos* is sweeping all before it as it beguiles festival audiences the world over and woos the judges. In quick succession it was awarded Best Of The Festival in the Zagreb Festival earlier this year, repeating the feat a week later at Annecy. *Kosmos* shows every sign of having the same enduring qualities that have lodged *Au Bout de Monde* so firmly in the hearts of animation devotees and was an obvious selection for LIAf this year when it arrived.

Another much loved animator who has been absent from our screens for a fair while is Australian Adam Elliott. His earlier shorts are regarded as classics and turn up time and again in curated programmes on all sorts of disparate themes. After winning the Oscar for his 2003 short *Harvie Krumpet*, Elliott buckled down to the weighty discipline of producing a claymation feature film. Eventually emerging from a converted service station in suburban Melbourne in 2009, that feature (*Mary And Max*) received rave reviews although often confounded mainstream audiences used to more

standard fare when they sat down to an animated feature. If you have not seen *Mary And Max*, seek it out, it a wonderful piece of film-craft and provides singularly ample evidence that stopmotion animation remains a powerfully creative form of filmmaking.

Had the fickle Gods of funding had a better day one Monday morning, Elliott's latest film *Ernie Biscuit* may well have been realised as a feature film. Instead, Elliott – not one to rest on his laurels or wait a moment longer than is needed – took his production 'in-house' and self produced. And he did it the hard way. Personally converting an old warehouse into a custom built studio (and home) the construction work resulted in him suffering a form of RSI. It is hard to imagine a more serious affliction to befall a stopmotion animator and yet *Ernie Biscuit* is a clear sign that Elliott's craft, both as a creator of sublimely, quirkily empathetic characters and as a clay animator, has never been better. *Ernie* is an absolute treat from opening credits to the very last closing crumb.

But sending you all out into the dark happy is not really what we're about here at LIAF if we can possibly avoid it. Satisfied – absolutely; but happy?? Well?? Another piece of cinematic treasure that we uplifted from the last trip to Estonia was Riho Unt's, *The Master*. The sheer, boggling skill behind the puppets, the sets and especially the animation takes the breath away. It certainly is not the cheeriest of tales but whose life is? While watching, it takes an act of considered mental force to remind oneself that these are actually lifeless objects, stitched together and manipulated frame by frame to fool our eye into thinking we see them move. That is tough enough to pull off but fooling our mind into believing they are alive and that we should care and mourn for them is something else altogether. *The Master* is the epitome of the preternatural engagement a supremely gifted animator can provoke in us when given half the opportunity.

Now THAT is satisfaction!



### World Of Tomorrow

USA 2015, 17'00

A little girl named Emily meets a visitor who brings her a poignant message from the future. Their conversation drags the pair to the outer reaches of space, through time, wending in and out of reality. Visually ravishing and truly mind-bending – one of the finest achievements in sci-fi in recent memory.

**Director** Don Hertzfeldt



### Between Times

Netherlands/USA 2014, 14'20

From the wall of a small town bakery, a cuckoo clock recounts a day where bread was sliced one second thick, lovers fell in sync and time rarely flowed at an even rate.

**Directors** Ru Kuwahata, Max Porter



### Ernie Biscuit

Australia 2015, 21'00

A lonely deaf Parisian taxidermist has his world turned upside down and back to front when a dead pigeon arrives on his doorstep.

**Director** Adam Elliot



### Dead Air

UK 2014, 17'00

A new DJ tries to inject some edge into the airwaves of a small island community that is about to lose its sense of isolation with the opening of a new bridge connecting it to the mainland. But traffic can travel two ways on most bridges.

**Director** Robert Bradbrook



### We Can't Live Without Cosmos

Russia 2014, 15'20

Two cosmonaut friends, attempting to reach the stars are trying to do their best while training to make their shared dream come true. A sweet exploration of brotherly bonds.

**Director** Konstantin Bronzit



### The Master

Estonia 2014, 18'00

Popi the dog and Huhuu the monkey are waiting for their Master who hasn't come home. They have to learn to live together although they are very different. From what starts as a dream becomes more dreadful than the truth.

**Director** Riho Unt

# Abstract (15) Showcase

at Barbican Sat 5 Dec 17:00

**As always, there is much brewing away in the cauldron of abstract and experimental animation the world over. No programme gets more curatorial attention (nor more feedback) than this one. LIAF's commitment to this type of animation is more or less unique among the family of international animation festivals. It is not always the most popular programme we screen but championing this kind of work is a special privilege and the passion for it around LIAF HQ is undimmed.**

Niche it may be, but in so many ways, the tide of abstract and experimental animation that is gently sluiced into our submissions box each year is proof-positive of the health and robustness of animation overall as an artform. In a world in which the vast majority of people reflexively perceive animation to be more or less a platform for either kids blockbusters or uber-violent games, a wander through the roster of this years' Abstract Showcase reveals an utterly different alternative reality regarding the strength of independent animation's pulse.

Nowhere is the diversity of techniques employed so pronounced. One film in this years' line-up (*Minotaur* by Munro Ferguson) comes out of one of the most sophisticated computer animation labs in the world. At the other end of this mottled spectrum, several of the films have been made without even a camera, the filmmaker simply scratching or painting images directly on to the film stock. Inspirations range from attempts to imagine and present a realistic voyage through the microscopic intricacies of the human brain across the scale to dissertations on what can be teased out of a single, simple line. Similarly the animators rostered into this years' line-up have rolled out colour palettes that range from the abundantly extraordinary to simple white lines on a black background.

The sheer genetic diversity of the works selected here (let alone the many that were reluctantly left on the shelf) speak volumes for how animation remains a vital medium for some of the most expressive minds chasing the holy grail of depicting some of their most

inner, often treacherously beguiling ideas.

Even the cold hard numbers that are part and parcel of the submission process reinforce this notion. Of the 2,500+ entries that rolled in during submissions for LIAF 2016, more than 700 of them were judged eligible for this category. To put that in some sort of context, that is FOUR times more than were judged eligible for the Kids category.

Max Hattler gets things rolling in style this year with his recent film *A Very Large Increase In The Size, Amount, Or Importance of Something Over A Very Short Period Of Time*. His work is indefinable and his career to date suggests an artist who sees many different canvases on which a piece of animation may be projected. We have been screening his films for years but much of his work is not designed for a cinema, with a growing resume filling up with commissions for everything from large outdoor projection projects to multi-screen gallery installations. Last year I asked him if he thought of himself as an animator, a filmmaker or a video artist?

"All of the above", was the initial response. "And you could add some more: director, artist filmmaker, audiovisual artist, performance artist, sounding visual artist, visualist, experimental filmmaker, visual musician, digital artist, moving image artist, and new media artist. Each definition comes with certain advantages and disadvantages, specific assumptions that might or might not apply fully to my work".

The National Film Board of Canada (NFB) has been a restless innovator in the field of abstract animation since its very earliest days. Norman McLaren lead the charge for decades, setting benchmark after benchmark, inspiring generations of animators to realise their most complex inner imaginings and driving continual technological development.

The NFB has been particularly innovative in the field of driving development in the 3D stereoscopic space. In conjunction with IMAX, they created a film production system

called SANDDE (short for Stereoscopic ANimation Drawing DEvice). It is an utterly amazing technology to behold, allowing artists (and the occasional ham-fisted visiting festival director) to hand draw 3D stereoscopic animation and see the results in full 3D in real time suspended – apparently – in mid-air before their very eyes. It is housed in the NFB's Stereo Lab unit and heading up that unit is Munro Ferguson.

Ferguson knows this technology better than probably anybody else. He has been instrumental in the development of SANDDE and other 3D stereoscopic animating systems within the NFB. In earlier days, he worked on this with Roman Kroiter, one of the original founders of the IMAX film format, who passed away in 2012. And last year he used it to create an eye-popping tour-de-force called *Minotaur*. It is a startling work that draws inspiration from a wide variety of sources, including some of the most imaginative shards leftover from an earlier project that ambitiously attempted to use animation to depict journeys through the circuitry of the human brain.

*Pluto 3000* is funny! Yes, abstract animation can be funny. Italian filmmakers Enrico Ascoli and Fabio Tonetto set about imagining what it would be like to animate an abstracted, disintegrating depiction of the classic Disney character Pluto the Dog. The soundtrack helps but the visuals are pure gold and could not be a better match for the brief at hand.

*Pluto 3000* was one of a number of films that came to me through an increasingly important connection with an Italian composer, musician and animation distributor by the name of Andrea Martignoni. Self-described as the "official representative of independent Italian animation artists" he seems to have taken it upon himself to ensure as many people as possible are aware of what is being animated in Italy. I have never actually met him and we only missed each other by less than 48 hours at the Animateka Festival in Ljubljana late last year. Not one to miss an opportunity though, he kindly left a collection of new Italian films for me to pick up from



the festival office and several of them made it into LIAF this year – including *Pluto 3000*. Sometimes it is just that easy!

When evaluating animation, the impulse is to begin with the visuals of the film – animation is, after all, a highly visual artform. But turn off the sound and 99.9% of the time, the impact of all that creative visuality dissipates before your very eyes like a steadily deflating balloon. Invariably, the sound works as supporting servant to the visual mastery that is front and centre in the attention span of the audience, even when, in a good number of cases, much of the sound was created first. But what happens when that link is broken? What happens when the sound is as ‘random’ and experimental as any of the imagery being created – and deliberately disjointed from that imagery.

There are a number of animators who journey down this fairly risky path and one of the more referenced is Gina Kamensky. Her film *Give Me A Pie* is probably more synchronised than a number of her earlier works, but even so much of the pacey imagery dancing across the screen bears little or no real connection to the plethora of spoken sound bites and “found sounds” unrelentingly issuing forth. Kamensky is a fascinating artist working across a number of different forms. Animating since the age of eight, she is also a kind of ‘mechanical sculptor’, creating toy, machine and device sculptures of incredible intricacy and near bottomless imagination.

The films of Steven Subotnik are a dependable pleasure to receive year in, year out during our submissions process. Together with partner Amy Kravitz, Subotnik has mentored, taught and guided a generation of young American animators through the course at the Rhode Island School of Design (RISD) on the US east coast. Subotnik seldom plans his films to any great degree, but starts with a single, often fairly simple idea, and begins animating it, confident in the knowledge that the animation process itself will shape and develop that look and feel of the finished film.

His film *Line* is a perfect example of this. It starts out a simple, straight horizontal line, albeit one that seems to be gently twitching with a repressed energy waiting to be released. Subotnik gently nudges this line into first a graceful and simple ballet before a kind of cathartic, geometric detonation is released which is just as quickly brought to heal for a shimmering, complex though restrained curtain call. It’s a subtle kind of genius at work here, but underpinning it is a confidence in the technique of letting the animation proceed on the loosest of reins to lead the way through the creative process.

Sabrina Schmidt’s brand new film *Abstract Iterations II* is one of the most beautiful

films in the festival. Nothing short of a visual feast, it channels the best painterly qualities of McLaren and Lye, turning these into something of a joyous essay on the process of frame-by-frame animation, utilising up to 40 different images on the screen at once to remind us how the magic of simulated movement (animation) is delivered. This is one of the films that pleads for (and amply rewards) multiple screenings. And it inspired an equally beautiful book made up entirely of images extracted from the film.

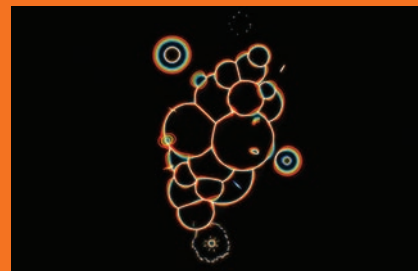
Last year, we received an astounding piece of work from Australian animator Dirk de Bruyn called *The Death Of Place*. It was as good as any direct-to-film style animation we had ever seen but at over 20 minutes long, it was just too hard to find a home for it within the confines of the cinema programmes. This year de Bruyn sent us *East Meets West*. At under five minutes and every bit as good as *The Death Of Place*, it sailed straight into the line-up.

Originally born in Holland he has lived and worked for the majority of his life in Melbourne, Australia. In a filmmaking career spanning the best part of 40 years, he seems to have produced more than 50 films and goodness knows how many articles, essays, conference presentations and curatorial gigs and for many years was a driving force behind setting up a number of institutions that sought to create screening opportunities for abstract and experimental animation.

Although last year saw the celebration of the 100th anniversary of the birth of Norman McLaren, there has been a continuing residue of events, papers and films that remained circulating in the wake of all the celebrations of this milestone. It seemed fitting to close this Abstract Showcase with one of the best films that was directly inspired by a desire to make a statement about all that McLaren bequeathed to us down here in the lowly land of auteur creative animation.

Delphine Burrus’ *Ten Anagrams For Norman McLaren* takes a bountifully playful approach to playing with McLaren’s work and seemed like a fun way to end the programme. It plays word games with the titles of some of McLaren’s most famous films and juxtaposes that against some (un)serious liberties being taken with imagery from those same works. It seems like a reasonably safe bet that McLaren (a passionate early adaptor or so many technologies and trends) would have been at the forefront of sampling as a source for creative output. But by most accounts, he was not famous for his sense of humour so would he have seen the fun side of this dissection of his work?

Who knows. These are things we will never know, and don’t need to.



## A Very Large Increase in the Size, Amount, or Importance of Something Over a Very Short Period of Time

UK 2013, 2’00

Life springs eternal from the geometrical genius of a universe we still cannot bring ourselves to understand.

**Director** Max Hattler



## Minotaur

Canada 2014, 6’50

The archetypal hero takes a journey through the seven stages of birth, childhood, mission, labyrinth, monster, battle and death/rebirth.

**Director** Munro Ferguson

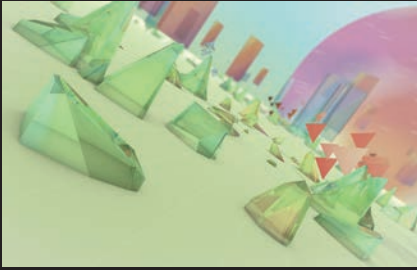


## Sillon 672

France 2014, 4’30

Colour and motion drive you deep into the groove of vinyl.

**Director** Bastien Dupriez



### Across the Light

Taiwan/USA 2014, 3'00

Inspired by microbiology and scientific experiments – a surreal peek into the micro-structure of living organisms.

**Director** Hui Chi Chuang

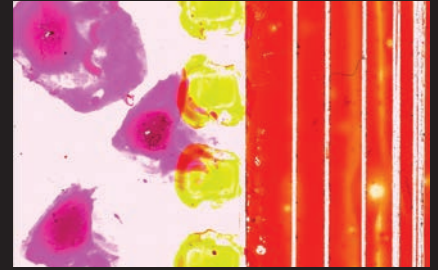


### Journey

UK 2014, 1'55

Childhood memories of a Mother's time living in India in the 1960s. The vibrancy of daily life in the city.

**Director** Anita Gill



### MTL Rush

Canada 2014, 2'35

An experimental essay on colour and movement, scratched and painted directly on 35mm film during the winter of 2014.

**Director** Mathieu Guimond



### Pluto 3000

Italy 2014, 1'15

Aiming high, a deconstructionalist approach to creating an abstract version of the best Pluto ever.

**Directors** Enrico Ascoli & Fabio Tonetto



### Give Me a Pie

USA 2013, 1'20

Through a noisy collage of crash tests, many dogs and a pie, a peg-leg man dreams of a burlesque woman.

**Director** Gina Kamentsky

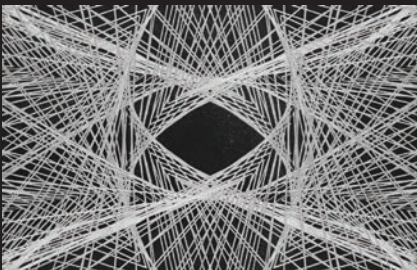


### Scribbledub

UK 2014, 2'55

A perfectly paced parade of mini eruptions, each contained perfectly within its frame and setting the scene for the next – and the next, and the next.

**Director** Ross Hogg

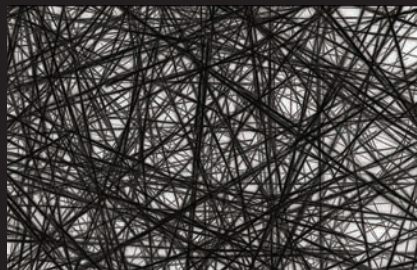


### Don't Worry I'll Do It

USA 2014, 4'10

I don't care, it's up to you. Don't worry, I'll do it. I deserve it, it's fine. Some days are better, overall I'm OK. Take your time, no rush.

**Director** Jordan Wang



### Line

USA 2014, 2'20

The line as conductor, orchestra, star and supporting cast. Front of stage and re-configuring the frame. The Line.

**Director** Steven Subotnick



### Improvisation No.1: Cumulative Loops

Canada 2013, 3'20

The audio-visual artifact of an improvisation in hand-drawn animation and musical collage.

**Director** Luigi Allemano





### Banquet of Love

Japan 2014, 6'30

Starting out with found footage of a forest, this piece rapidly lurches into a fully immersive abstract experience.

**Directors** Haruka Mitani & Michael Lyons



### Abstract Iterations II

UK 2015, 4'20

A playful tribute to the avant-garde artist Malevich who made the ultimate statement on abstraction 100 years ago by painting the iconic image of the 'Black Square'.

**Director** Sabrina Schmid



### Sumsing

Germany 2014, 3'50

A mesmerising journey through dark, amorphous, geometric forms.

**Director** Martin Rahmlow



### Locus of Everyday Life

Japan 2014, 6'55

A work of astounding beauty and visual complexity, rising over its course to an apex of movement and ongoing adaptive alteration.

**Director** Sawako Kynd



### East Meets West

Australia 2015, 4'25

When abstract cinema is swallowed by the Academy, the street is emptied. Technique becomes subservient, immobilised in service to the past, to become a marker of lost ideologies.

**Director** Dirk de Bruyn

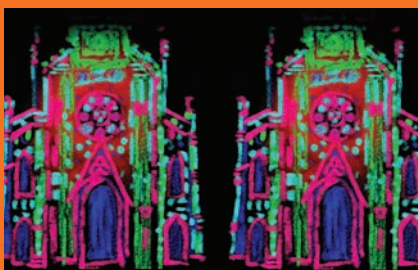


### Once Canada Square

UK 2014, 5'00

Taking London's financial heartland as a starting point for an architectural exploration of notions of progress and development.

**Director** Simon Ball



### Ten Anagrams for Norman McLaren

France 2014, 4'25

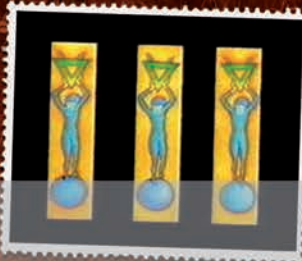
Reconfiguring the letters of "Be Gone Dull Care" into new words provides the inspirational stepping off points for a series of short homage pieces to Norman McLaren.

**Director** Delphine Burrus



# KAFF 2017

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

at The Horse Hospital Sun 13 Dec 21:30

Animation is such an unbridled artform and it unleashes some of the most unleashable imaginations on the planet. The temptation to 'go wide' is played out time and time again by animators as they push to bring to the screen barely imaginable scenarios, crazy battling juxtapositions and boil- your-eyes imagery.

The films that go through the red line on this particular meter deserve their own programme, a place they can call home and where they can scratch and paw their way onto the big screen in the good company of like-minded visions concocted by fingers attached to the hands on the arms powered by the minds of the anima-pyrotechnicians that pushed them into this world. And so, welcome to the annual LIAF collection of 'Late Night Bizarre'.

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

So this years' collection brings Andy Warhol and Valerie Solanas, death, lust, exploding balloon people, dead cats, alcoholic centaurs, the most terrifying ambulance ride you have ever been on and much, much more.

You know what we mean and we know what you want.



## Master Blaster

Japan 2015, 4'00

A girl would like to be together forever with her sweetheart. Emotions start swirling. Yearning, possessiveness, jealousy, and guilt.

**Director** Sawako Kabuki

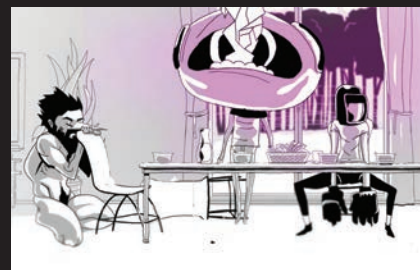


## Arts + Crafts Spectacular #3

Germany 2015, 4'35

Amanda Lear narrates the latest stop-motion masterpiece from Wolf and Ritterskamp – their personal take on the shooting of Andy Warhol by Valerie Solanas back in 1968.

**Directors** Wolf & Ritterskamp



## I Am Glad We Can Be Honest About This

Germany 2014, 6'20

Murder! Vengeance! Lust! Truth and loyalty! – shifting from saccharine song and dance to violent outburst in the blink of an eye, a kaleidoscopic journey through the lives of a dysfunctional family.

**Director** Alexander Gellner





### Bump Classique

UK 2015, 3'35

Creepy balloon people and a large pin are a recipe for fun, but please don't explode!

Director Ben Wheele



### Lesley The Pony Has An A+ Day

USA 2014, 4'10

Lesley the Pony goes on a fun-filled adventure through the town of Merryville making lasting memories with his friend, The Duke.

Director Christian Larrave



### The Uncustomary Occurrence

USA 2014, 8'15

Tired of being picked on, a lonely child summons up a demon for company and protection.

Director Ian Zell



### Post Industrial

Bulgaria 2015, 3'20

Eleven floors of thoughts held tight by iron brackets.

Director Boris Pramatarov



### Crack House

Estonia 2014, 4'15

Who said there were only 101 ways to use a dead cat? New options emerge as the technology gets better – but first you start by nailing it down.

Director Martinus Klemet

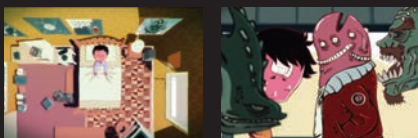


### Creosote

USA 2015, 2'55

A stranded car leaves its driver scanning the horizon for help. He finds a centaur with a drinking problem who offers a unique repair in exchange for a favour.

Director Chris Sickels



### Pupa

Canada 2014, 4'00

Puberty shouldn't be like this!

Director John J H Lee

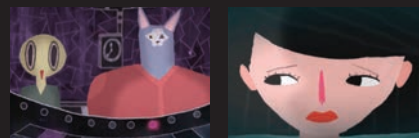


### Beautiful

South Korea 2014, 7'30

Imagine taking the strangest surrealist artist's imagination, plugging it into an animating machine, mainlining concentrated caffeine directly into its cortex, electrocuting it and making it draw stuff!

Director Woo Jin

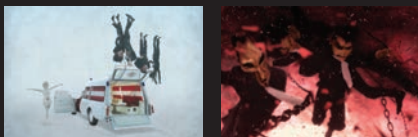


### That's Not Supposed to Happen

Ireland 2013, 4'00

Love, hate, values, manipulation, cause and effect, extra-terrestrial life and Madonna – all addressed by two aliens in under four minutes.

Director Rory Kerr



### Splintertime

Netherlands 2015, 11'00

The latest monstrous masterpiece from the Baron of Bizarro, the maestro of mayhem – Rosto. Thee Wreckers, at their ghoulish best, smoke snake and wind up in a nightmarish ambulance ride to freedom or oblivion.

Director Rosto

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

at Barbican **Wed 9 Dec 21:00**

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

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



## Everyone is waiting for something to happen

UK 2015, 7'35

Prior to being diagnosed with bowel cancer Richard Wright, an artist/ animator, had a social media persona that was characterised by annoying and anarchic humour. This is his story.

**Director** Emma Calder

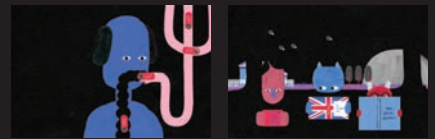


## The Beast Inside

USA 2014, 4'00

A homeless teenager describes his challenges and celebrates the triumph of his creative self.

**Director** Drew Christie



## Baba

New Zealand 2014, 3'20

A migrant reflects on the bad books, sausage rolls, social dance etiquette and the angst about capital punishment that he found when he arrived in his new home all those years ago

**Director** Joel Kefali



## Food

China/USA 2014, 3'30

If food could talk about their own food choices this is what they would say.

**Director** Siqi Song



## Me and My Moulton

Canada/Norway 2014, 14'00

The story of a young girl growing up in Norway and her creative, unconventional and loving but hopelessly out-of-touch parents.

**Director** Torill Kove

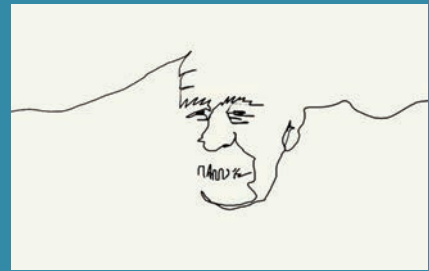


## Ode to Joy

UK 2014, 3'50

A short introduction to the life and work of animator Joy Batchelor on the hundredth anniversary of her birth, a crucial figure in British animation.

**Director** Martin Pickles



## A Portrait

Greece 2014, 2'15

A line drawing elegantly describes the filmmaker's grandfather's life and death.

**Director** Aristotelis Maragkos



## Psychedelic Blues

USA 2015, 3'15

"I got my psychedelic feet and my psychedelic shoes, I believe Lord O'Mama I got the psychedelic blues" – the story of how the freak folk band Holy Modal Rounders first got together.

**Director** Drew Christie

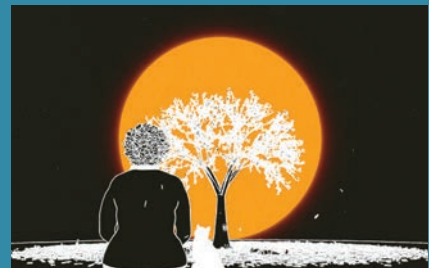


## Last Words

UK 2015, 3'25

A moving portrait of several terminal patients' last words in a hospice.

**Director** Yuwen Xue

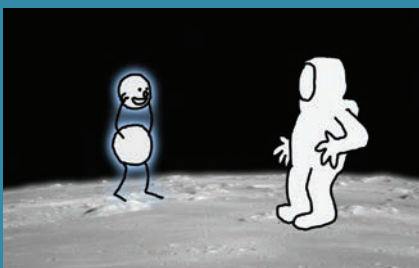


## Arlene

UK 2015, 7'30

Arlene Garrison collapsed with a brain tumour in London 2006. Following an operation to remove it, Arlene woke up to a very different world.

**Director** Farouq Suleiman



## What is Animation?

UK 2014, 2'45

Veteran British animator Bob Godfrey answers the question "What Is Animation?" in his typically witty, iconoclastic and insightful way.

**Director** Martin Pickles

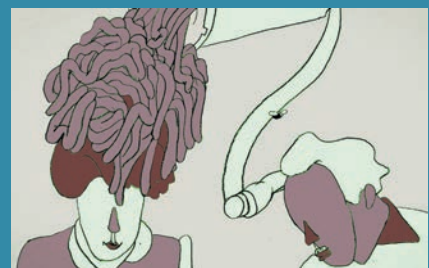


## Hora

Israel 2014, 9'00

The habit of hand-holding among gay and straight men in downtown Tel Aviv.

**Director** Yoav Brill



## Table d'hote

Canada 2014, 2'15

A subtle & brutal indictment of meat production/consumption is explored in an unconventionally abstract approach to documentary.

**Director** Alexandra Levasseur



## Still Born

Sweden 2014, 10'00

A pregnant woman is forced to decide the fate of a child with a deformed heart. She prepares for delivery, but is that even possible? The heartache of longing for a child but losing her at birth.

**Director** Asa Sandzen



## Django's Hand

USA 2015, 1'15

The story of Django Reinhardt, the inventor of gypsy jazz.

**Director** Drew Christie



# Chris Shepherd <sup>(15)</sup>

at the Horse Hospital **Sun 13 Dec 20:00**

Chris Shepherd is one of the most cherished names in the UK independent animation scene and a frequent contributor to LIAF. His work fuses comedy with commentary on the darker side of human nature and he has made numerous award-winning short films that have screened to universal acclaim around the world. 2015 has seen Chris make 3 collaborative music clips for HeCTA and Reverend and the Makers. This screening focuses on a mix of his music clips and his celebrated comedic short films.



## HeCTA - the Concept

UK 2015, 3'40

Surreal old-timey animation tells the story about a man who goes through romantic frustrations that turn him into a monster.

**Directors** Chris Shepherd and James Newport

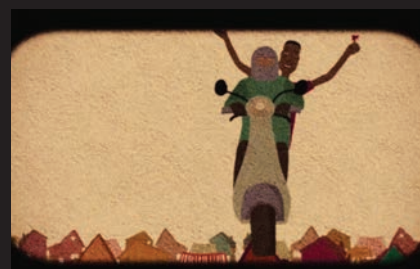


## HeCTA - Sympathy for the Auto Industry

UK 2015, 5'15

A sullen boy runs away from his grumpy father, wanders into a rubbish tip and discovers that everything he touches turns into colourful, prismatic vegetation.

**Directors** Chris Shepherd and Jez Pennington



## Reverend and the Makers - Makin' Babies

UK 2015, 2'00

Bright 'n easy, with heart-tugging melodies and strings and a romantic video guaranteed to raise a smile.

**Directors** Chris Shepherd and Jocie Jurtiz



## Black Casino and the Ghost - Falling into Pieces

UK 2011, 2'45

A full-frontal assault on the senses. A lively, textural, photo-montage/collage.

**Director** Chris Shepherd

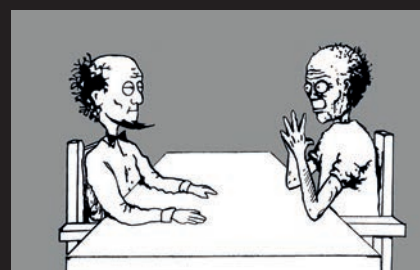


## Who I Am And What I Want

UK 2005, 7'30

The story of a man who bares his emotions, history, hang ups and desires in all of their dysfunctional absurdity, leaving us to assemble not only his identity but to question our own.

**Directors** Chris Shepherd and David Shrigley



## Big Train - the 43rd World Stareout Championship Finals

UK 1998, 4'20

The grand final of the World Stareout Championships between the Italian Alessandro Kampagnola and the Polish Sigmund 'Siggy' Spatsky.

**Director** Chris Shepherd

# Becky and Joe <sup>(15)</sup>

at the Horse Hospital **Sun 13 Dec 20:00**

Having met at Kingston University, Becky Sloan and Joseph Pelling started the THIS IS IT collective with some friends, which allowed them to work on a variety of projects and hone their talents as animators. They've made music videos for Tame Impala, Delicate Steve and Unknown Mortal Orchestra, designed window displays for Selfridges, and made some of the strangest short films we've ever had the pleasure to screen at LIAF, in particular the 5-part Kickstarter funded series 'Don't Hug Me I'm Scared'. Each episode is made to appear like a typical children's television programme, consisting of singing and talking puppets similar to those of Sesame Street but they eventually take a dark turn, usually involving gore.



## Delicate Steve - Tallest Heights

UK 2012, 4'05

Made as part of the visionary 'Hello Again' series presented by the Lincoln Motor Company, putting a fresh spin on to something familiar.

**Directors** Becky and Joe



## Tame Impala - Feels Like We Only Go Backwards

UK 2012, 3'15

A stunning music clip made from over 1,000 separate plasticine collages all individually hand-produced.

**Directors** Becky and Joe



## Unknown Mortal Orchestra - Swim and Sleep (like a shark)

UK 2013, 2'45

Puppets wrestling with their personal demons. Warning: puppet nudity and masturbation.

**Directors** Becky and Joe



## The Colouring

UK 2010, 0'50

A short scene from Stanley Kubrick's 'The Shining' (1980) re-made with coloured pencils.

**Directors** Joe Pelling and Dan Britt



## The Lost Coin

UK 2009, 3'50

A young boy loses his coin and finds himself.

**Directors** Joe Pelling and Dan Britt



## Don't Hug Me I'm Scared Parts 1 - 5

UK 2011 - 15, 24'35 (total)

Hey kiddies – say hello to Red Guy, Yellow Guy, Duck Guy, Tony the Talking Clock, Colin the Computer, Shrignold, Roy, Malcolm, Gilbert the Globe, Fridge, Steak, Can and Bread Boy. NOT your typical childrens' TV programme.

**Directors** Becky and Joe

barbican

# Amazing <sup>(U)</sup> Animations Children's Programme 0-7 years

at Barbican Sat 5 Dec 11:00

Animation, like childhood, can be full of wonder with the biggest pleasures being the simplest ones. This programme carefully chosen for our littlest and most special audience strips away all the soft-sell toy ads and the over-the-top blockbuster-style special effects and delivers up a selection of wonderful films full of joy. There'll be talking animals, seriously fun adventures and tales that spark all those little imaginations. Adults are allowed in if they have permission from their kids. Animation is the most imaginative and engaging of all art forms and is the perfect platform to enthrall and inspire the wide-open visions of kids. Suitable for 0-7 years.

LIAF curates a year-round rolling programme of childrens animated films that screen at Picturehouse Cinemas Kids Club across the UK every two months. Please see [www.liaf.org.uk/picturehouse-kids-club](http://www.liaf.org.uk/picturehouse-kids-club) for more details.



## One Two Three

France/Switzerland 2014, 6'50

One day, a tree like any other jumps into a pair of boots and goes off for a walk inviting everyone it meets to follow.

Director Yulia Aronova

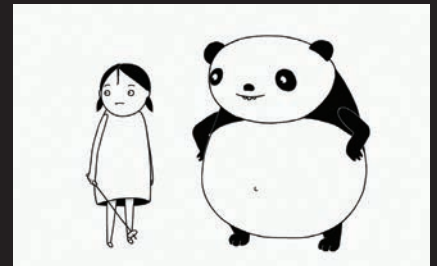


## Submarine Sandwich

USA 2014, 2'00

The first step to a delicious sandwich is slicing the meat. PES, the genius of stop-motion returns to LIAF with his latest food-related masterpiece.

Director PES



## Pawo

Germany 2015, 7'40

The magical adventure of a little toy figure, who finds herself in a curious world, where she discovers her strength and skills.

Director Antje Heyn





### Pik Pik Pik

Russia 2014, 3'30

The woodpecker rattles the tree, on the hunt for ants. A musically and graphically precise symphony about teamwork.

**Director** Dmitry Vysotskiy



### The Tie

Belgium 2015, 8'40

If a giraffe wore a necktie it would have to be super-super long! And if it was super-super long there would be all kinds of fun things you could do with it.

**Director** An Vrombaut



### Once Upon a Blue Moon

UK 2015, 3'30

A Robot on a mission to photograph rocks meets an Alien who just wants someone to play with.

**Director** Steve Boot



### Vol Au Vent

Belgium 2013, 7'00

A boy tries to keep a paper plane up in the air as long as possible. Carried by the wind, and despite emergency landings, the plane takes us through the four seasons.

**Director** Isabel Bouttens



### The Story of Percival Pilts

Australia 2015, 7'40

One day, on top of two cans, Percival Pilts declares he will never again let his feet touch the ground. A whimsical story about living an impractical life based on a childhood promise.

**Directors** John Lewis & Janette Goodey



### The Little Bird and the Squirrel

Switzerland 2014, 4'20

It is autumn. There is one last colourful leaf hanging at the end of a long branch. A bird, fox and squirrel have an adventure.

**Director** Lena von Doehren



### The Law of the Jungle

France/Belgium 2015, 6'05

A clever little monkey remembers to keep his wits about him when the bigger monkeys encroach on his bounty of bananas.

**Director** Pascale Hecquet



### Anatole's Little Saucepan

France 2014, 6'00

The charming story of a boy called Anatole who is always dragging his red saucepan behind him.

**Director** Eric Montchaud



### Crowded

UK/Spain 2014, 3'25

The crowdedness of our planet captured in this beautiful plasticine animation.

**Directors** Andrew Khosravani & Cristina Florit Gomila

# Marvellous <sup>(PG)</sup>

## Animations 8-15 years

barbican

at Barbican **Sun 6 Dec 15:00**

Here are 11 of our finest films chosen especially for 8-15 year-olds including several that are screening throughout the competition programmes.

LIAF curates a year-round rolling programme of childrens animated films that screen at Picturehouse Cinemas Kids Club across the UK every two months. Please see [www.liaf.org.uk/picturehouse-kids-club](http://www.liaf.org.uk/picturehouse-kids-club) for more details.

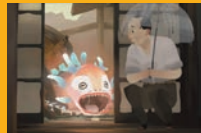
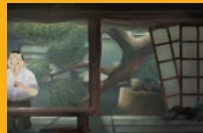


### A Single Life

Netherlands 2014, 2'20

A life can be lived, measured and even manipulated in so many different ways but beware the cracks and the sudden endings.

**Directors** Job, Joris & Marieke



### Tsunami

Denmark 2015, 7'10

Haru returns home in denial after a tsunami, where he must learn to deal with his loss through an encounter with a magical Sea Spirit.

**Director** Sofie Nørgaard Kampmark



### Tik-Tak

Estonia 2015, 9'30

A truly astounding piece of stop-motion animation tracing the clockwork reincarnations of a watchmaker and the mouse that called his home-of-a-thousand-clocks home.

**Director** Ulo Pikkov



### What is Music?

USA 2013, 3'35

Great fun! A document illustrating children's understanding of music.

**Director** Christian Robinson

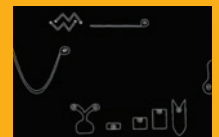
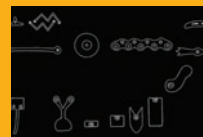


### Airmail

Switzerland 2014, 6'10

A fish, a cat, a wrestler and the woman who would save them all. Unusual ingredients for an unlikely long distance love affair.

**Director** Isabelle Favez



### Being Doing Squeak Ping

Holland 2013, 1'00

A lovely short abstract work – tension builds as blobby critters chatter with one another.

**Director** Lisan Peters



### Taipei Recyclers

Austria/Germany/Taiwan 2014, 7'00

A clatter of ghosts and gods, a riot of sound and colour using trash collected from the streets of Taipei.

**Director** Nikki Schuster



### Boom Boom the Fisherman's Daughter

Russia 2013, 8'25

A lonely fisherman with a long nose befriends an orphaned baby elephant who believes that the man is its mother.

**Director** Ivan Maximov



### The Story of Percival Pilts

Australia 2015, 7'40

One day, on top of two cans, Percival Pilts declares he will never again let his feet touch the ground. A whimsical story about living an impractical life based on a childhood promise.

**Directors** John Lewis & Janette Goodey

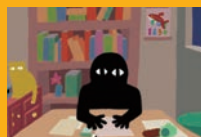


### Giant Dwarf

France/Switzerland 2013, 11'25

According to tradition, Petite Neige, a young Inuit, needs to capture a low flying bird in order to pass into the world of grown-ups.

**Director** Fabienne Giezendanner



### 1234

Japan 2014, 5'35

In dreams anything can happen. In this dream anything and everything does. A blast of fun and colour.

**Director** Shiro Ichige

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barbican

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

at the Barbican **Fri 4 Dec 21:00**

Welcome to our annual British showcase which builds on previous years to pull out all the stops and bring as much new British animation to the big screen as possible. This is an exceptional opportunity to see what British animators are doing, how they're doing it and how the art form is travelling.

As ever we've a mix of the best graduate filmmakers alongside some veterans who continue to swim against the tide. They all show a tenacity and steely resolve to get their stories on screen and out to an audience. For many, this is the start of their festival lives – good luck as they set off to voyage around the world.



## The Infinity Project

UK 2015, 2'40

Please support independent animation and help save these forgotten, malformed and starving drawings.

**Director** Will Anderson



Will Anderson is a BAFTA winning writer/director from the Scottish Highlands. Will's first short film 'The

*Making of Longbird* won over 20 awards internationally at film festivals, including the Short Grand Prix at Warsaw Film Festival, Best Graduation Film at Annecy, Best British Short film at Edinburgh International Film Festival, and received the British Academy Award for short animation in 2013.

### What made you make the film?

My HEART.

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

I asked other people to animate it for no money, which is exploitative and I feel terrible about it. I sent out an email about the appeal and waited to hear back from people who wanted to help.

### Where do you get your ideas from?

A book that was given to me from the future (like in 'Back To The Future')

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

I am working on my first feature film with fellow animator & filmmaker, Ainslie Henderson.



## The Lady and the Fly

UK 2015, 6'40

A lovestruck fly falls for the woman of his dreams, only to find himself bound in a web of his own deluded nightmare. Voiced by Mackenzie Crook and Paul Kaye.

**Directors** Jon Link & Mick Bunnage



Jon Link & Mick Bunnage form the satirical partnership Modern Toss. As writers,

cartoonists, and animators they've taken Modern Toss in many different directions - from challenging late night television to cutting edge advertising, and from international design magazines to greeting card racks.

### What made you make the film?

We thought there was gap in the market for a human / insect love story.

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

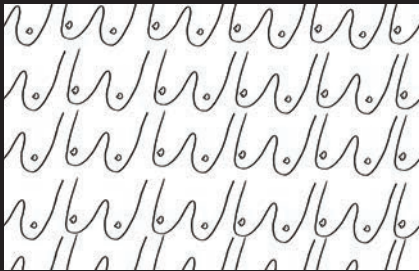
We had to hand it in before Valentines Day or they said they wouldn't pay us.

### Where do you get your ideas from?

Sitting on buses or hanging around in libraries, listening to the stuff that comes out of peoples mouths.

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

We are planning a short silent comedy with a new character called 'Total Fucking Disaster'.



## Things I Should Stop Thinking About Thinking

UK 2014, 1'15

A film about boobs, sex and boys being happy – or not. A brief look at what stress feels like from inside the head of a youngish bloke.

**Director** Dan Castro



## MANOMAN

UK 2015, 10'40

Glen is barely a man. In a desperate attempt to tap into his masculinity he attends a primal scream therapy session.

**Director** Simon Cartwright



## Way Out

UK 2014, 2'55

A stunning portrait of the internet age – our heads constantly buried in our screens.

**Director** Yukai Du



Dan Castro was born. He studied animation at Edinburgh College of Art, where his graduation film *How To Sex* was the

university's first animation to use the word "cockpocket". He is taller than you, probably.

### What made you make the film?

The devil makes work for idle hands and idle brains - feeling a bit listless and lost led to a film about boobs and uncertainty.

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

'Things' didn't start off as a film, or even a poem - it was literally a list of things I couldn't stop thinking about drawn in my sketchbook. It's narrated by another amazing animator, Alex Goddard, who I have never actually met in real life.

### Where do you get your ideas from?

I spend long periods of time panicking that all my ideas are rubbish. Then I try to make something about how that feels. I like things that are quite personal to me, personal little stories - life is a bit confusing sometimes, and I kind of love that.

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

I'm currently making a documentary about a trip across Iceland I went on where nothing happened, and I'm working on a children's storybook about growing up with man breasts.



Simon Cartwright is an animation and live action director currently based in London. He recently graduated from the

National Film and Television school where he developed a mixture of animation and puppetry, something he is keen to develop in the future.

### What made you make the film?

I was keen to make something based more on instinct and energy. I'd had an idea about a man who laid an egg and from that egg hatched a miniature version of himself, the idea grew from there.

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

We made the film using a combination of live action puppetry and animation. Shooting live gave us a lot more energy and variety than you would usually have in animation. Then the animation was used to add another layer of performance on top of the puppets, which by themselves could be quite stiff and lifeless.

### Where do you get your ideas from?

I gather a lot of visual references, whether it's photography, illustration, film stills etc. Often these will spark off a little idea which can then be paired with other fragments of ideas.

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

I'm developing a few ideas for shorts and feature scripts. I've been working in commercials for a while now so it would be great to get something of my own going soon!



Yukai Du is an animator and illustrator from China, currently working as a motion graphic designer in London.

Recently graduated at Central Saint Martins, Yukai created her animated short film, *Way Out*, which has been selected by Annecy, HAFF and other worldwide festivals. At the same time, she also received a few international awards such as 3X3 Illustration Student Show Best of Show, Adobe Design Award Honourable Mention and D&AD New Blood Wood Pencil winner. Her illustration style has attracted clients like Computer Arts Magazine, Adobe Creative Clouds, WIRED UK and TED Talks.

### What made you make the film?

I have seen people are into virtual communication in China. After I moved to the UK, it was the same. I realised it was something universal.

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

It's a mix of 2D, cel and 3D animation.

### Where do you get your ideas from?

My hometown Guangzhou and London.

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

I am working on commercial projects now and would like to do another short film in the next few years.



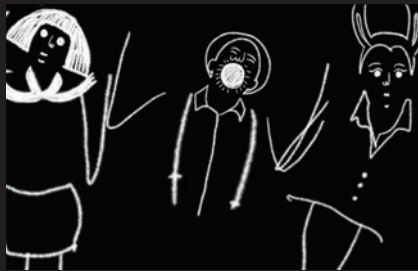


## Mr Director

UK 2015, 6'50

Mr Director shares his ups and downs of a lifetime making movies whilst reminding us of the mountainous body of work he has created.

**Director** Andy Martin



## The Evening Her Mind Jumped out of Her Head

UK 2015, 7'30

One cold winter's evening, a serious woman is forced to lighten up when her mind jumps out of her head.

**Directors** Kim Noce & Shaun Clark



## Pombo Loves You

UK, 2015 11'50

A distant father is forced to confront a heroic but troubled past life as a 1980's TV character, Pombo.

**Director** Steve Warne



Originally from Sheffield but now based in London, Andy Martin has over 12 years experience creating character led

animations. Using 2D and stop motion animation, Andy's work is filled with humour and a musical sensibility which he applies to commercial projects as well as self-initiated shorts.

### What made you make the film?

I wanted to explore a more script based comedic narrative and visually to push the stop motion combined with 2D style further than I'd done before.

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

Apart from the voices and a couple of props I did everything myself, so it took a long time. I worked one scene at a time. I'd build the set and characters, shoot the stop motion, animate the 2D stuff and move on to the next scene until it was done.

### Where do you get your ideas from?

Things I see when I'm out and about, books I read, conversations with friends/family, the telly. The trick is writing things down so I don't forget them. I saw a documentary about piano players talking about their career in a very pretentious way, I thought that this was ripe for satirising. I kept the arts documentary format but changed the subject to a film director.

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

I'm developing ideas for TV shows. It's a lot of fun and a great new challenge to work on ideas for more long form storytelling.



Shaun Clark and Kim Noce (Mew Lab) are practicing filmmakers based in London.

With a bold style of filmmaking ranging

from animated documentaries, horrors to children's films their work has won many awards and has screened all over the world including retrospectives in Korea and Greece.

### What made you make the film?

Watford Borough Council asked us to create a short film. We asked Sarah Woolner to write a story for us and we identified entirely. The whole film is a representation of the character's self-perception and we relished the journey from her mind to space, life, death and back. We love animating emotions!

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

The film was originally produced as a mapping projection on top of a listed building so we went for a clean and simple style playing with the space around the frame. We orchestrated an environment mirroring how the character's mind behaves: we split the space with an invisible grid of multiple views and used unconventional framing.

### Where do you get your ideas from?

Our ideas come from what surrounds us and we relish collaborations.

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

Currently we are in collaboration with Film London, Film Club Production and King's College to create two short films marking the 400th anniversary of Shakespeare's death. We are also completing a short film for children and few independent projects.



Steve Warne graduated in 2010 with a BA in Animation from Edinburgh College of Art, and has gone

on to animate on projects such as Tim Burton's *Frankenweenie* as well as other features, shorts and commercials. *Pombo Loves You* is his graduation project from the National Film and TV School.

### What made you make the film?

The story came out of discussions I had with co-writer Josh Blaaberg. Whilst we both responded to the emotional core of the film (trying to move on from the past and connect with the present), we loved the idea of taking an apparently superficial subject matter (a kids TV gameshow), and imbue it with something emotionally raw.

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

The production had to fit into the process already established at the NFTS. It's designed to mirror the film industry and was a long, hard shoot, but every single frame of the film was crafted with great love and affection.

### Where do you get your ideas from?

I listen to a lot of music, and find this helps to stimulate visuals, and even scenarios. I used specific pieces of music which I listened to throughout the year. It helped to steer the film in the right direction.

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

I've been animating on Laika's next stop-motion feature, *Kubo and the Two Strings*. After that's wrapped, I'll develop and hopefully make more of my own work.



### Stems

UK 2015, 2'25

A eulogy to the short life span of stop motion animation puppets.

**Director** Ainslie Henderson



### Unhappy Happy

UK 2015, 7'10

I get up and have breakfast. Don't get old. I'm so Unhappy Happy.

**Director** Peter Millard



### If the Cuckoo Don't Crow

UK 2015, 1'50

If the cuckoo don't crow, then you know there's wind coming..." Brian from Melton recounts how his mother, Doris, was the woman who predicted the October 1987 hurricane and famously phoned the BBC, but was told not to be so daft.

**Director** Steve Kirby



Ainslie Henderson films *I Am Tom* *Moody and Monkey* *Love Experiments* were both BAFTA nominated, and

have won over 60 international awards, including Best British short at Encounters, best student film at Ottawa and the special jury crystal at Annecy. Ainslie has a particular love for stop frame animation and is currently freelancing in Edinburgh.

#### What made you make the film?

I always make my own puppets. I often prefer them when they're half made and am fascinated by that moment when they stop being materials and take on a character. I wanted a film that captured that.

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

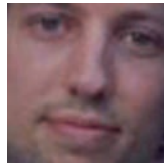
Every film I begin I say, "the animation won't be so uptight and precious, I can justify it being a bit scrappy in this one". I'm constantly searching for a way to let myself off the hook, make something that's freer and easier to make. Every time, including this time, that turns out to be untrue.

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

Mostly I steal them from Will Anderson, but this one was a collaboration with the musician Poppy Acroyd. I would send her pictures and she would send me sounds and eventually we got to this.

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

Me and Will are making a feature film, and doing some interesting stuff with projection mapping for a stage show, there might also be another music video for James around the corner.



Peter Millard is from the Malvern Hills in England but is now based in South London after studying at the Royal College

of Art. His absurdist hand painted short animations have been exhibited and shown internationally at several international film festivals and galleries.

#### What made you make the film?

I wanted to experiment with timing and viewers expectations when watching an animated film.

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

It took about 6 months to make whilst working at my part-time job at the Natural History Museum. It consists of nearly 3,000 A3-sized images completely painted and drawn with oil pastel and acrylic paint. Even the white is painted.

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

Ideas come naturally from film to film. Whilst I'm making one film I'm always thinking about what I can play around with for another film.

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

I'm currently working on a new independent short, then I'm going to be making a couple of festival i-dents. I'm also planning a small exhibition for a residency I'm doing in Vienna as part of the museum quarter.



Steve Kirby studied at Central St. Martins, London and has worked as a designer and animator on a number of U.K. and

U.S. television shows. This is his first independent short. He lives in Norfolk and London.

#### What made you make the film?

Most of my past work had been motion graphics. I wanted to do stuff closer to animation and illustration and this was a way to show people what I could do. I also wanted to bring the recording to life and share it with people.

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

I started designing and animating from the first shot and just ploughed ahead. There wasn't much planning. I didn't know how I was going to end it until I got there.

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

Some combination of my imagination, my memory and research.

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

Some small looping animations for other people's websites. I'm starting work on the graphics for a TV series very soon.



## Unspoken

UK 2015, 2'20

A young child's fear of school and classmates.

**Director** Laura Keer



## Mr Madila or the Colour of Nothing

UK 2015, 8'35

A series of conversations between the filmmaker and a gifted spiritual healer, exploring the inner mind, the fabric of the universe, and the nature of reality itself, through the sacred art of animation.

**Director** Rory Waudby-Tolley

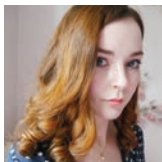


## The Five Minute Museum

UK 2015, 6'35

Thousands of artefacts from the collections of small museums are brought to life in an animated history of human endeavour.

**Director** Paul Bush



Laura Keer is a 2014 graduate from Central Saint Martins, London, with an MA in Character Animation and a BA in Graphic

Media Design from London College of Communications. Laura currently works in the film industry, producing motion graphics for advertising.

### What made you make the film?

I was particularly interested in the concept of an animation based on a narrated poem, derived from my own writing. I also wanted to learn about stop-frame as this would be a new technique to add to my portfolio.

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

The production process was craft-based. I built everything on the set, as well as the characters. I liked the texture and naturalness of the stop-frame figures. The stiffness and awkwardness of their movement had a charm which was sympathetic to the storyline. 2D elements were added to the film with Flash, which was also used to add expressions to the main character's face. Supplementary characters were drawn in using Photoshop with movement added in After Effects.

### Where do you get your ideas from?

My animation ideas are generally based around stories that I have a personal connection with or that communicate an emotion which I want people to empathise with. I particularly like the cross-connection between fantasy and reality.

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

I am in the early stages of creating a pre-school children's book which I am intending to make interactive.



Rory Waudby-Tolley is an animator from London. He recently completed an MA at the Royal College of Art, and is a director

at Beakus Animation Production Studio.

### What made you make the film?

I was inspired to make the film after I received a card from a spiritual healer. I'm not the kind of person who would normally be taken in by such things, but I got pretty obsessed.

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

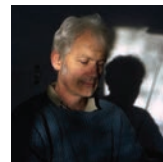
What fascinates me about documentaries is the audience's willingness to accept what we're shown as fact. We all know how constructed these films are, but we want to believe. Animated documentaries add a whole extra layer of fake, but in a way are more honest about their construction, smudging reality and posing serious questions. What's going on here? Is this real? Am I real? I need a lie-down.

### Where do you get your ideas from?

Once I had all the dialogue recorded, I started animating without really properly designing anything. So it progressed and I found a look on the way, kind of. But it was nice to work more intuitively, experiment with media, and find things in the process.

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

I'm currently working on a music video and the beginnings of a new film. When I grow up I want to be an animator.



Paul Bush has made numerous films, won many awards and his films have been shown in festivals, cinemas, galleries and

on television all round the world. There have been retrospectives in Ghent, Turin, Bogota, Budapest, Montreal, Bristol and London. In 2013 his feature film *Babeldom* was released in UK cinemas to critical acclaim.

### What made you make this film?

I consider myself primarily a filmmaker, but one who manipulates the smallest unit of film time, one twenty-fourth of a second, faster than the eye can see. Filmmakers make narratives by putting together sequences. These sequences are made from shots. Animators construct every single frame in the shot and that is our exceptional privilege in the world of cinema.

### Where do you get your ideas from?

I went to Goldsmiths in the mid-seventies to study painting but was influenced by the American Avant-garde and the French Nouvelle Vague so I set out to teach myself how to make films.

Conceptualism and minimalism dominated the teaching when I was at art school and have been important influences on my work. My work is inspired by art, particularly Surrealism and Dada, by literature, notably Mann, Nabokov, Beckett, Bernhard, Borges and Sebald, and by cinema from all periods and genre.

My filmmaking practice is simple; I believe, as Pushkin said, that poetry has to be a little bit stupid. I am an improviser, endlessly fascinated by the accidental encounter of the cinematic apparatus with the world and the new meanings which are the result.



barbican

UK Premiere

# Little From the Fish Shop <sup>(12)</sup>

at the Barbican Sun 6 Dec 17:00

**One day the Sea King and his family find themselves forced to move from their home deep underneath the surface of the sea and live among humans. In order to make a living, the former ruler runs an ordinary fish shop, helped by his three daughters. The rundown industrial town in which the sea family lives harbours many dangers, but the greatest of all seems to be love: one day the youngest fish daughter "Little" casts an eye at the dubious brothel owner J.J., and a deep affection is kindled in her tiny fish heart. But who would ever fall for a girl with a fishtail covered in scales?**

Director Jan Balej follows in the footsteps of Czech animation pioneer Jiri Trnka with this sumptuously rich stop-motion masterpiece based on the fairytale *The Little Mermaid*. A tragic and moving parable to touch the hearts of all ages.

## Jan Balej - Directors statement

Anderson's *Little Mermaid* offers a beautiful and powerful story full of artistic inspiration, abundant in different settings, featuring identifiable, loveable and unique characters, giving us the opportunity to work with fairytale archetypes.

A mermaid who fell in love with a human 'prince' and decided to become human for him is a classical message of love in the world's literature. Bringing Anderson's story up-to-date and matching it with the reality of today's world gives us the opportunity to approach our present viewer and address the outlook on moral values of today.

The family of the Sea King symbolises people coming from faraway exotic countries and different cultures. They come in hope for something better, but our world often doesn't accept them, so they remain a minority, isolated in their small communities.

The bizarre backdrop of a harbour city was chosen intentionally. First, cities

like this have always been melting pots of various ethnicities – each with their own flavour and character. Secondly, this backdrop shows best the contrast between the purity and innocence, and the filth, evil and dark side of our times. Also, these cities are a rich source of artistic reference allowing us to make excursions into various uncommon settings. And finally there is the mysterious underwater world representing an independent yet inseparable chapter.

I opted for the technology of puppet animation based upon the rich tradition of Czech animated films that I've been working with since the very beginning of my film career. It is the typical 'jerkiness' or 'grain' of the animation technique paired with the feel of authenticity of the scenery that together help evoke the inclement atmosphere of a harbour-district.

*Little From The Fish-Shop* is a story of love unfulfilled, brought from the 200 year-old fairytale into the present life of the family of the Sea King and his daughter Little, who one day, instead of a Prince Charming falls for a streetwise Night Club owner. Her love remains unfulfilled and it hurts. Although the witches power helps Little become human and experience love, the same power can't reverse the curse and make Little commit a crime for the sake of fulfilling her love. Little's love remains pure to the very end.

Drawing a special connection between magic and reality is something that I have been interested in for a very long time. I tried to use the same kind of narrative and angle of vision in my previous films too. This makes *Little From The Fish-Shop* the next stop on this journey.

Jan Balej –  
Director/designer/co-writer, 2015.



Director Jan Balej  
Czech Rep 2015, 72'00

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23.

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 animation  
production day

Mercedes-Benz Museum





# Special Guests



# Barry Purves <sup>(15)</sup>

## The Naked Animator

at Barbican **Fri 4 Dec 18:15**

also at Phoenix Cinema East Finchley **Fri 11 Dec 20:30** (Repeat)

**A passion – an as yet unquenched NECESSITY – to craft and tell stories is at the core of British master animator Barry Purves’ reason to get up every day. One gets the sense that if he can’t quite make any given day do what he wants it to, he simply stares at it until it yields him something he can use.**

As well as creating one of the most impressive and respected bodies of puppet animation films ever made, Barry has authored three outstanding books on the craft and directed and designed many live theatre productions. There is a rich trove of TV work in his backstory and a chequered series of brushes with blockbuster features.

This retrospective offers a dark resonance into his astonishing mastery of puppet animation and in a wildly ricocheting conversation he throws a few rocks through the window of his life to talk about the intensity of his need to create, the collective of snakes he has stepped on along the way and his fervour for wagging dollies.

**LIAF: I hear it, you must hear it... “stop-motion animation/puppet animation?? Who does that anymore?” If it annoys me, it must make you glance at the knife block from time to time. What’s your take on the current state of puppet animation as an artform AND as a commercial medium?**

Barry Purves: Well it’s still here, we are still wagging dollies. The craft still has a huge affection and there is usually an outcry when a favourite TV series is rebooted with very bad and very cheap CG. I think it will still be around for a while yet.....the tactile nature of the craft, and the knowledge of knowing what you are looking at will ensure its’ survival. With CG sometimes becoming so sophisticated that we don’t even question the technique now, I do believe we still want to be reminded how things work, and that puppets are still puppets, and yet they seem to be living. An awareness of the technique has always been part of the joy of stop-motion – well, an awareness of the technique is always part of ‘art’ – he says pretentiously but quite astutely.

**You missed the memo on “small”. Most of your films have an aura of “epic” woven into their DNA.**

Perhaps not ‘epic’, as some of the films just have a single puppet in a pool of light, but the films are grand in emotional scope, and rich in the sense that every frame contributes to the film, and I expect, and very rightly, the audience to concentrate. Blink and you’ll miss another layer or cross reference or vital part of the story. And for that I will not apologise. I do like to make films about big emotions, certainly, emotions not usually seen in animation. I’m directing an opera at the moment, the lurid // *Trovatore*. You can imagine the fun I am having with that. But I think at the heart of most of my films is me trying to push what emotions, especially dark emotions, a puppet can express. Can a puppet do sexy? Can a puppet do intimacy? Can a puppet do tragedy? Can a puppet do torment? I think they can.

**Where’s Barry? Is there any of “you” (real or imagined) injected into any of your films?**

Oh in every frame, right from the beginning when after six years of being with *Mr Toad* in *The Wind In The Willows*, it was hard to tell whose gestures belonged to whom. Yes I respond to emotionally volatile characters, and certainly my animation style when I started was somewhat elaborate. Hopefully I have calmed down now and can say much more through much less. But all the films have themes that resonate with me. Nearly every film has an outsider, watching and guiding the central characters, and judging them. I feel very much an outsider, always judging and doubting my own work. If you want to know me, throw in *Mr Toad*, Shakespeare, Achilles, the winged character from *Plume*, *Mr Gilbert* and Tchaikovsky, and mix them all together. Probably what would emerge is someone obsessed with storytelling, role-playing, music, wings, nudity, animal heads and theatricality.

**Regrets, I’ve had a few? The audience sees your career through these magnificent films that you have completed and released. Behind that roll-call of ladders, what have been some of the snakes you’ve stepped on?**

What is the collective noun for a group of snakes? Well I am familiar with those snakes. I am sad, as time tells me my career is winding up, that I simply have not done enough. The big regret is not having directed a feature, or been accepted into that stop-motion feature film community. I look at those films and know how much I could have contributed. That’s a tough one, watching films, especially some weaker CG ones, and projects go by that I could have contributed to. I am sad too that my strange little films rarely get seen outside of festivals. I would like to make something, or a character that has a wider and brighter life. I enjoy TV series as you get to do a variety of moods with the characters and different storylines. Most of my characters are dead after eleven minutes. I regret that the big studios haven’t been battering the door down, nor that I’ve managed collaborations with companies such as the National Theatre or Royal Ballet. Every time they use animation, I feel a small slap. I would have loved a career like the Brothers Quay, flitting from theatre to film to opera to animation. Oh the destructive nature of professional jealousy! Or is it an awareness of one’s mediocrity?

I have absolutely no interest in fame, (as the Tchaikovsky character says), but I do wish all these small films, talks and theatre work would collectively earn Brownie points that that added up to open a few more doors. I know the innovation, the sophistication of which I am capable, but short films, and my theatre work, whatever their merits, do not give me a loud enough voice to get noticed. I feel my potential has barely been scratched.....that’s a hard one. I would have loved, by now, to have been heading a company doing both series and the odd, and probably very odd, feature film, and ground breaking commercials.

I know I’ve done a fair amount, and done it in my own peculiar and gloriously idiosyncratic way, but heck, there’s more I could be doing. Every day, every month out of work is painful for me, and an utter waste of time. I wish I didn’t have to rely on others to be creative and that I had the clout to instigate projects. Well actually, some of my most creative work has been done with zero budgets. I did two small unpaid theatre jobs in the last eighteen months that are probably the most rich and

emotional, satisfying and mature pieces I have done, and they were seen for only seven sold out performances. One was a rather erotic and terrifying production of the play Hitchcock *Blonde*, and this year was a rather emotionally intense production of *Breaking the Code*. I do seem to have the ability to make a little, whether on stage or film, go a long way.

**Wave a magic wand and remove all the real-world resource-related barriers, what is the film you most want to make?**

Well if we are talking about existing material, I would want to make a film of Benjamin Britten's unique musical piece for children, *Noye's Fludde*. Anything I can do to introduce children to the glories of music, and I'm there. Then I have still to see a film, animated or otherwise, that begins to do justice to the complexity and richness of Tchaikovsky's *Nutcracker*. And several books excite me, all that could push animation into new areas and new storytelling. Of my own ideas, there are about five features I have written, all ready to go, that would be hugely entertaining but also hugely original. There's one feature that would structurally allow directors from all over the world to contribute – a portmanteau film bringing together various artistic communities. About a dozen short films have been scripted but are stillborn, and then there are the plays written, now lurking in the drawer, waiting to see the light. But there is an innovative feature film called *Toucan Tango*, set in Venice, with shades of Hitchcock, that still bubbles away inside me every day.

**Could you imagine doing anything else if there was a law passed against animating puppets?**

If animation died, I hope that I would always be a director, telling interesting stories. If I can't contribute then that would destroy me.

**The skill and scale of the dramatic action portrayed in your films is there for all to see. But there is also normally a tightly wound coil of emotional energy that seems to sit in their boiler room. How do you create, control and then utilise this emotional energy through what are, essentially, a bunch of spare parts marching in close formation.**

Ah, thank you. It's not that I am not good at comedy, or action but other animators do that so well. I respond to torment and tragedy and operatic displays of emotion and frisson between the puppets. Our job is to show the thought processes of the characters, and I prefer to do this without over-emphatic facial expressions, but with as much concentration on body language as the schedule will permit.

**Ah the dyspunctual chronographical maths of film festival screening slot administration. There's a U.N. body that oversees this – the chairperson is dressed**

**in a black hood and communicates entirely with lightning bolts. If we had had another 20 minutes of screen time, which of your films should we have added and why?**

I'm very proud of *Gilbert and Sullivan – The Very Models*. It's a clever and tightly constructed script, giving familiar words and tunes new emotional resonances, but Gilbert and Sullivan have as many loathers as they do obsessive fans. Again, it's about the creative process and I find it quite an emotional film. *Rigoletto* still seems to pack an enormously powerful punch, but I wish I had had an hour for that film, to get even darker and more complex and fill out the characters more. I'd probably approach it differently today. I think I should have been less literal with the visuals, and found powerful, meaningful visual metaphors, pushing the inherent depravity. But how lucky am I to work with music and composers such as Verdi, Tchaikovsky, Sullivan, as well as the late Stuart Gordon (*Next*), the brilliant Nigel Hess (*Screen Play* and *Achilles*), and Nicholas Martin (*Plume*). These have been hugely satisfying collaborations. Ah the importance of a good score is so underestimated.

**Thanks for your time. You've suffered enough and – thankfully – not in silence. Anything you want to add?**

Well it has certainly been an interesting ride, full of extraordinary moments. Being allowed to touch Tchaikovsky's piano in his house, when donating the puppet to the museum, and then having a concert of his music dedicated to me must rank a highlight in a rather colourful life. Then there was hosting China's X-Factor, and spending a few days down George Harrison's trousers for a music video. Many moments of wondering how an intangible skill gets one into some colourful japes.

For all its' frustrations and disappointments, I can say that I have not been bored for one second. I've loved it and the people involved, all sharing a strange passion.



## Next

UK 1989, 5'15

Barry's debut short film – a clever, mystical and magnificent tribute to the English language's greatest poet. William Shakespeare, alone on stage, auditions for his life, in front of a rather unimpressed Peter Hall.

**Director** Barry Purves

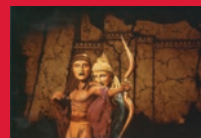


## Screenplay

UK 1992, 10'50

Presented as a Japanese Kabuki play, a narrator tells a tale of forbidden lovers who go against their families to be together.

**Director** Barry Purves



## Achilles

UK 1995, 11'00

The stress of the Trojan War puts the already complex relationship between Achilles and Patroclus under further strain. Narrated by the great Derek Jacobi.

**Director** Barry Purves



## 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



## Plume

France 2011, 14'40

A winged man, a fall, a hostile encounter, a life changed forever.

**Director** Barry Purves



# Luc Chamberland <sup>(15)</sup>

## Seth's Dominion

at Barbican Thurs 10 Dec 18:30

**Canadian cartoonist Seth, best known for comic books such as *Palookaville*, is one of the world's great storytellers in the form. In his personal projects he transforms his poignant inner life into observant and witty graphic stories. He is also incredibly prolific, producing semi-autobiographical comics and award-winning commercial work, as well as what he calls his "little hobbies." Director Luc Chamberland sheds light on his articulate subject, mixing insightful biography with vivid animation in an artful fusion of filmmaking techniques that perfectly captures Seth's manifold creative universe. In this deft portrait of one of our most unique artists, Seth proves to be a wry and engaging narrator of his life story and artistic process.**

### Luc Chamberland

Luc Chamberland is a very interesting fellow. One of animation's true gentleman, he is also something of a citizen of the world. A dual Canadian/British national, he studied cinema in Montreal's University of Concordia before living and working in London for 15 years. During his studies he felt his drawing was good enough to recognisably depict whatever subject he had chosen and so he opted for a minor in animation. In many ways, however, his passion was comic books and graphic novels. From the earliest days he was a committed devotee of *Spirou*, a Belgian magazine that published all of the great French and Belgian comic artists (except for Hergé the creator of the iconic *Tintin*, which had its own dedicated magazine).

Chamberland's career path has seen him work on a bewildering range of successful commercial films and for a roster of seriously large companies, including Steven Spielberg's Amblimation. His 2004 personal film, *Mr*

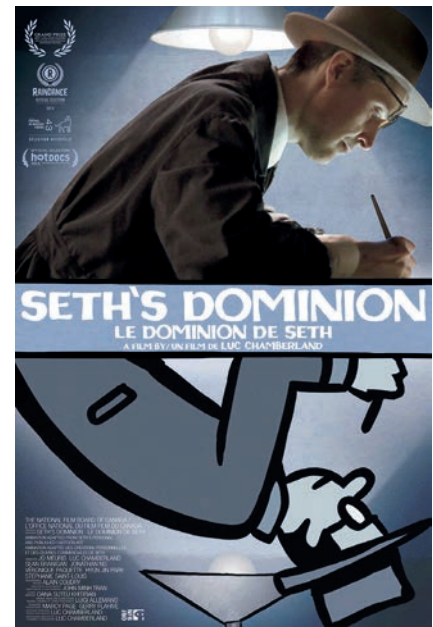
*Rivet*, was a definite success on the festival circuit at the time and some of his commercial credits from this period include working as an animator or assistant animator on *Space Jam*, *Asterix And The Big Fight* and *An American Tail: Fievel Goes West*. His IMDB profile carries more than two dozen credits as an animator, director or art director. He counts himself as being incredibly lucky to have worked continuously in London in the 1990s in what was something of a golden era for animation and animators in that city.

"There were a lot of different studios doing a lot of animation so I had the opportunity to do all kinds of different styles of animation", he relates during an on-line interview with British animation journalist, Ben Mitchell. "It was very varied, I really enjoyed it because I was paid to experiment with all kinds of different techniques. Also the turnaround for commercials was so fast, I had a lot to learn. London itself was a big school for animation so I learned a great deal, everything I could."<sup>1</sup>

It was in London where he first came across the work of Canadian comic artist and graphic novel author Seth. Chamberland had been scouring the bookshops and comic stores of London looking for comics that carried the European aesthetic that he preferred and best related to – the kind of work he had relished during his childhood reading *Spirou*.

He had found Seth. He was hooked – instantly.

"I thought Seth was American, but it turns out he's a Canadian cartoonist, and I discovered him in London, strangely enough", Chamberland continues. "He's kind of a bit how Canada itself is: he's in-between the American comic – a bit more brash and loud – and the European comic – a lot more subdued and graphic. I think Seth is really in-



Seth's Dominion, Canada, 42'00, 2014

between and this really appealed to me."<sup>2</sup>

Returning to Montreal after nearly two decades away, Chamberland one day found himself talking to his comic artist hero. As the conversation developed so too did a rapport of sorts. The idea to make a documentary may have been born that day although it was but one step on a journey that would eventually take more than eight years to complete.

As trust between the two developed, the first major hurdle to clear was to find a shape or form for the documentary that both men felt had credibility and value. They had both seen documentaries about comic artists that they didn't like and readily found common ground in wanting to avoid the clichés they felt these films propagated.

The creative breakthrough came when Seth disclosed – and gave Chamberland open access to – his private comic diaries. For years, Seth had been recording a diary all in cartoon form. As a diary, he had never published any of this work and apart from being the private thoughts and experiences of the artist, they also provided a unique blueprint for creating the backbone of the film. Unfunded, Chamberland had to progress the project as best he could around his professional teaching and commercial filmmaking commitments.

"It took quite a while for the film to come together", he says. "I filmed Seth an average of once a year – usually over a three-day long weekend – for seven years. Meanwhile, I was teaching storyboarding and animation part-time at Concordia University and the Cégep du Vieux Montréal. I was doing three or four commercials a year and I directed about six pilots for TV shows, including one that became a very successful

series, *Wild Kratts*. In my spare time I would work with various teams on animation for the film about Seth, so all of a sudden eight years had gone by. I suppose I could have done the film in 12 to 14 months working full-time on it — with the help of a team, of course.”<sup>3</sup>

As Seth’s confidence in the project grew, Chamberland was offered carte blanche to use these personal cartoon diaries as he wished for making the film. Seth liked to have free reign in his work and knew that for Chamberland to make the best film he could make, he too would need that unfettered freedom.

In an interview with Animation World Network’s Dan Sato, Chamberland relates how that material and his free access to it was instrumental in forming the film he wound up creating. “He was very generous and had great confidence in me. As I read through the material, I saw that much of his diary was about memories. And that’s the path we took with the film. The things that happen in our lives, we drag them forward with us forever. Sometimes we don’t listen to our memories. But sometimes, incredible memories show up when you don’t expect it. But we all carry around the huge baggage of our memories.

“By discussing Seth’s diary and his memories of certain events, we would bring up even more recollections, which would all form the basis of the film. I figured animating those memories would be much more interesting to an audience than just having him talk about them. So, in the film, I jump from face-to-face interviews to animating his comic diary recollections. There are comics about his youth, about his life, about his ordinary daily routines.”<sup>4</sup>

And so, eventually, on a rainy night in Ottawa in September 2014, Chamberland’s brand new film *Seth’s Dominion* received its world premiere to a near full house at the charmingly old-school Bytowne Cinema as part of the Ottawa International Animation Festival. At 42 minutes, it only just made the cut as a feature film and apart from receiving a rapturous reception at that screening, it went on to take out the gong for ‘Best Feature’ of the festival.

In the end, Chamberland has made a fascinating film, which hybridises a mix of live action and animation to draw back the curtain on an equally fascinating artist – a man whose core identity has been created by his attitude to art and his own pathways to creation.

Born Gregory Gallant, he decided to adopt the singular name ‘Seth’ during his years as a young punk rocker. What followed was a decade’s-long, energy-sapping battle to get

everybody in his life (including and especially his family) to only refer to him with this name. In later life, he has reflected that that battle may not have been quite worth the energy expended on it but after all these years, “what are you gonna do?”

### **Seth is best known for his extremely popular Palookaville series – now running to more than two dozen editions – and all the graphic novels that have come from it, particularly *It’s A Good Life, If You Don’t Weaken, The G.N.B. Double C, Wimbledon Green* and the ongoing *Clyde Fans*.**

However, the documentary presents Seth as an artist with incredible focus and possessed of an efficiency and work ethic that leaves mere mortals in his wake. Every facet of his life is determined by the understanding that he is an artist and must use his time to create and to build the environment around him that is most conducive to that. He is a man with a fascination for the 1930s and 40s. This era not only infuses his work but it is one that he models his appearance, his home, his studio workspace and his personal beliefs upon. As Seth sees it, all of these things are utterly interconnected and in many ways the most precious resource is time. He seems to despair when anything (including his participation in making the documentary) might take him away from his work.

Much of his work has no public face. He devotes a great deal of his time, for example, to designing and making a truly astounding and growing collection of model buildings that are expanding as the years go by into a beautifully realised vast miniature vintage township. The attention to detail is amazing; the sense of design and decoration that he lavishes on these creations is simply exquisite.

His imagination seems to recognise few boundaries and his desire to create what his mind’s eye plants into his mind is a driving force of his life as an artist. As his concern about the time he was being asked to spend on the documentary began to increase, Chamberland discovered Seth had long wanted to become a puppeteer and Chamberland’s eager willingness to chronicle Seth’s creation of the puppets, the set, the props, the story and the resulting show was a turning point in Seth’s re-commitment to the project.

Making a documentary – particularly one focusing on one person – is never easy and that particular roadway is littered with the

wrecks of crashed relationships. Thankfully, this visage of metaphorically twisted metal has clearly been avoided and yet Seth remained nervous until the end.

“I’m not a shy person and yet I found the process of making the documentary painful. I don’t have much trouble talking about myself ... and yet when the cameras were on I found myself to be utterly boring”, he told the Ottawa Citizen’s Peter Robb.<sup>5</sup>

“I was pretty nervous about how it would turn out — mostly I was worried I would come off looking foolish and narcissistic. I told Luc I would only watch the film once because I so dreaded to see myself on the screen. However, when I saw a cut of the finished film I breathed a sigh of relief because Luc had made the film less about me than about my ‘sensibility’. I still winced a couple of times but I was pleasantly surprised to find myself enjoying it.”<sup>6</sup>

In the end, the overwhelming sense as an audience member is that you have actually met and gotten to know this man and the artist-with-no-off-button that inhabits and drives him. You have seen where he works and have seen him work. You ‘get’ it. It is a window on one of the more interesting lives you are ever likely to come across. It is an immersive film in the most cinematic of senses. Chamberland has done a superb job and it is a wonderful thing to have had the opportunity to ‘drop in’ on Seth and the last word on these pages, therefore, should be his.

“I am always looking ahead. My best work is definitely in the future. I never think much of career — not in the sensible manner. Occasionally I try to remember to promote myself and that sort of thing but mostly I am concerned with the art itself. I have stories to write and pictures to draw, objects to make, things to design.

“Life is an interesting experience and I am literally never bored. There is not enough time to get the work done.”<sup>7</sup>

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1. [www.skwigly.co.uk/luc-chamberland](http://www.skwigly.co.uk/luc-chamberland)

2. *ibid.*

3. <http://ottawacitizen.com/entertainment/local-arts/q-and-a-with-luc-chamberland-the-eight-year-journey-to-make-seths-dominion>

4. [www.awn.com/animationworld/luc-chamberland-talks-seths-dominion](http://www.awn.com/animationworld/luc-chamberland-talks-seths-dominion)

5. <http://ottawacitizen.com/entertainment/local-arts/ottawa-animation-festival-q-and-a-seth-the-cameras-eye-and-what-it-captured>

6. *ibid.*

7. *ibid.*

# Death-Shriek of the Bird-Man: The terrifying vision of Robert Morgan <sup>(15)</sup>

at Barbican Sat 5 Dec 21:00

**Multi award-winning animator/director and iconic horror filmmaker Robert Morgan presents a career- spanning retrospective of his work, a unique opportunity to experience first-hand the purest conception of anarchic sound and vision.**

“One of the most visionary genre filmmakers working today. Imagine a fusion between the sensibilities of Salvador Dali, David Cronenberg, Ingmar Bergman, Tim Burton and the Quay Brothers, and you’ll have a partial idea of the sheer brilliance of this man’s work.” *Mitch Davis, Rue Morgue Magazine*

The following interview with Robert Morgan first appeared in ‘The Lost Continent’ online blog.

## **When did you first get into animation?**

Robert Morgan: I first got into animation at art college. I was painting and sculpting, but wanted to get into making films. I didn’t know how to go about writing a script or working with actors, so I decided to just start making my sculptures move around instead. That was basically how it started.

## **Who are your main artistic influences?**

RM: When I started out, I was mostly influenced by Francis Bacon, eighties horror films, Edgar Allan Poe, Jan Svankmajer, the Quay Brothers, David Lynch, David Cronenberg, Joel Peter Witkin, Hans Bellmer. Loads more. But I think as you get older, a lot of those influences fall away and you tend to be less influenced by other artists because your own work sort of develops a life of its own.

**Animation is not generally associated with horror, but your films have a following amongst horror enthusiasts - for example, ‘Film Threat’ ran an article describing ‘The Cat With Hands’ as “mandatory viewing for anyone who wants to write a horror movie”. Would you describe your works as horror films?**

RM: I don’t really describe them in that way, but then again I try not to describe them at all if I can help it! I think it depends on how you define horror. Most people think of horror as a very narrow genre – like people getting killed by men in masks or zombies taking over the world or whatever. But I think it’s a lot more subtle and far-reaching than that. I don’t actively set out to make horror films, I just make the films I want to make. But I don’t mind if people think they’re horror films.

**Childhood is a recurring theme in your films – ‘Monsters’ is about a literal child, while others such as ‘Bobby Yeah’ have characters who behave like children. Would you say that you draw on childhood for inspiration?**

RM: Not consciously. But I think children perceive the world in a more interesting way than adults, because it’s all still new to them and so everything is imbued with possibilities. A blanket can be many different things to a kid – it can be a tent, a landscape, the ocean, a monster, anything, but to an adult it’s just a blanket. That’s a pretty basic skill for a stop-motion animator to have – to be able to transform objects, so I probably do try to think of things a bit like a kid and maybe it just comes out in the films.

**Since you’ve worked in animation and live action, do you have any plans to branch out into other media?**

RM: Well, I paint as well, which I’d like to do more of. I don’t have a studio so I’m limited for space. I like music, too, but have never tried to make my own. Actually, that’s a lie - I made a pop song with my wife once. My musician friend Mark and I want to make an album where we wear cowboy hats and drink whiskey and do music that makes drunks cry.

**Do you have any advice for aspiring animators?**

RM: Don’t know, really. Work hard? Eat your greens. Do it for love, not for money. Maybe a bit for money, but not too much. Be nice to people. Watch normal films, not just animation films, and older films too. Tune into your own channel and make what you love to watch. Persevere.





### **Paranoid**

UK 1994, 4'00

The earliest example of the warped imagination of Robert Morgan. Is this real or imaginary? Best stay under the covers.

**Director** Robert Morgan



### **The Man in the Lower-Left Hand Corner of the Photograph**

UK 1997, 13'00

A man sits alone in an empty room, looking at a single photograph of himself of a time when he was happy.

**Director** Robert Morgan



### **The Separation**

UK 2003, 9'15

The separation of conjoined twins and its extraordinary consequences.

**Director** Robert Morgan



### **OverTaken: A 48 Hour Film**

UK 2009, 6'00

Made as part of the Branchage Film Festival's 48-Hour Film Challenge 2009. This entire film was conceived, shot, edited and delivered within a single 48-hour period.

**Director** Robert Morgan



### **The Cat with Hands**

UK 2001, 4'00

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

**Director** Robert Morgan



### **Bobby Yeah**

UK 2011, 23'00

Bobby Yeah is a petty thug who likes brawling and stealing stuff. One day he steals a creature from its dangerous owners, and finds himself in a lot of trouble. He really should learn, but he just can't help himself...

**Director** Robert Morgan



### **Invocation**

UK 2013, 3'00

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

**Director** Robert Morgan



### **D is for Deloused**

UK 2015, 4'30

A large bug helps an executed man get revenge on his ghoulish killers.

**Director** Robert Morgan

# Crafty Women <sup>(15)</sup>

## Jo Lawrence, Noriko Okaku and Elizabeth Hobbs

at Arthouse Crouch End **Mon 7 Dec 20:30**

**Jo Lawrence, Noriko Okaku and Elizabeth Hobbs are the Crafty Women, three animators at the forefront of their profession who come from diverse backgrounds unified by a hands-on approach to filmmaking, a love of great stories and a willingness to experiment with their work.**

Using a variety of hand-made, craft-based techniques such as collage, classic illustration, animated puppetry, watercolour, ink blots and rubber-stamping the Crafty Women's work borrows from the past but collectively is very much rooted in the 21st Century. Between the three makers their films have been seen widely at animation festivals worldwide, broadcast on national TV and won many awards.

### Biographies

**Elizabeth Hobbs** is an animator based in East London. Her background is in printmaking and artist's books, she began making animated films in 1999. Her films have won many awards and have been shown widely. A part of Elizabeth's work is creating animated films with young people and local groups, she often does this in collaboration with artist Emily Tracy. Elizabeth is also a part-time lecturer in animation at Anglia Ruskin University.

**Noriko Okaku** was educated at Chelsea College of Art and Design and the Royal College of Art. She completed an MA (RCA) in Animation in 2005. In her art practice, she employs the methods of animation, installation and audio-visual performance.

Noriko's video works have been shown internationally at Festival Images Contre Nature, France; Magmart International Videoart Festival, Italy; Garage Center for Contemporary Culture, Moscow, among others. Noriko has presented her audiovisual live performances internationally, most recently at Donaufestival, Austria; Anilogue, Hungary; the Museum of Image and Sound, Brazil; Circuito Off, Italy; Cimatics, Belgium; and the Design Museum, London. Noriko was awarded Beck's Futures Student Prize,

ICA, London in 2003 and Best Audiovisual Performance, International Videofestival Bochum, Germany in 2010.

**Jo Lawrence's** stop motion films use animated puppets, objects and mixed media. Films frequently refer to themes of transformation, from death to genetics to fashion, and anything that offers the potential of a dark and humorous sense of the uncanny. Photographic faces are frequently used as they create a satisfying tension between the 'real' and imagined world. Originally a freelance illustrator Jo's work became increasingly three dimensional, until she was making semi-articulated puppet figures which were exhibited in galleries internationally. Animating the figures next seemed a natural step and Jo studied an MA in Animation at Kingston University. Jo's film *Glow* for Channel 4 was based on the Radium Girls and developed during a residency at the National Media Museum. Her residency in 2008 at the Victoria and Albert Museum as Digital Media artist resulted in the film *Glover*, which incorporated masks, pixilation and animated glove creatures. Her films have been screened widely at international animation festivals and both *Glow* and *Glover* were nominated for inclusion in the finals of the British Animation Awards.

*Pavementopera* was commissioned for Tate Britain in 2009 and *Barnet Fair* is an animation commission for the National Media Museum. *Yem* is her ninth animation.

**Interview with Elizabeth Hobbs on the production of her film 'Imperial Provisor Frombald', one of ten films produced by Animate Projects for Channel 4's Random Acts.**

**Q: What inspired your film?**

Imperial Provisor's report on his visit to Kisilova in Serbia in 1725. It exists in the Austrian archives.

**Q: How did you breathe life into the idea?**

I carved tiny rubber stamps and printed them directly onto 35mm film.

**Q: During the making process did your film change much from the initial idea? Were there any surprises?**

The film didn't change much from the initial idea. The film is shorter than I had planned, so I had to edit out his wife.

**Q: How did you collaborate with other people on making the film?**

I collaborated with Fonic on the sound design, and Bradley Miles on the musical score.

**Q: What motivated you to work with animation in your artistic practice in the first place?**

I really like telling stories that haven't been told, and in the cinema, you can be very specific about delivering the story. I also love drawing and making marks, so for me, it comes together as an animated film.

*Interview courtesy of Animate Projects - [animateprojects.org](http://animateprojects.org)*

**We asked Noriko about animation and her film, 'Allegory of Mrs. Triangle'.**

**Q: How did Allegory of Mrs. Triangle come about – and what themes is it exploring?**

The film deals with the complexity of one persona and the many different aspects of personality. I tried to represent six different aspects of Mrs. Triangle's character within one film. I originally wanted to make this idea into a multi-channel installation piece but as I didn't have any immediate plans for an exhibition, I decided to make it into a film first and seek opportunities to show it as an installation in the future.

**Q: You use a range of styles and motifs, and the film feels very carefully composed and structured. How did you set about 'writing' it? Did you storyboard?**

I had a strong concept and a rough overall vision of the film's progression when I started working on it, so I didn't do a precise storyboard. I just followed my instinct, and let the work evolve organically. But towards

the end of the film, I had to plan much more carefully what was going to happen before shooting scenes, because I had to make each Mrs. Triangle come across at some point.

**Q: The soundtrack really lends itself to the piece. Did you work closely with the composer?**

Yes, first of all, I told the composer about my concept – to show six different aspects of one character – and that the sound should follow the same theme. He understood my idea really well and developed very fitting sonic interpretations of it. It was a great collaboration.

**Q: Have you always worked with animation?**

I have always worked exclusively with animation, yes. But recently I developed and interest in expanding my work outside of the screen. Just last year, I started making jewellery-like objects out of my animation materials, which I have started exhibiting alongside my films. I have an exhibition coming up at Hakobaka Gallery in Kyoto this November, where, for the first time, I will be showing object works on their own, without any animation accompaniment.

**Q: Do you prefer to work digitally or to craft with your hands?**

I love working with my hands because I find it easy to control. I use digital technology, but in a very low-tech, unsophisticated way. In my live performance work, I use a graphics tablet, because it gives me the most hand-made movement. But if I see someone who works with very advanced digital techniques, I find it frustrating and I get a little jealous. I wish I could do both and choose which technique I want to use every time I work on a new project, so that I don't limit myself.

**Q: Who are your influences or heroes/heroines – films, art, people?**

I like Dada and Surrealism - especially, collage works by Max Ernst.

*Interview courtesy of Animate Projects - [animateprojects.org](http://animateprojects.org)*



**The Emperor**

UK 2001, 4'20

A film about Napoleon Bonaparte's spell on the island of St Helena.

**Director** Liz Hobbs



**Imperial Provisor Frombald**

UK 2013, 4'38

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

**Director** Liz Hobbs



**Little Skipper**

UK 2006, 1'00

Ink blots of butterflies take shape and fly off the page.

**Director** Liz Hobbs



**Allegory of Mrs. Triangle**

UK 2011, 6'30

Who is the mysterious Mrs Triangle? And is she real?

**Director** Noriko Okaku



**Joyz 'Electropia'**

UK 2011, 4'40

A collagists dream – a riot of colours, patterns and joy. *Best Music Video – Ottawa International Animation Festival 2011*

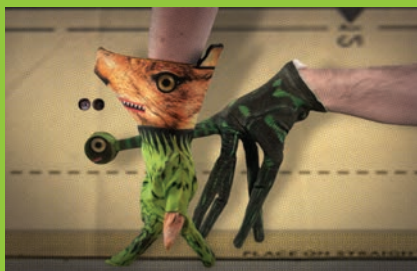
**Director** Noriko Okaku

**Ylem**

UK 2012, 3'30

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

**Director** Jo Lawrence



**Glover**

UK 2010, 8'50

Beware of Gloveland where ferocious glovebeasts reside amongst the other strange glovecreatures.

**Director** Jo Lawrence



# NIAf

## The Netherlands Institute for Animation Film (NIAf)

at Barbican Sat 5 Dec 15:00

**The Netherlands Institute for Animation Film (NIAf) is – or was – an utterly unique organisation. Officially opened in September 1993, NIAf was a curious hybrid, intensely focused on supporting animation as an artform through a number of different activities.**

It was the brainchild of legendary animator, Gerrit van Dijk, and was but one of a number of initiatives that this passionate advocate of Dutch animation more or less forced into being through the sheer strength of his will and the stamina of his labours. He and wife Cilia had already established a distribution office for Dutch animation but he recognised a need to provide a place where people could learn more about the craft of animation, the art of storytelling and have the space and resources to make their own films and experiment with their ideas. After gathering sufficient political support, NIAf was the eventual result.

At its core, however, was its focus on facilitating the production of short, auteur, animated films. This was its unshakable central mission. From the beginning, it set out to achieve this by becoming something that could perhaps be best described as a kind of school without a curriculum.

Animators, or those with a dedicated interest in animation and who had studied in a relevant discipline, applied for a position at NIAf. If successful, they received a grant and their own atelier (or study/ studio space) and went on to spend the next two years learning their craft in the supportive, creatively charged atmosphere that NIAf provided. A 'study program' of sorts was constructed specifically for each of their needs and according to the demands of the animated project they were trying to complete. This meant the people studying and working at NIAf were essentially 'Artists In Residence' although 'Participants' is the preferred and official title.

Above and beyond this, NIAf created one of the largest research libraries on animation in the world; developed an extremely successful and efficient distribution arm to ensure that not

just NIAf but many other Dutch films got out on to the international screening and festival circuits; and organised a simply astonishing roster of workshops by some of the most revered names in international animation.

In all, a staggering 110 workshops, over a period of 20 years, were staged at NIAf with names such as Priti Parn, Yuri Norstein, Phil Mulloy, Paul Driessen, Alexander Petrov, Chris Hinton and Suzie Templeton giving a hint as to the standard and diversity of these events.

So ... every year, several experienced or aspiring animators each with a bold, personal project on their drawing board would be accepted into NIAf. They would each be given a grant substantial enough to help them achieve their goal and an atelier to work and study in. They had access to an incredibly rich research library and were the recipients of teaching and assistance programs tailored specifically for their needs. Several times a year they had the opportunity to take a master class lead by some of the best animators and animation technicians in the world. And their films, when completed, would be distributed on their behalf all around the world.

And yet, in November 2013 NIAf officially turned off the lights for the very last time and was no more. The work being produced there had never been better and, at the time of closing, no less than four top-rate productions were left in limbo, struggling to find another pathway to completion. All of NIAf's other functions were, likewise, doing well. The number of Dutch animated short films being distributed by NIAf were increasingly finding their way into an ever expanding plethora of festivals; the research library continued to grow; and the NIAf Workshops program must have been the envy of almost any educational institute anywhere in the world.

So, what went wrong?

In a word, politics. The Netherlands, long famed as one of the most tolerant, politically laid-back societies in the world began to change in the aftermath of two high-profile and shocking assassinations.

Netherlands politician Pim Fortuyn had been assassinated during the 2002 election campaign. While his political platform of limiting Muslim immigration and curtailing most aspects of a multi-cultural society was one that few Dutch seemed to embrace at the time, the spectre of political assassination was utterly foreign and deeply shocking to the Dutch.

Less than two years later, filmmaker Theo van Gogh had, along with a Somalia-born collaborator, made a film criticising the treatment of women in Muslim societies. His reward was to be shot eight times, stabbed with two knives and partially decapitated in an Amsterdam street one morning on his way to work by an Islamic extremist (some say terrorist) who was eventually sentenced to life in prison.

Many believe that this was the beginning of, and provided the impetus for, a creeping nationalism to wend its way into Dutch politics. Parties of the far political right still gained little traction in the Dutch way of life but a more right-of-centre, simplistic, neo-conservatism became the order of the day. And with it came the election of governments that saw neither value in, nor the need to provide any support for, cultural institutions of almost all stripes. By 2010, a great many institutions had the writing on the wall writ large in front of them – funding will end soon, sink or swim.

Making qualitative arguments about the standard of the work produced, the invaluable need to conserve and create Dutch culture with all the value measurements that arts and cultural institutions stand on as gauges of their contribution and right to resources did not simply fall on deaf ears, they fell upon minds that could not grasp the meaning of the conversation.

NIAf was but one of many organisations that, ultimately, was never going to survive this form of socio-political purging. But it tried. Regional councils were lobbied and in some cases were initially supportive, wishing to retain the skills and cultural output that an organisation such as NIAf nurtures. In the end it was all to no avail, and on November 1st 2013, after 20

years in existence, NIAf officially called it a day.

NIAf had always been a very good friend to this festival. Annually, a package of wonderful Dutch animated short films would turn up like clockwork. They were, in so many ways, something of a one-stop shop that made keeping in touch with the latest Dutch animation a simple process. NIAf's closure – particularly for the reasons that transpired – demands marking.

A retrospective is the best way to look back on what has been lost and wonder, without knowing, what future gems we might have been able to enjoy. But beyond the films that have been made and the films that will now not be made, are the people who created, ran and studied in NIAf over the years. What of their perspectives, reflections and experiences?

Time to get on a plane!

**The obvious person to start with is Ton Crone, who took up the baton that was passed on by van Dijk. Crone had been there from the beginning and for twenty years had been the 'hands-on' person who had made it work, kept it afloat and overseen its growth and expansion.**

Sitting comfortably in Amsterdam's new and expansive home-to-all- things-cinematic, The EYE Institute, he has a soft yet certain gaze that gives the impression of a man staring all the way back through those twenty years. We both know that – somewhere – deep in the vaults of this vast and impressive building sit most of the films that NIAf produced. Perhaps not his entire life's work but a fairly decent chunk of it and we sit and ponder the future of Dutch animation without NIAf.

"In the Netherlands I hope The EYE Institute will be inspired and recognise the importance of animation from the past and, even more importantly, of that being made today", he says optimistically. "Our collection will help that."

The EYE is, practically speaking, the only place in the Netherlands that could nowadays take NIAf's films, ensure their safe keeping and make them available to anybody who wanted to screen them. That ticks some important boxes but it, perhaps critically, lacks the passionate advocacy for animation that was such an elemental part of NIAf's kinetic energy.

Crone is better placed than anybody to try and explain how NIAf worked: what made it tick and how so many great films were produced there.

"We had no set curriculum", he begins. "We made a programme based entirely on the person coming in as a participant. We looked for tutors based on what each participant needed. I was the producer and I dealt with the budget. But we gave them the responsibility of making their film. They had two years to learn all of these things. They needed to learn how to work with time – to make the most efficient use of time – and to learn the efficiency of being a storyteller. That was the greatest challenge to get across to them."

For many, the assumption was that NIAf was based in Amsterdam. In fact, it was in Tilburg in the south of Holland.

"I was pleased to be in the south near Belgium and Germany and close to so many important institutions. It was an advantage", he says with something approaching a wry smile. "I had the world before me but Amsterdam people think Tilburg is the end of the earth."

Keeping the NIAf HQ ticking over for a good portion of its existence was Ursula Van Den Heuvel. She worked there for 14 years and her passion for NIAf is undimmed by its demise. In fact, she has been instrumental in forging many of the links that made this retrospective possible. She had never heard of NIAf until her job at the film archive in The Hague came to an abrupt end as a result of budget cutbacks. A friend mentioned NIAf needed help and she found herself re-employed. Such is life's rich tapestry. "On my first day, Ton just gave me a big pile of stuff to watch and read", she says, looking back. "I really had no idea what this kind of animation was all about."

A trial by fire was just around the corner. Michael Dudok de Wit's film *Father And Daughter* took out the Academy Award not long after she started. NIAf was distributing it and the demand was almost overwhelming. In those days, everything was screened from either 35mm film prints or betacam tapes. Each of them had to be sent by courier and kept tracked of to ensure they were returned. A massive job. Inquiries and invitations exploded.

She looks back with particularly fond memories of being part of a team (including Mette Peters, Paul Moggré, Erik van Drunen and, of course Ton) that oversaw the development of NIAf's incredible library. This library, one of the most extensive animation related libraries in the world, grew to encompass some 8,000 films and 2,200 books, magazines, clippings and articles. For the most part, this collection was dispersed around a number of Dutch film and culture organisations when NIAf closed, even the bulk of the substantial VHS tape collection

which was taken up by the University of Groningen.

"It was great to have built that specialised library over the years", she says. "It's a pity that it couldn't be saved as a whole, especially because that library collection was the only one about animation in The Netherlands. I always enjoyed it when visitors came to do research in our library and it was a pleasure to help them."

Special tribute needs to be made to NIAf's technical supervisor, Peter van de Zanden. His name is on virtually every film and his fingerprints will be on virtually every machine that came through NIAf's doors in its 20-year history. Peter's contribution to NIAf as a filmmaking organisation simply cannot be overstated and to this day when a digital copy of an old film is required or betacam deck to play an old tape has to be conjured up and coaxed into life it is him they turn to.

He was a vital part of making NIAf work when it was doing what it did best and he remains an equally vital part of preserving its legacy. At the end of the day though, NIAf is ultimately about the films and the filmmakers. They and their work are central to this story and there have been a good number of them pass through the doors of NIAf over the years. Let's cast our eyes back ...

Frodo Kuipers came to NIAf after studying at the KASK school in Belgium. He spent almost three years at NIAf and produced two films: *Street* (2005) and *Shipwrecked* (2005). He looks back on his time at NIAf with extremely fond memories and sees much of the experience as something of a luxury.

**“The great thing about NIAf was that there was time and freedom to research and explore”, he says. “That was the whole idea. It was a place where everybody had an affinity with animation. It was a doorway to the rest of the animation world where you would meet great filmmakers that often you stayed in touch with. Where else could you do that?”**

Kuipers' *Shipwrecked* is a manically delightful study of the rotary logic of humans caught in rapidly changing circumstances and working to different priorities. Kuipers claims to have worked on the concept and storyboard for 18 months, although the film itself was made reasonably quickly. It is a classic!

Manic is also a good word to describe the work of Sjaak Rood. Originally a theatre lighting designer, Rood started experimenting with animation to enhance some of his theatre lighting designs. This morphed into further experimentation with interactive animation and, finally, a short film. He turned to NIAf as an opportunity to learn more about what to do with the animation skills he had been teaching himself as he went.

**“**In person, he is a bundle of barely constrained energy. His films know no such restraint. *Coffee* (2012) and

*Fast Forward Little Red Riding Hood* (2010) emerged from his time at NIAf. *Coffee* bears the unmistakable stylistic influences of a master class given at NIAf by Canadian animator, Chris Hinton.

**I wanted to see just how sloppy I could do the artwork”, he offers. “You draw it in a certain way, at a certain speed and sometimes all those lines just begin to arrange themselves into a kind of accidental animation.”**

Perhaps, but *Coffee* exudes an energy sufficient to power a small town! Its relentlessly changing visuality is a sandstorm on the screen and one wonders how this could have been storyboarded at all. But Rood possesses a creative imagination that can keep track of this blizzard of twitching imagery and marshal it all into a rowdy, somewhat coherent whole on the big screen. It's exhausting in a good way!

His NIAf legacy is a film he began developing while there and is still working on. *At First Sight* is a simple enough idea (a man and a woman each racing a car toward the other and slamming on the brakes just before the collision) but he promises the story “starts getting really crazy” when they embark on a stand-off in the middle-of-nowhere location of the film. Wonder what the storyboard for this one looks like?

Anton Setola's film *Jazzed* (2008) was actually completed after he left NIAf in May 2005. But it capped a large amount of experimentation and two other shorter films *Mirror, Mirror* (2005) and *Out Of Sight* (2005) whilst there. His was a last minute, accidental application – to say the least. “I stumbled upon some fellow animators in a bar”, he recalls. “One of them was attending the NIAf and he told me about it. Time was so short to apply that I took a train to Tilburg and delivered it in person just in time. It was a place where I did all the things I should have done when I was studying animation in Ghent”, he continues. “I really feel lucky to have had a chance to really experiment at a more mature age and follow my interests without having to worry about the financial aspect.”

Looking back, Setola has some thoughts about the demise of NIAf, in particular the critique that centres on its unwillingness or inability to find a connection between auteur animators and the realities of preparing creative people for the commercial imperatives of making a living from their craft.

“I believe it was becoming a real hub for animation professionals in The Netherlands”, he suggests. “It needed more time to really become the ‘go to’ place, but it was well on its way. The connection between the professional world of animation and students of animation was invaluable. We got to meet and pick the brains of Paul Driessen, Wendy Tilby and Amanda Forbes, Michael Dudok De Wit, and a lot of others. We had assistance and advice from all kinds of professionals in their field. Animators, screen writers, sound engineers, directors, weird people, basically everything we could ask for.”

NIAf, perhaps to its political and, ultimately, existential detriment, at a time of rising nationalism, determinedly threw open its doors to international participants. They often brought with them different priorities, cultures and ways of doing things. Among the last of these was the American/Japanese filmmaking duo Max Porter and Ru Kuwahata and their film *Between Times* which was also one of the last NIAf films made.

Kuwahata loved everything about her NIAf experience and seems to have had little problem adapting to life in Tilburg after having lived in New York City. “We had moved from NYC, where it's fast, busy, overcrowded and chaotic, to Tilburg, where it's cozy, quiet, and charming”, she says. “I quickly fell in love with Tilburg and The Netherlands but it took a while to adjust to the sense of time. In Tilburg, time felt slower. There was more calmness and softness in the air. Once I got used to the pace of life, I started to experience my art-making differently. Tilburg was located conveniently. With all the bike paths across the country, I had access to everything from Asian grocery stores and Tilburg University where we learned the language, to art supply stores. Travelling by trains, Amsterdam is 1.5 hours, Brussels is 2 hours and Paris is 3 hours away. It was a perfect combination of having a quiet location to make art and having access to all the major cities.”

In NIAf she found a validation for her life as an animating artist in a way that eluded her in the United States. “In the US, I am often asked by people (both artist and non-artist) why are you making short films that make no money?” she starts.

“I struggled to answer this question and kept wondering if there is any sustainability to this life. NIAf was a place that appreciated animation as art and felt that it was an important part of the culture. It allowed artists to expand their concepts, craft and technique. There was an emphasis on education and

support for young artists. If this type of structure didn't exist, how can you expect to have great artists in the future? Now that NIAf is gone, there aren't many artist-in-residencies that focus on animation. Most of them are short in duration or do not offer stipends. When you're financially constrained, it becomes difficult to take risks creatively. I hope in the future, there will be more places where artists are given the time, space and financial support to create innovative new work.”

Another participant, Jaspar Kuipers, perhaps comes closest to summing up what made NIAf such a special place to live, work and study in. He completed a piece of installation animation at NIAf called *Tracing* and began development of a film entitled *Finity Calling*, which is still in production. “The main value I think lies in combining multiple values in one institution”, he begins. “There was great value individually in the library, ateliers, and master classes for example, but it was in coordinating and combining these functions together that was the real strength of NIAf. It was a central place that sort of looked out for the Dutch animation sector as a whole and all its facets. It did education, flew in professionals from all over the world to share their knowledge and so on. Because there was direct contact between the people running these departments and the participants, students from art schools and animation professionals, a big network of knowledge was in place that could be tapped into. Now all that is splintered. The NIAf played a role in promoting Dutch animation worldwide and was a voice that was (sometimes) heard by the government. The sector now lacks a common voice.

That could become problematic I think, but it is a bit too early to say.”

Leevi Lehtinen is a Finnish animator who resided in Slovakia at the time he applied for his NIAf residency. His film (*Ego*) (2011) is one of the more unusual and darker films to have been completed there, taking almost two and a half years full time to finish. He makes another salient point about what made NIAf special and unique. “The NIAf residencies were so long lasting. I don't know any other residencies that are as long. Two years, that was extendable in my case, was long enough to finish a crazy, non-commercial, low budget, overly time-consuming film. We had a one-week master class about four times a year. Additionally, every few weeks we were visited by directors, dramaturges, script doctors etc. Each visitor also gave one-to-one advice on every participant's project. The library was pretty extensive, but as more than half of the books were in Dutch, it was more useful for Dutch participants. (I'm a Finn.) The film library was great though. Many rare animations that are not available on Youtube.”

Oerd Van Cuijlenborg has realised some of the most accomplished abstract, direct-to-film animations created in recent times. A filmmaker with an astounding natural sense of timing,



his films are almost visual depictions of sound in three dimensions. He approached NIAf for guidance when he graduated from art school and was happy to embrace a diversion into animation as a way of escaping the commercial art world he was otherwise heading for; a world in which he felt he would be forever having to defend his work. Like virtually all the NIAf alumni, he credits the unique luxuries provided by the NIAf experience as being something he felt incredibly privileged to have experienced.

“NIAf was really my second chance after art school to properly appreciate having the time to do art”, he says. “The non-curriculum was not for everyone but it was great for me. I took everything I possibly could from it.” Pushed on whether he feels NIAf could have been saved, he is a little more blunt than most of the others interviewed for this article. He wonders out loud if NIAf was evolving; evolving quickly enough or evolving in the right directions to suit a changing culture, shifting political demands and a need to integrate more with the commercial animation ‘industry’.

**“I believe there could have been better communication between the participants and the leadership”, he says. “But Ton was overloaded and focused on fund-raising. “However, the government was determined to make these cuts and I don’t think anything could have saved it. Culture is always the first thing to go, which is counter-productive because culture makes people happy and the economy gets better when people are happy.”**

Generally, the view that NIAf could not have been saved no matter what they had done is one that seems to be universally shared. Some take it with a resigned shrug, such as Ru Kuwahata.

“I often wonder if it would have helped save NIAf if the participants had been pressured to work to pre-determined deadlines, but I think that would have gone against the goals of the community. Besides, the government wouldn’t have cared less if more films were produced or more awards were won.”

Others such as Anton Setola accept the inevitable whilst still trying to hold on to some sort of optimism. “The NIAf went down because of a lack of financial resources. The

it will be back somewhere in the future in some new incarnation, when resources are again plentiful. It won’t be called the NIAf, but perhaps it will be inspired by it.”

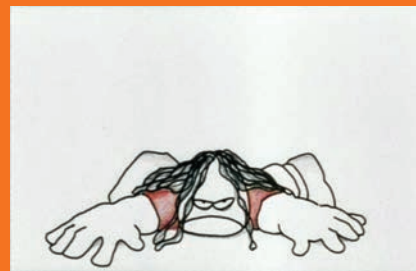
And other participants such as Jasper Kuijpers see it as part of a more destructive agenda. “I’m afraid that it was inevitable. There were big cut backs in the arts that were part of a politics of symbolism. This might seem extreme but if you ask me the arts were demonised to create a common enemy for the sitting politicians to generate votes with. The arguments they used in the debate had nothing to do with reality so it was very hard to have a debate at all. How can you counter fantasy arguments that sound so much clearer than actual reality to a layman? The body put into place by the government for advising on the cultural cut backs gave very positive advice on the NIAf. This advice was ignored completely by the same government, which to me signifies a different agenda and total arrogance.”

These sorts of cuts and the changes they often force upon established cultural institutions are nothing new, of course, and are not by any means confined to The Netherlands. But they do seem to have been unleashed with a particularly jovial ferocity by the current Dutch government. This wrecking ball has been as swift as it has been broad and it has not played favourites.

The race is on to ensure that these works, the people that created them and the reasons they were created are not entirely lost. This retrospective is one tiny contribution to the effort to showcase what an astonishing, precious and unique contribution NIAf made to the world of auteur animation – the concept that animation could be practiced and considered as an artform.

Perhaps a Twenty-first Century iteration of a rejuvenated NIAf will emerge, fully formed and relevant to the impulses, technologies and challenges of the current times. We shall see. In the mean time, a good man named Ton Crone continues to work on a number of projects that relate to the winding up of the NIAf we used to have. He is doing all he can to ensure that the NIAf archive is catalogued properly and stored in such a way as to be as obvious and as available as possible for those who follow. Negotiations with The EYE Institute to try and ensure the individual filmmakers retain some rights to their films have been protracted and are ongoing.

The lingering impression, as he heads for the door, is that the wind-up of NIAf – at least for Ton Crone – is more a slow, fading sunset than a sudden switching off of the lights.



## Sientje

Netherlands 1997, 4’30

Ear-splitting, wall punching, bed wrecking, teddy stomping, volcanic anger – and then the mood changes.

Director Christa Moesker

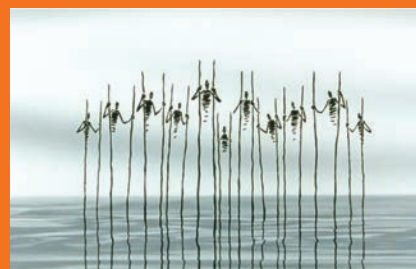


## Jazzimation

Netherlands 1999, 4’40

A dreamlike jazz piano experience in which the spectator is forced to look with the ears and listen with the eyes

Director Oerd Van Cuijlenborg



## Stiltwalkers

Netherlands 2002, 12’50

Amongst the shallows, a strange tribe silently arrives and proves themselves perfectly adapted for the shared environment.

Director Sjaak Meilink



### Freaky

Netherlands 2004, 0'50

"Kill The Boy"! Ah, the hilariously hypnotic power of television.

**Director** Mirjam Broekema



### Hetrozychoot

Netherlands 2004, 1'00

The amoebas are bustin' out some moves – but there's some massive micro jealousy in the air tonight.

**Director** Jeroen Hoekstra



### Shipwrecked

Netherlands 2005, 5'15

A manic mini-epic that pits two crazed and starved individuals against each other as they desperately seek out what is most valuable to them.

**Director** Frodo Kuipers



### Family Affairs

Netherlands 2007, 4'40

The product of a workshop lead by the legendary Phil Mulloy and complete with an experimental narration charting (apparently) one man's quiet passion for his mother-in-law.

**Director** Paulien Bekker



### Jazzed

Netherlands 2008, 4'45

Deep in the seedy heart of the jazz district, things are jumpin' and they are only going to get wilder as the night progresses.

**Director** Anton Setola



### (Ego)

Netherlands 2011, 9'50

Pull the camera back and a house of horrors is revealed; room upon room of quiet desperation looking for a voice. And yet, there are options aplenty.

**Director** Leevi Lehtinen



### Coffee

Netherlands 2012, 4'00

An over-caffeinated ballet of hyper-activity, brown in the centre with a good strong crema around the outside.

**Director** Sjaak Rood



### History Of Pets

Netherlands 2013, 3'55

A prolonged dissection of one family's speckled history of looking after a menagerie of fluffy and feathered domestic fauna.

**Director** Kris Genijn



### Parade

Netherlands 2015, 4'05

Six brassband flute players are going through the landscape of an uniform.

**Director** Digna van der Put

# NIAf 'Artists In Residence'

1. **Christa Moesker** (The Netherlands, 1993)
2. **Jim Boekbinder** (USA, 1993)
3. **Janetta A3AnA** (The Netherlands, 1993)
4. **Liesbeth Worm** (The Netherlands, 1994)
5. **Sjaak Meilink** (The Netherlands, 1994)
6. **Violet Belzer** (The Netherlands, 1995)
7. **Chris de Deugd** (The Netherlands, 1996)
8. **Alies Westerveld** (The Netherlands, 1996)
9. **Marret Jansen** (The Netherlands, 1997)
10. **Mark van der Maarel** (The Netherlands, 1997)
11. **Oerd van Cuijlenborg** (The Netherlands, 1998)
12. **Demian Geerlings** (The Netherlands, 1998)
13. **Jeroen Hoekstra** (The Netherlands, 1999)
14. **Geertjan Tillmans** (The Netherlands, 1999)
15. **Efi m Perlis** (Belgium, 2000)
16. **Pieter Engels** (Belgium, 2000)
17. **Pascal Vermeersch** (Belgium, 2000)
18. **Vincent Leloux** (The Netherlands, 2000)
19. **Danny de Vent** (Belgium, 2001)
20. **Mic Bijl** (The Netherlands, 2001)
21. **Frodo Kuipers** (The Netherlands, 2003)
22. **Mirjam Broekema** (The Netherlands, 2003)
23. **Terry Chocolaad** (The Netherlands, 2003)
24. **Anton Setola** (Belgium, 2003)
25. **Valentijn Visch** (The Netherlands, 2003)
26. **Uri Kranot** (Israel, 2003)
27. **Michal Pfeffer** (Israel, 2004)
28. **Anneke de Graaf** (The Netherlands, 2004)
29. **Raymond van Es** (The Netherlands, 2004)
30. **Maik Hagens** (The Netherlands, 2005)
31. **Paulien Bekker** (The Netherlands, 2005)
32. **Marta Abad Blay** (Spain, 2005)
33. **Dirk Verschure** (The Netherlands, 2007)
34. **Coen Huisman** (The Netherlands, 2007)
35. **Maarten de With** (The Netherlands, 2007)
36. **Niek Castricum** (The Netherlands, 2007)
37. **Joost Bakker** (The Netherlands, 2007)
38. **Leevi Lehtinen** (Finland, 2007)
39. **Annika Uppendahl** (Germany, 2008)
40. **Kris Genijn** (Belgium, 2008)
41. **Anne Breymann** (Germany, 2009)
42. **Maarten Isaäk de Heer** (The Netherlands, 2009)
43. **Sjaak Rood** (The Netherlands, 2009)
44. **Arjan Boeve** (The Netherlands, 2009)
45. **Evelien Lohbeck** (The Netherlands, 2010)
46. **Jasper Kuipers** (The Netherlands, 2010)
47. **Frauke Striegnitz** (Germany, 2010)
48. **Digna van der Put** (The Netherlands, 2011)
49. **Max Porter** (USA, 2011)
50. **Ru Kuwahata** (Japan, 2011)

## NIAf Films

### 1. DECEPTION IN FOUR PARTS

Violette Belzer, 4'20, 1997

### 2. SIENTJE

Christa Moesker, 4'30, 1997

### 3. TEMPERA

Liesbeth Worm, 9'40, 1997

### 4. JAZZIMATION

Oerd van Cuijlenborg, 4'40, 1999

### 5. GRACIAS A LA VIDA

Marret Jansen, 4'20, 2000

### 6. THE PINBOARD

Mark van der Maarel, 8'23, 2000

### 7. SCRATCH

Oerd van Cuijlenborg, 2'40, 2000

### 8. HERO

Geertjan Tillmans, 4'30, 2002

### 9. THIS SIDE UP

Demian Geerlings, 10'36, 2002

### 10. TWO OF A KIND

Pascal Vermeersch, 6'00, 2003

### 11. HETROZYCHOOT

Jeroen Hoekstra, 1'00, 2004

### 12. STREET

Frodo Kuipers, 1'00, 2005

### 13. GOD ON OUR SIDE

Uri Kranot, Michal Pfeffer, 7'09, 2005

### 14. SHIPWRECKED

Frodo Kuipers, 5'14, 2005

### 15. MIRROR, MIRROR

Anton Setola, 4'56, 2005

### 16. OUT OF SIGHT

Anton Setola, 1'00, 2005

### 17. PLOCK, THE GENRE BLOCK

Valentijn Visch, 4'15, 2007

### 18. GENETIC DANCE

Janetta Adriana, 5'52, 2007

### 19. DE ZWEMLES

Danny de Vent, 9'10, 2008

### 20. MY DEAR GRANDMOTHER

Marta Abad Blay, 4'45, 2008

### 21. THE HEART OF AMOS KLEIN

Uri Kranot, Michal Kranot, 14'40, 2008

### 22. JAZZED

Anton Setola, 7'00, 2008

### 23. (EGO)

Leevi Lehtinen, 10'00, 2010

### 24. FAST FORWARD LITTLE RED RIDING HOOD

Sjaak Rood, 1'30, 2010

### 25. THE LINE

Sjaak Rood, 1'10, 2011

### 26. INSEMINATION

Evelien Lohbeck, 2011 (installation)

### 27. KOFFIE

Sjaak Rood, 5'40, 2012

### 28. BIG SIGNAL

Evelien Lohbeck, 2012 (installation)

### 29. HISTORY OF PETS

Kris Genijn, 5'32, 2013

### 30. PARADE

Digna van der Put, 10'00, 2015

### 31. THE FAMILY

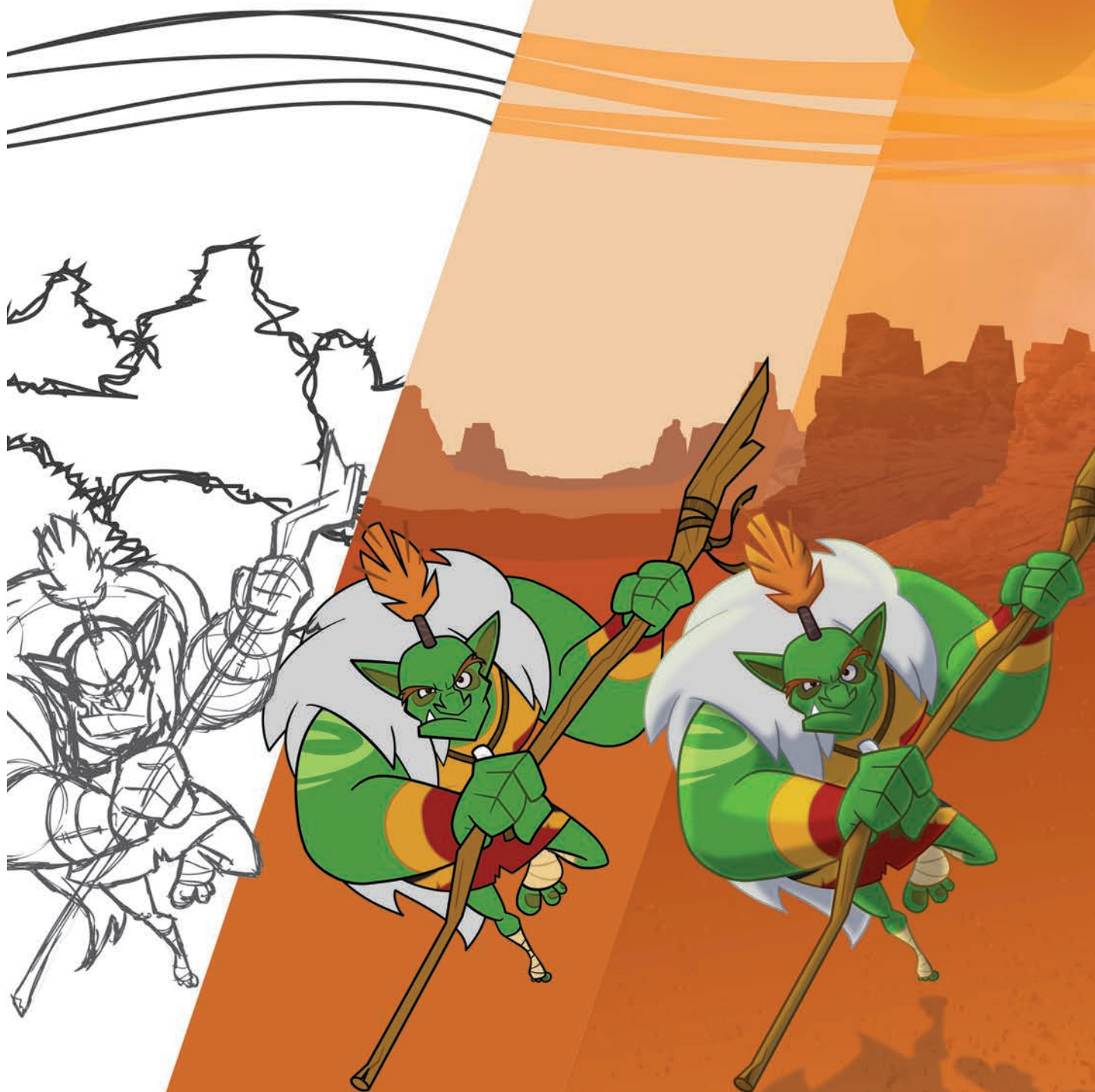
Frauke Striegnitz (work in progress)

### 32. BETWEEN TIMES

Ru Kuwahata, Max Porter, 14'45, 2014



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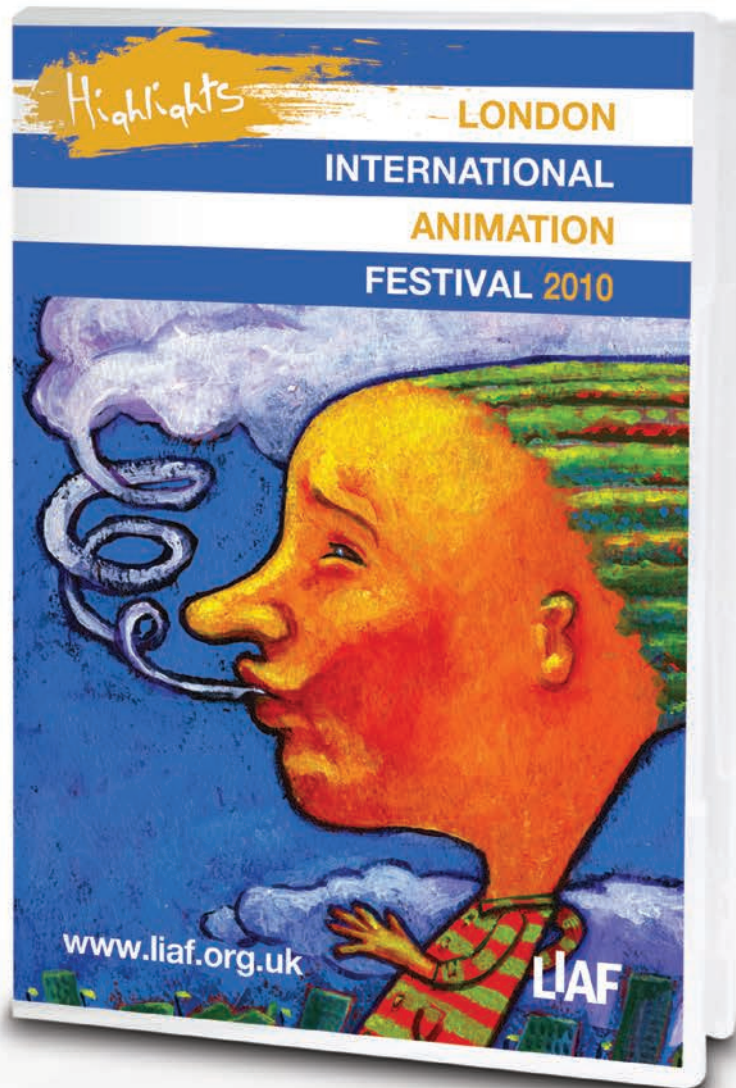
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