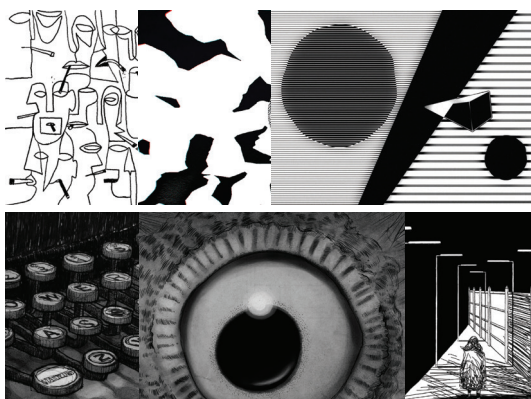


LONDON INTERNATIONAL ANIMATION FESTIVAL 2017

**CELEBRATING THE WHOLE
SPECTRUM OF ANIMATION
DEC 1-10**



WWW.LIAF.ORG.UK

t @londonanimation

f /LIAFanimation



THE BIG KNIGHTS



Partners

Funding Partners



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Cultural Partners



barbican



CLOSE-UP



Awards Partners



LONDON INTERNATIONAL
**ANIMATION
FESTIVAL 2017**

Crew & Credits

Executive Director: **Nag Vladermersky**
 Co-Director: **Malcolm Turner**
 Programmers: **Nag Vladermersky & Malcolm Turner**
 Programmer Female Figures Programme: **Abigail Addison**
 Programmer Edge of Frame Programmes: **Edwin Rostron**
 Programmer Punto Y Raya Programmes: **Noel Palazzo & Ana Santos**
 Producer: **Mandy Smith**
 Digital Compiling: **Claude Trollope**
 Website: **Mandy Smith & Matt Smith**
 Catalogue, poster, flyer design: **Mandy Smith**
 KinoManual workshop co-ordinator: **Anna Gregory**
 Catalogue notes: **Malcolm Turner & Nag Vladermersky**
 Catalogue Notes - Female Figures: **Abigail Addison**
 Catalogue Notes - Edge of Frame: **Edwin Rostron**
 Festival Trailers: **Nelly Michenaud & Nick Cinelli (National Film and TV School)**
 Festival Judges/International Competition: **William Bishop-Stevens, Suzanne Buchan, Luiz Stockler**
 Festival Judges/Abstract Showcase: **Britt Raes, Emma Calder**
 Festival Judges/Childrens screening: **Lilith Silver, Joss Goldstein, Reuben Carter, Edwin Green**
 Opening night interviewer: **Saint John Walker**
 Cinema Co-ordinator (Barbican): **Tamara Anderson**
 Marketing (Barbican): **Daniela Fetta, Ellen Reay**
 Publicity (Barbican): **Sarah Harvey, Hayley Willis**
 And all the amazing LIAF volunteers.

Special Thanks

Simon Oatley (The Film and Video Workshop)
Wing-Sie Chan (Arts Council England)
Marlena Lukasiak (Polish Cultural Institute)
Roger, Sholto and Tai (The Horse Hospital)
Robert Bradbrook and Rebecca Havers (the National Film and TV School)
Adam Torel (Third Window Films)
Phil Davies (The Elf Factory)
Desideria Matriaco (Toon Boom)
Sabina Roeloffs (RebusFarm)
David O'Reilly, Don Hertzfeldt, Noel Palazzo, Ana Santos
Maciek Baczyk and Aga Jarzab (KinoManual)
Danielle Viau (National Film Board Canada),
Autour de Minuit, Nuku Film.

And everybody who gave their time or ideas, shared their work or their expertise. So many people have helped LIAF 17 come together. Thank you all!!!

Contents

Programme Schedule	5
Directors Message	6
International Competition Programme 1 From Absurd to Zany	10
International Competition Programme 2 Being Human	13
International Competition Programme 3 Looking for Answers	16
International Competition Programme 4 Playing with Emotion	18
International Competition Programme 5 Long Shorts	22
International Competition Programme 6 Below the Surface	24
International Competition Programme 7 Into the Dark	28
International Competition Programme 8 Animated Documentaries	30
Abstract Showcase	33
British Showcase	38
Late Night Bizarre	46
Music Video Session	48
Amazing Animations for 0-7 year olds	50
Marvellous Animations for 8-15 year olds	52
Best of the Next	54
Cleopatra	59
Torrey Pines	60
The Absurdist Narratives of David O'Reilly	62
The MADness of Punto y Raya	66
The World of Tomorrow Episodes 1 & 2: Don Hertzfeldt	70
Female Figures	72
KinoManual Animation Workshop	75
Edge of Frame	76
Film Index	84

Programme

Schedule

Fri 1 Dec	18:30	●	Opening Night: The Absurdist Narratives of David O'Reilly + Q&A
	21:00	●	British Showcase
Sat 2 Dec	11:00	●	Barbican Framed Film Club: Amazing Animations for 0-7 yr olds
	14:00	●	Abstract Showcase
	17:00	●	International Competition Programme 1: From Absurd to Zany
	19:00	●	International Competition Programme 2: Being Human
	19:30	■	Edge of Frame: You, Me, Them
	21:00	●	Cleopatra FEATURE
Sun 3 Dec	10:00	●	KinoManual 'Direct' Animation Experimental Workshop
	15:00	●	Marvellous Animations
	17:00	●	The David O'Reilly Lecture
	18:00	■	Edge of Frame: After Nature (Part One)
	19:00	●	International Competition Programme 3: Looking For Answers
	20:00	■	Edge of Frame: After Nature (Part Two)
	21:00	●	International Competition Programme 4: Playing with Emotion
Mon 4 Dec	18:30	●	International Competition Programme 5: Long Shorts
	21:00	●	International Competition Programme 6: Below the Surface
Tue 5 Dec	18:30	●	International Competition Programme 7: Into the Dark
	20:30	●	International Competition Programme 8: Animated Documentaries + Q&A
Wed 6 Dec	18:30	●	Female Figures + Q&A
	21:00	●	Abstract Art in Motion: The Best of Punto Y Raya Festival + Q&A
Thu 7 Dec	19:00	■	Best of the Next Programme 1
	21:00	■	Best of the Next Programme 2
Fri 8 Dec	19:00	■	Fine Film: Painting on Moving Canvas + Screentalk
	21:15	■	Torrey Pines FEATURE
Sat 9 Dec	16:00	●	Closing Gala: Best of the Fest
	19:30	■	Music Video Session
	21:00	■	Late Night Bizarre
Sun 10 Dec	14:00	●	The World of Tomorrow Episodes 1 & 2
	16:00	●	Closing Gala: Best of the Fest REPEAT

Directors Message

In the life cycle of a festival, just as in anything, you have your ups and downs. Some years are better than others. At all times a festival director has to remain positive (or at least appear to remain positive) and perseverance is a necessary and vital trait.

The general public doesn't see behind the scenes and nor should they. You don't need to see the machinations, nor the blood, sweat and tears that we've produced over the course of 12 months to bring these gems to you. And we won't let you anyway. We are here to serve you with the amazing spoils we have on offer in the form of the best animated films from all around the world as well as a generous helping of more specialised and retrospective programmes.

But this year's festival feels like it's going to be a cracker and we are really feeling excited about it. We even think we should brag a little and so we will. But firstly, I want to acknowledge the support of the Arts Council for this year's festival. It goes without saying that funding makes any festivals life a whole lot easier and the support we have from the Arts Council this year means we have been able to pursue some long-term goals and bring some of the world's most amazing filmmakers over to LIAF from far-flung corners of the world.

David O'Reilly has been on our radar for many years. We have been asked time and again from fellow animators and audience members if we could bring him over. For those who don't know, David is Irish but has lived in Los Angeles for a few years. Prior to that he was in Berlin. When he's not working (and his work ethic is immense) he travels the world giving lectures, hosting screenings and Q&As and generally mesmerising audiences with his wit and wisdom. He is without a doubt one of the world's most perverse, brilliant and inspiring filmmakers. In recent years he has slipped sideways into the games world and has produced two award-winning games – *Mountain* and *Everything*. We can't wait to see David onstage at the Barbican at our opening night gala and 2 nights later with his LIAF lecture 'Navigating Commercial Art'. It should be a gas.

We've also been wanting to get the organisers of the world's most abstract film festival – Punto Y Raya – over to LIAF for a while too. Noel Palazzo and Ana Santos are based in Barcelona and are two of the most passionate advocates for abstract animation that you are ever likely to meet. They have been touring their festival around the world for 10 years, giving talks, screenings, masterclasses and workshops with the aim of overcoming intercultural barriers and bringing together people under the motto "Back to basics!" They'll be with us at LIAF from Wednesday 6th December until the last day.

At the beginning of the year Abigail Addison from Animate Projects approached me about running a talk and screening called 'Female Figures' – as an antidote to the misogyny she believes is rife in animation. She's put together an inspiring looking panel of speakers and films and this seems as timely a time as ever to hear what these wonderful women have to say. As Abigail herself says – "We need women animators and their stories to be more visible. More women need to be screening at festivals, speaking on panels, and writing for magazines, so the female perspective is more broadly presented and problematic material can be called out". Let this be a start.

We're also very glad to be welcoming back some past LIAF favourites – Don Hertzfeldt has his own special programme with Episodes one and two of *The World of Tomorrow* with a specially made brand new animated introduction for the screening. Also, we're really glad to have Edwin Rostron back on board. He has put together 3 new Edge of Frame programmes – brave and vibrant work at the intersection of animation, experimental film and artists' moving image.

Along with all the usual competitive screenings and favourite themed programmes this promises to be a bumper year. We hope you can join us!

Nag Vladermersky

London International Animation Festival
London, 17 November 2017

AGE
16 - 19?

DO YOU
WANT A
CAREER IN
THE FILM
INDUSTRY?

FEB
2018

IMAGINE
YOUR
FUTURE

ANIMATION AND VFX

We are searching the UK for young people with talent, drive, and passion for the BFI Film Academy, a residential film course in London for animation and VFX artists.

To find out more or to apply visit:

filmworkshop.com/residential

IN PARTNERSHIP WITH



Delivered by



RENDERED WITH **5000 CPUs**



© Thi Lima

Read the interview on our blog: rebusfarm.net/thi-lima



Making your deadline in time was never **easier, faster** and **safer** than now. Unleash the power of **5 000 CPUs** right into your desktop. If you are new to our online render service feel free to use this coupon code **LIAF-RF-2017** to receive **35 RenderPoints** worth **35€**. Go to our website, register and enter your coupon code. Download our advanced RebusFarm software and send some test frames to find out yourself how fast and easy it works. The RebusFarm render service is processing 24/7.

We now support GPU rendering! We provide 128 brand-new Geforce 1080 Ti for your GPU render jobs. Your render job will experience the power of a cumulated OctaneBench score of 26 880! Check out more: rebusfarm.net/buy/products

35€
FREE
TRIAL
LIAF-RF-2017
Only for new registrants
Validity: 31st January 2018







THE ONLINE RESOURCE FOR ALL THINGS ANIMATION...

 NEWS INTERVIEWS REVIEWS	 ANIMATION PODCASTS	 SHOWCASE YOUR FILM	 TUTORIALS, TIPS & ADVICE	 ANIMATION EVENTS (UK)	 UNIVERSITIES FEATURES & MORE
---	--	--	--	---	--

**Skwigly**
ONLINE ANIMATION MAGAZINE

JOIN THE COMMUNITY
WWW.SKWIGLY.CO.UK

WAYS TO FOLLOW US & KEEP UP-TO-DATE WITH THE INDUSTRY LATEST...

 SUBSCRIBE ON ITUNES to our animation podcast - full of international guests, industry legends and cheery animation chatter	 LIKE US ON FACEBOOK Comment, share and like the latest news and animation content at facebook.com/SkwiglyMagazine
 SUBSCRIBE ON YOUTUBE to videos including our Lightbox series, behind-the-scenes clips, trailers and other exclusive footage	 FOLLOW US ON TWITTER Join the daily Twitter conversation by following us at twitter.com/skwigly
 CREATE A SKWIGLY ACCOUNT Sign up for a free account to use the chatroom, upload to the showcase & receive news by email	 VISIT OUR SITE! For the easiest, most direct way to stay up-to-date - visit us at www.skwigly.co.uk

INTERESTED IN ADVERTISING WITH SKWIGLY?

Advertising with us will give you access to a highly relevant audience of animation professionals and students. If you want to spread your message to an engaged audience, Skwigly offers a wide range of advertising and promotional opportunities to complement your marketing campaigns. To discuss how we can help you, drop us a line at - aaron@skwigly.co.uk

International ⁽¹⁵⁾ Competition Programme: From Absurd to Zany

at Barbican Sat 2 Dec 17:00

So... what according to the rules constitutes an 'animated film'? Who made these rules, who enforces them and do they really matter?

A certain frustration with aesthetic and formative boundaries is often one of the things that nudges people towards creating animation in the first place. No one says that everything has to be moving all the time – that sort of frenetic indulgence is, ironically, one of the laziest forms of animating there is.

Narratives ebb and flow, characters pause to reflect or to get ready to do whatever it is they are going to do next, the camera stops tracking across the scenery to draw attention to a centre of focus or to inhale sufficient energy to surge forth into the great 'what-next'.

A split second, a few seconds or a lot of seconds.... it doesn't really matter how long that halt is. So long as it 'fits' into the structure of that film's DNA then it makes sense and nobody questions whether it's still animation while it's stationary coz it's playing by those rules. Even if the pause moves out of our comfort zone, all is forgiven if the eventual fright is bigger, the sudden shift is weirder or the cathartic surprise is more surprising; the rules cover that stuff too. Animators know all of this, of course. Most of them get taught it at filmschools. Others learn it the hard way by watching audiences turn against their earlier, sub-rule endeavours.

Experiments are fine, even a tilt towards artistic disobedience will see the plug remain unpulled so long as the payoff balances the transgression somehow, sometime, in some way. And even if the payoff comes up a couple of quid short, as often as not some sort of credit is given for the attempt. Risk takers are forgiven failure, wilful rule-breakers on the other hand run the risk of banishment to the naughty corner wearing a big, pointy hat with the word "irrelevant" emblazoned upon it. But nobody can make you stand in the corner wearing the funny hat unless you concede – unless you take those lonely steps all by yourself.

Refreshing it is to see somebody just skip right past those rules and keep going on their merry way. In fact, "refreshing" is the exact word that master animator and RISD teaching supremo Steven Subotnick used to describe the work of British animator, Peter Millard.

Millard's visual style has always radiated a raw, definitely hands-on, colourfully primal energy. Populated with erratically drawn characters resembling escapees from an over-cafeinated children's sketch-book, Millard's earliest films were short, sharp celebrations of eye-popping animated wonder, channelling animation as much as a hand/eye co-ordination contact sport than as an artform.

In 2015 when Millard released *Unhappy Happy* he took his work off the reservation – and some people loved it. It contained so many stops, starts and freeze-frames that some audience members simply assumed the projector had broken down. Others – upon discerning that, in fact, the film was rolling exactly to 'plan' – wondered if they weren't the butt of a joke. A few could be seen metaphorically reaching for a large piece of cardboard with which to fashion the pointy hat. Millard seemed not to care.

Millard's latest film *Six God Alphabet Peter* sees him turning the volume button up to 11. All the *Unhappy Happy* feedback seems to have been fed into some sort of blender, producing a denser, more flavoursome version of the original. There's a sense buried in it that he is more aware of the unique terrain that he has opened up and, that being so, the only way is forward. In *Six God Alphabet Peter*, Millard has tagged the house of animation while nobody was looking. In planning the clean-up, perhaps it's worth asking if we want it restored entirely to original or perhaps contemplate leaving some of it behind as a pointer for future fellow travellers. Seems like a great way to start an animation festival to us!

Bill Plympton is somebody who needs no introduction to anybody with even a passing knowledge of the independent animation scene.

His latest film *Cop Dog* is a howling testament to the fact his powers – all his powers – as an animator are as robust as they've ever been. This is vintage Plympton and then some. It's a 'throttle-jammed-on-full' ride spraying all who get close enough with the magic dust of the improbably psychedelic, the comically raunch and generous lashings of hilarious X-rateable cartoon violence.

In one of his typically staccato posts¹ 'Animation Pimp' and Ottawa festival director Chris Robinson name-checked Chintis Lundgren's new film *Manivald* as a primo example of a sudden batch of female directed films that incorporate a compelling sense of sexuality into their narrative in a frank but equally no-nonsense way.

Lundgren is an animator on the move. Her earliest student films were quirky, wondrous examples of next generation Estonian animation, both in design and altered logic. Her work is maturing fast taking all of these unique elements with it and using it as a base on which to craft increasingly nuanced and sophisticated studies of human behaviour and reaction.

Perhaps one of the things that best defines the ability of animation to spectacularly span the twisted, contoured topography of the Absurd and the Zany is its audacious, near limitless capacity to alluringly present casual, hilarious brutality in all its multi-hued spectrum.

At its simplest and crowd-pleasing best coyotes can be anvilled on a weekly basis to no obvious permanent damage, Bugs gets to Fudd Elmer up time and again and generations of Disney characters have been put through the mill in the name of family entertainment.

Let the less constricted, freer-ranging imagination of the independent animator

¹ www.awn.com/animationworld/cheer-and-loathing-animation-episode-xliv-sex-she-said

loose on this particular savannah though and you get the same meat but with extra, sweeter sauce.

Broken down to its component parts, every single part of the set-up and the – err – execution in these types of films is so funny, ridiculous and outside of the governing logic of real life that it's just patently and self-evidently absurd. Put all those parts together into a reportable 'whole' and you have something so ludicrous, it can only be described as zany. Or maybe it's the other way round?

Either way, a cluster of films in the middle of this programme showcase this splattery span beautifully. Trying to commit a synopsis of these films to written form reads like they were produced by some of the most addled minds of our generation. But here goes...

A visitor reaches over and yanks the King's skull out through his nostrils (*Double King*, Felix Colgrave). A hapless, unconventionally cute chameleon fist-forces an animal twice its size down its gullet before being yanked into the sky by its own tongue (*Our Wonderful Nature*, Tomer Eshed). A woman takes a graphic wander down memory lane, recalling in detail the carnival of carnage that befell her many pet cats (*Catherine*, Britt Raes). Two love-struck, recently fired bullets find love in the crossfire and ricochet around, eventually killing two men before finding the perfect resting place to be together (*Bullet Time*, Frodo Kuipers).

We could go on but you get the idea? But context is everything. Mere words miss the point and a lot of these films wind up in Kids programmes at festivals all over the world. We kid you not!

The last two films in the programme are brilliant examples of how animation can be used to dismantle reason. Some of these films veer quickly into uncomfortable territory; into valleys that we all face but often refuse to recognise or acknowledge. Elli Vuorinen's new film *Sore Eyes For Infinity* cuts straight to the chase; it is immediately obvious that it's all about dealing with the things we see everyday that we wish we could avoid. An optometrist – somebody who spends their lives helping people see better – is confronted by a roster of customers who use her skills and her equipment to see a form of the world she increasingly finds too much to bear. This parade of evolving visions could only be presented using animation and they could only be crafted in the first place by somebody with an animator's imagination.

Closing out the programme is the more intricate *Gokurosama* by half a dozen students from the French computer graphics school Ecole MoPA. In Japanese the term Gokurosama loosely translates to "Good job" or "thank you for your hard work".

The film itself is a fascinating pastiche of Japanese pop cultural symbolism, hints of visual homage to Jacques Tati and wry little commentaries on Japanese social mores.

Half of what most of us dream could easily qualify as absurd or zany. A good percentage of the best stuff that comes out of kids mouths is the same. In common, those two wellsprings of the absurd and the zany are firing off imaginations that are less blanketed by the smog of simple realities that gradually grow to demand priority of our private thoughts and public expressions. Art is about interrogating what lies beneath all that and bringing it out into the open so anybody who wants to can use it as a tool to help ease the gradual suffocation of their simplest and most honest thoughts. Animation is a near perfect tool to do that, and in many animated instances that imperative bubbles out in the kind of absurdist and zany films that find their way into this programme.



Six God Alphabet Peter

UK, 2016, 7min

Please wake up Peter. Please wake up. You need to learn your alphabet now Peter.

Director Peter Millard



Cop Dog

USA 2017, 6min

This dog has a new occupation – patrolling airports to sniff out illegal substances. You know it won't end well!

Director Bill Plympton



Manivald

Canada/Croatia/Estonia 2016, 13min

A hot young plumber breaks into the harmonious life of Manivald and his retired mother.

Director Chintis Lundgren



Wednesday with Goddard

UK 2017, 4min

A personal quest for spiritual enlightenment leads to romance and despair.

Director Nicolas Menard



Double King

Australia 2017, 10min

In an anarchic land a mysterious king with seemingly no subjects goes on a violent crusade to claim as many crowns as possible.

Director Felix Colgrave



Our Wonderful Nature – The Common Chameleon

Germany 2016, 3min

The feeding habits of the common chameleon as never seen before.

Director Tomer Eshed



Catherine

Belgium 2016, 12min

The life story of a sweet young girl who grows up to be a crazy old cat lady.

Director Britt Raes



Bullet Time

Netherlands 2016, 5min

Two cowboys face each other in a good-old-fashioned shootout.

Director Frodo Kuipers



Sore Eyes For Infinity

Finland 2017, 12min

An optician grows tired of seeing the world too clearly and her inevitable involvement in its defects.

Director Elli Vuorinen



Gokurosama

France 2016, 7min

Early morning in a Japanese shopping centre, a shopkeeper gets stuck. To help her, her young employee decides to cross the shopping centre with her.

Directors Clémentine Frère, Aurore Gal, Yukiko Meignien, Anna Mertz, Robin Migliorelli & Romain Salvini

International Competition Programme: **2** ⁽¹⁵⁾

Being Human

at Barbican Sat 2 Dec 19:00

The rush to rationalism that we are all sling-shot into more or less from Day One brings with it almost as many costs as benefits. Those who elect to step off that path either pay a hefty price or have to become quickly adroit at co-opting the language of the rational. Among the casualties of this process of homogenisation are the unruly edges of our imaginations.

All of these rational, constraining guides don't just help us function, they make it possible for us to function, which is a great achievement. But there is more to being human than being collectively organised or polite and predictable in big groups. However many of us that have lost the facility to give voice to the jumbled, creatively irrational inner selves, lots of us still recognise it when we see it in front of us. It's a bit like shopping for a shirt really.

Dreamers, activists, functioning loonies and artists lead the fray when it comes to ensuring the non-essential organs of our inner humanity aren't simply deemed surplus to requirement, chopped out and chucked away. You can probably see where this is going... Animation is a perfect medium for expressing the abundance of inconsistencies which populate our inner selves. This programme marshals a diverse collection of films that survey this tangled jungle.

Family, of course, is one of the most central elements of many of our lives. Whether through a lifetime of nourishing inclusion or caustic failure and dispossession, the notion of family is one of the pillars of our humanity. It's not surprising that several films in "Being Human" therefore set out to explore this most mysterious of immortal terrain.

Ru Kawahata and Max Porter are maestros of this assignment. Their new film *Negative Space* brilliantly gives a visible shape to some of the simplest, yet most inexplicable parts of our humanity – the multi-tiered nature of the relationship we have with our parents. Simple words, sparingly deployed, tell the story, at least on one level. But the animation is what adds dimension to those

words beyond the realm of narrative and into the otherwise inexpressible inner humanity of what all this is really about.

The dulcet charm of *Negative Space* is a pitch-perfect look at the little things that make the big thing – that risky alchemy of families – so good in a wonky, imperfect way. Being organic in nature, families can crack and even fracture along unpredictable, invisible fault-lines. These fissures can bleed and even infect without necessarily destroying the entire terra-familia which they have scarred, such is the resilience of the whole.... in most cases.

The reasons behind these ruptures are as many and varied as the people who rub salt into them or strive to force them closed. Words are often the mere surface-to-surface missiles of these conflict zones; they're easy to spot flying in and only damage the buildings, even if they do generate much smoke and heat in the process. The real armour piercing shells are saved for penetrating the inner sanctum where the most severe damage can be done. In there, the harm is both harder to define and trickier to fix. In there is where words are the least use to combatant and observer alike. In there is where artists go time and again to do their work.

Tete A Tete (Natasha Tonkin) dives into this quarry. Yet another gem from the National Film & Television School (NFTS), it features some pretty fascinating animation. Lured in by a deceptively simple, elegantly understated visual style, it can be easy to overlook the intricate and seamless meshing of drawn and stop motion animation that is playing out here. Hiding in plain view and utilised perfectly to demarcate the variety of physical and mental 'spaces' the film moves around in, it's a wonderful example of this hybrid technique and all the more ambitious for being a student film.

The myriad dichotomies of 'new' and 'old' permeate every moment of *Tete A Tete* – sometimes laying in wait, claws retracted but always ready to pounce, other times constructing walls, fabricating barriers, deforming the 'native' language of each

participant or providing the deliberate poison for the next fanged strike. This is the way with so many families – an excess of communication, a deficit of understanding.

In *Tete A Tete*, Tonkin has created a concise moment in the lives of four people. But well beyond that, she has artfully utilised an arsenal of animation's special properties to infuse it with an essence that has doomed this evening from the start and will likely continue to contaminate every path forward.

Not all families get the chance to embark upon their own slow-motion shattering. Some are arbitrarily divided by poverty, war or social upheaval. The cruelty of the impoverished choices offered many people in this world conspire to strip millions of their basic humanity. The vast standing army of migrant workers who separate themselves from their families for years at a time so as to toil on construction sites, descend into mines or to till foreign farms is almost invisible despite its breadth. The ethereal, even ghostly nature of these people is beautifully captured in Audrey Yeo's *My Brother*. Beautiful – in part – because it uses animation to take us into the metaphorical forest and yet introduce us to a single tree, reminding us we are looking at individuals here.

In an odd sort of way, despite never having made a film, Guillaume Apollinaire might just be one of the more influential figures in animation. Apollinaire is firmly embedded within elements of the history of art which have had profound influences on animation and, in many cases, continue to reverberate to this day.

An extraordinarily important poet, writer and critic, Apollinaire coined the terms "surrealism" and "cubism" to describe the changes in the art world he was witnessing and contributing to. Jean Metzinger's portrait of him is generally thought to be the first Cubist portrait and in 1912 Apollinaire gave the opening address at Salon de la Section d'Or, the first significant Cubist exhibition.

When *Autour de Minuit* commissioned an entire series of short films to be based on a

selection of Apollinaire's poems we knew the outcome would be pretty interesting. In the end, the collection numbered sixteen and each is a treat for the senses, reinforcing the numerous intersecting strands that poetry and animation share.

Postcard (Fabienne Wagenaar) brings graphic life to a poem by the same name. At just six lines, it is one of Apollinaire's shortest. He wrote it in the midst of his service in the trenches of WWI. Its brevity somehow manages to host a kind of meandering trajectory that speaks of the fragility of life, the suddenness of the end, the constant uncertainty of a common soldier's minute by minute life and the moments of strange beauty battlefields are capable of throwing up.

Before his time as a soldier – an experience that would ultimately cost him his life, though not on a battlefield but in a Parisian apartment just two days before the end of WWI – Apollinaire was a mainstay of that city's effervescent bohemian scene. "The Meal" (Emilie Phuong) comes from that more whimsical place and speaks of Apollinaire's love of food and the inspiration and shared social communion he drew from meals that transcended simply the need to take on fuel for physical comfort. Guillaume Apollinaire loved to live well.

Roger Shattuck, perhaps his most prominent English translator, hints at Apollinaire's ability to grasp and facilitate an artistic expression of the mysteries of 'humaness' in his book *The Selected Writings of Guillaume Apollinaire*.

"I spoke at the start of a criterion applicable to all art: that it should present both clarity and mystery," he writes of Apollinaire. "The clarity of a literary work of art lies in its reference to experiences already familiar and available to the reader, which allow him to orient himself within this territory called art. The mystery points toward experience not yet known, to an extension of the consciousness."

This describes – in its own way – so much of what we look for in the very, very centre of so many of the films we select for LIAF, and none more so than in this particular programme.



Negative Space

France 2017, 5min

My Dad taught me how to pack.

Directors Ru Kawahata & Max Porter



And the Moon Stands Still

Germany/Belarus/USA 2017, 11min

The presence of the moon affects all under its glow with its lunar cycle and the energies invoked by its radiance.

Director Yulia Ruditskaya



Postcard

France 2016, 3min

I write to you from under the tent while this summer day dies...

Director Fabienne Wagenaar



A Festive Wind

Switzerland 2016, 10min

A village square. Some musicians. A preparation. A bird. Competitions. A stain on a uniform. Then the feast.

Director Marjolaine Perreten



Tete-a-tete

UK 2017, 8min

A young woman visits her family. Tensions flare, while technology provides an easy respite.

Director Natasha Tonkin



My Brother

USA 2016, 2min

A touching tribute to the silent contributions of global migrant workers.

Director Audrey Yeo



Homeland

Canada 2017, 6min

A glorious hand-painted meditation on ideas of diaspora, homeland, and the mass deportations of the Kalmyk people during World War II.

Director Alisi Telengut

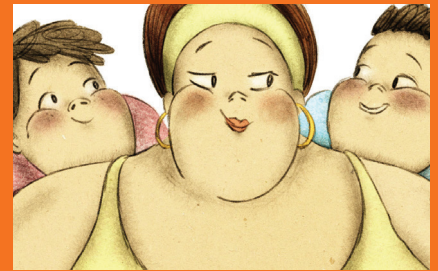


Drop By Drop

Portugal 2017, 10min

The last inhabitants of a dying village ponder the fate of their home and the legacy they leave.

Directors Laura Gonçalves & Xá



The Meal

France 2016, 3min

A mother and her two sons, the weather is sunny and the table full of food.

Director Emilie Phuong



Airport

Switzerland 2017, 11min

While for some the journey starts, for others it abruptly ends.

Director Michaela Muller



Shmevolution

USA 2016, 5min

The evolutionary life of an organism unfolds in a bizarre landscape.

Director Nolan Downs



Totems

France/Belgium 2016, 9min

A lumberjack is working in the forest when a tree falls on him and traps him. In his plight his inner animal is awakened.

Director Paul Jadoul

International Competition Programme: 3 (15)

Looking For Answers

at Barbican Sun 3 Dec 19:00

Who isn't looking for answers these days?

"A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing. And when Humanity lands there, it looks out, and, seeing a better country, sets sail. Progress is the realisation of Utopias."

We try and sneak an Oscar Wilde quote into every LIAF catalogue somewhere.

It's an oddball, though apt, way to introduce the first film in this programme, Paloma Baeza's *Poles Apart*. An often hilarious riff on the classic 'odd couple' set-up, *Poles Apart* is first and foremost a pretty spectacular piece of puppet animation.

Featuring two bears from very different sides of the track, the film pits the witlessly reckless optimism of one lost traveller against the exhausted – though blinkered – pragmatism of another. Like an idiot tourist who has unknowingly wandered into the most dangerous ghetto in the city, Brown Bear isn't quiiiiiiite taking his situation seriously enough. And like a tired beleaguered inhabitant of a too-tough neighbourhood, Polar Bear is just trying to solve the most urgent problem that's right in front of her. And with a nod towards Wilde's passage to Utopia's, they discover a truth somewhere in the middle.

The Stranger In My Head (Petra Balekic) is a very, very different beast. Different questions, different answers, different places to look. It's a stunning piece of animation that brings a dimension to a Camus tale that only animation really could.

Camus' 1942 novel *L'Étranger* has always posed particular challenges to English readers. Even the translation of its title is not entirely settled, generally called "The Stranger" in the US and "The Outsider" in the UK. There have been multiple English translations of it over the years and none agree on one of the most critical closing lines, further muddying the brook. The story

itself is, on the face of it, a very simple and uncluttered one. But the deep subterranean reservoir of meaning that lies underneath it is something that has received extensive – and contradictory – analysis.

The words tell a story but the meaning is a deeply nuanced 'sense' of what these words represent; they are the uncertain pointers to answers to questions that are best arrived at with instruments of the soul rather than refugees from a dictionary. Balekic has crafted a kind of highly interpretive 'visual poem' that tackles these unwordable elements of Camus' novel.

The world is awash with people who suffered experiences as children that were so horrible, their minds stepped in and shuttled the memories into deep, deep storage as a coping mechanism. Inevitably though, the vapours of these memories seep through the cracks and form a mental condensate on the victim's windscreen on life that cannot so easily be wiped away.

Turkish filmmaker Ayce Kartal has made one of the most searingly profound films of the year which tackles this all too common reality head on, but with a sensitivity that goes beyond what the words of the story offer. Kartal uses all of the power of animation to take us inside the story, to offer us a sense that we are fellow passengers on this conceptual passage of refragmentation being experienced by the person who has suffered it.

British animator Will Anderson continues to fascinate as a kind of "animation provocateur". His 2011 film *The Making of Longbird* is an enduring faux-documentary that breathed new life into that genre when it was released and provided a deceptively detailed window into the real processes of trying to create animation. He tore up that style guide to create (with Ainslie Henderson) *Monkey Love Experiments* (2014), a grainy, black and white puppet film about a monkey who desperately dreams of being drafted into the space programme, apparently oblivious to the horrors that await.

His latest film, *Have Heart*, is another abrupt

gear-change. Sliding back and forth along a spectrum that ranges from piss-take to cerebral genre inquisition, *Have Heart* fills the screen with a looping GIF stuck in a rut – so to speak – and suffering an existential crisis. Repurposing many of the tools of the form, Anderson has created something that is part sly, knowing commentary and part hilarious investigation into the pointlessly unknowable void that drives so much of the genre he is commenting on.

A couple of years ago the National Film Board of Canada (NFB) decided it was time to resume full operations in Vancouver. This was perfect timing for an Irish animator married to a Vancouver native and happily dealing with having created one of that year's most popular and successful short animated films.

Eoin Duffy's 2014 film *The Lost Scarf* played just about everywhere, and then some. When he pitched the NFB to co-produce his next film, all the stars aligned and Duffy found himself in the NFB's Vancouver studio producing what would become *I Am Here*.

Questions don't get much bigger (nor answers more elusive) than the cosmic nature of the world Duffy's character finds himself apparently traversing. Duffy is as upfront about the simplicity of his visual style as he is about his belief that the actual animation is only 20% of the film and most of the budget needs to go to sound. But for all of that, there is a satin polish to the design of *I Am Here* that draws in the eye and calms the inner voice that, under different circumstances, might be asking where all this is leading.

It's a fine way – we reckon – to finish one of our more challenging programmes. It's a reminder that even in a universe in which there are more questions than answers, that might just be one of the dynamics that helps keep propelling us along.



Poles Apart

UK 2017, 12min

A tough female polar bear and an enthusiastic male grizzly bear are brought together by their changing habitats.

Director Paloma Baeza



The Stranger in my Head

Croatia 2017, 4min

A dramatic retelling of Albert Camus' "The Stranger", read 12 years ago but stuck in the filmmakers head.

Director Petra Balekic



Wicked Girl

France/Turkey 2016, 8min

An 8 year-old Turkish girl endowed with an exuberant imagination recalls the happy days spent in her grandparents' village until dark and terrifying memories slowly rise to the surface.

Director Ayce Kartal

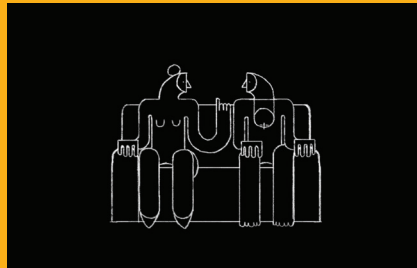


The Ogre

France 2017, 10min

Greatly insecure about his size, a giant refrains from eating, terrified at how he will be viewed in society.

Director Laurene Braibant



Beside Oneself

Poland 2016, 5min

A warped perception of reality – one day She notices that something strange is happening to Him.

Director Karolina Specht



Have Heart

UK 2017, 12min

A looping GIF has an existential crisis.

Director Will Anderson



Debut

Poland 2016, 7min

A screenwriter finds himself in the centre of the story he tries to create.

Director Katarzyna Kijek

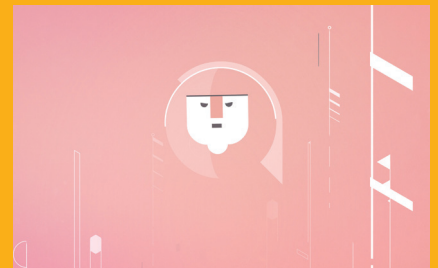


Charles

Canada/France 2017, 11min

Charles knows he's not like other kids. To dodge the unfairness and taunts of his schoolmates, he imagines a peaceful haven peopled by good-hearted little frogs.

Director Dominic Etienne Simard



I Am Here

Canada 2016, 5min

A mysterious traveller journeys across space and time in search of the origin of the universe, life, and God.

Director Eoin Duffy

International Competition Programme: 4 (15)

Playing with Emotion

at Barbican **Sun 3 Dec 21:00**

Just like it says on the can, Sawako Kabuki's latest film *Summer's Puke Is Winter's Delight* is all about well, just like it says on the can. If you ever wondered what the Japanese for "puke" is, this film is your one-stop shop for every imaginable rendition of the word. *Summer's Puke Is Winter's Delight* erupts on the screen with a visceral, organ-scrambling soundtrack that must have been quite an act to achieve. One can only hope it didn't require too many takes to get down.

LA-based Sean Buckelew's latest film *Lovestreams* was a long time in the making due to the very 'real-world' challenges of actually balancing the demands of the commercial and the personal work spheres. Its actual genesis occurred some time ago when he was completing his thesis film at Calarts and heard that the Late Night Workers Club was looking for films for their second anthology that explored the theme of "strangers".

This immediately sparked an idea for a film chasing themes that had been on his mind for some time. He wanted to return to an earlier, less mediated time of the internet when on-line relationships developed in ways he feels were particular to that era and affected by the relatively primitive technology that was driving the internet at that time.

The challenges of putting his heart into this film whilst simultaneously putting his back into the commercial work delivered sleepless nights and more than one crisis of confidence but Buckelew is happy with the final result. His work and his care shines through in the finished film which captures – on so many levels – a cultural trajectory that is changing before our very eyes whilst offering hints of where it might all be leading.

For some reason, South Africa does not produce that much independent animation. William Kentridge, of course, needs no introduction but beyond that there are not a lot of South African names on our roster of filmmakers who have screened here at LIAF.

Multi-talented South African artist Naomi van Niekerk looks set to help break through that wall. Originally trained in puppetry in

France she turned to animation, in part to tell the kind of stories she wanted to tell in a way she wanted to tell them and in part to avoid the on-going grind of touring with a performance company.

Her first film, *An Ordinary Blue Monday Morning* (2016) was selected for Annecy (among many other fests) and was an animated adaptation of a particularly confronting Ronelda Kamfer poem. *My Mum's Bonkers* takes van Niekerk's skill as a sand animator to another level.

Imaginative morphs and transitions are one of the joys of good sand animation and *My Mum's Bonkers* has more than its share but the 'blink-and-you-miss-it' morph that a chair makes to a birdcage is as good as it gets – a particular highlight worth propping a watchful eye open to catch as it rushes by. We may just be seeing the rise of a leading exponent of the form, at the very least Naomi van Niekerk is a name to watch.

A trend we have been quietly watching emerge in the last few years is the quiet, steady rise in the quality, confidence and complexity of Central and South American animation. There's definitely something interesting happening in Costa Rica at the moment (we are looking into it and will get back to you in due course on that one) and there has always been a reasonable amount of good animation emerge annually from Brazil and Argentina. But increasingly films from Colombia (in particular), Bolivia and Uruguay are coming up on the radar.

It is hard to put a finger on why this might be happening. To some extent it seems to reflect (or at least to coincide with) an increase in the number of funding channels in that part of the world that appear willing to support short animated films. But there also seems to be some parallel with the increasing internationalisation of the graphic design industries in those countries and, to whatever extent these two factors may be true, *Hucho Hucho* by Uruguayan animator Juan Carve seems to bear this out.

Carve began his career as a graphic designer before joining the Palermo Estudio

in the Uruguayan capital of Montevideo. Palermo Estudio are probably best known in this neck of the woods for the gorgeously designed 2013 animated feature *Anina*. In fact, Carve was the Director of Photography for that film and when it wrapped up, he received a grant to direct his first short *Noctiluca* before establishing his own studio with three other colleagues.

Hucho Hucho is the first major international foray of that studio and it brings together the graphic design sensibilities and the technical animating skills that Carve has burnished in recent years. It is a colourfully charming, visually striking travelogue of the pathway through life that most of us enter into, harmoniously juxtaposed against the compulsory rhythms of the natural world we decreasingly engage with, understand or take notice of.

Another trend we think we see playing out (record keeping isn't necessarily our forte here at LIAF HQ) is the gradual increase in the number of hand-painted films that have arrived year-on-year for the last few festivals. We are even seeing more student films being created in the medium of late.

This programme reinforces that point. *The Bridge Over The River* (Jadwiga Kowalska), *Moczarski's Case* (Tomasz Siwiński) and *Last Summer, In The Garden* (Bekky O'Neil) are superb and differing examples of just how good hand-painted animation can be.

Kowalska (who used to help us wrangle each year's graduate films from the Swiss HSLU school) has created a riveting film using muscular, bold wide brush strokes. Depicted entirely in black and white, it is a film that surveys a sometimes opaque cause-and-effect consciousness. Black-on-white signals one side of that divide, white-on-black draws us through to the other and helps us navigate the zone in which the reliable gravitational pull of the real world dilutes to an unreliable swirl of the improbably possible.

Siwiński returns with a forceful and thought-provoking follow-up to his 2014 creation *A Blue Room*. That film was produced under

the banner of Parisian studio Sacre Bleu but for *Moczarski's Case* he has returned to his native Poland to tell a powerful Polish story about a WWII resistance fighter who tried to assassinate the commander behind the liquidation of the Warsaw Ghetto. Kazimierz Moczarski suffered terribly for his bravery. His deeds earned him no favours from the Communist government who occupied Poland after WWII ended. In fact he was arrested by the Communists and thrown in jail with the very man he had attempted to kill. Siwiński squeezes every drop of potential from the unique properties of animation to bring to the screen the underlying sense of fear, injustice and dehumanisation that sits on the beating heart of this historical episode.

O'Neil's film travels a completely different, utterly more hopeful and inspiring path. Her dual passions for sustained agriculture (and the health of the ecology we depend on in general) and art are threads that naturally interweave in her life and inform each other. The making of *Last Summer, In The Garden* required several thousand images each created with a combination of watercolour paint, India inks and coloured pencils. It is the epitome of an artist-driven, hand-made animated film and teems with the authenticity of an artist with experiences to share, ideas to explore and points to make.

As resolute fans of Estonian animation, we simply have to make the point that Helen Unt's new film *Out Of Internal Worlds* is more warming proof that films being made by the new generation of Estonians who came of age after independence are displaying ample helpings of that uniquely Estonian idiosyncrasy which we love so much. Unt's career is moving fast too. Last year she was made Head of the Animation Department at the Estonian Academy of Art in the noisy aftermath of the kerfuffle that eventually saw Priit and Olga Parn reinstated at the school after they had originally been removed in the wake of a controversial (to say the least) 'review'.

Thankfully, it's all good in Animation Land. Yes indeed.

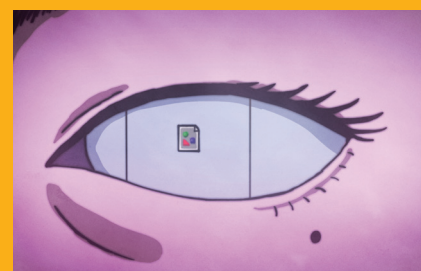


Summers Puke is Winters Delight

Japan 2016, 3min

Painful events become memories over time. This deliriously explicit film is truly demented, but with a serious core buried deep within its delightful insanity.

Director Sawako Kabuki



Lovestreams

USA 2017, 10min

An ode to a lost age of internet love.

Director Sean Buckelew



My Mum's Bonkers

South Africa 2017, 3min

My mum's bonkers. Out of one eye she cries Puccini, out of the other she reprimands me.

Director Naomi Van Niekerk



First Hand Memories

Japan 2016, 5min

A girl looks at her surrounding world through a core of toilet paper.

Director Haruka Umemura



The Bridge over the River

Switzerland 2016, 6min

A man on a bridge, separated from the love of his life. Wanting to be with her one last time, he decides to go and seek her in the hereafter.

Director Jadwiga Kowalska



Hucho Hucho

Uruguay 2017, 5min

J tells his grandson about the huchen – a fish that returns to the exact place where it was born after years of travelling the sea. Now it's time to say goodbye and do the same thing.

Director Juan Carve



69 Sec

Belgium 2016, 2min

A depiction of love as geometric shape. Stylish, sexy.

Director Laura Nicolas



Out of Internal Worlds

Estonia 2016, 11min

A fly rubs its hands together. A man and a woman, inside and out, balanced within and between each other. The fly takes flight, slugs move. The fly buzzes.

Director Helen Unt



Moczarski's Case

Poland 2016, 5min

The true story of the encounter between a resistance officer under Nazi-occupied Poland during WW2 and a Nazi general, Jurgen Stroop, the liquidator of the Warsaw Ghetto.

Director Tomasz Siwiński



Under Mirabeau Bridge

France 2016, 3min

Under the Mirabeau Bridge flows the River Seine and our love.

Director Marjorie Caup



Link

Germany 2017, 7min

Two characters are linked by their hair, influencing each other by every move they make.

Director Robert Loebel



Last Summer, in the Garden

Canada 2016, 4min

2 young city-dwellers travel to rural Ontario seeking a deeper connection to their roots. A lament to life, love and the growing season.

Director Bekky O'Neil



I Like Girls

Canada 2016, 8min

4 women reveal the nitty-gritty details of their first loves, erotic moments, and fumbling attempts at sexual expression.

Director Diane Obomsawin



THE HORSE HOSPITAL

WWW.THEHORSEHOSPITAL.COM

International Competition Programme: **Long Shorts 5** (15)

at Barbican **Mon 4 Dec 18:30**

Pulling LIAF together each year is about maths as much as anything else.

The average length of all the films submitted for Competition in LIAF this year came in at just under six minutes. And that's probably about the average length of the films that we wound up selecting. Coincidence? Self-fulfilling prophecy? Hard to say.

But as the selection process narrows it can be tempting to favour eliminating a 15 minute film to make way for five 3 minute films. Having a programme dedicated entirely to the longer films has helped us avoid falling into that trap and that was the original impetus for adding Long Shorts to our line-up way back in the day.

Of all the 'Long Shorts' we have screened, this particular iteration of the programme probably showcases the widest cross-section of the different ways animators go about making the very best use of all of that extra screen time.

Job Roggeveen, Joris Oprins and Marieke Blaauw met when they were studying at the Design Academy Eindhoven. In 2007 they formed their own studio "Job, Joris & Marieke" and had early success creating award winning music videos and working on some high profile animated TV shows. As successful as their first auteur film *Mute* (2013) was, it was nothing compared to the profile that the 2014 follow-up *A Single Life* achieved, taking them all the way to an Academy Award nomination.

Their latest film *Heads Together* builds on both the visual style and the snappy narrative approach they are rapidly turning into a readily recognisable house-style. At heart, *Heads Together* relates a pretty simply idea but the real charm of the film is the extent to which we are given the opportunity to get to know and become familiar with each of the characters in the film. Altogether, it's a very beguiling whole and weaves a simpler, yet more sustained and satisfying, yarn than so many animators who attempt a straight-up narrative film are able to muster.

Impossible Figures And Other Stories II by Polish animator Marta Pajek hails from a very different neighbourhood and speaks with a much different tongue. It sweats a dystopian aura of broken golem, threat and veiled surveillance. Somehow channelling the essence of an unpublished Edgar Allan Poe tale and the most sinister intentions of *The Lion, The Witch & The Wardrobe*, it is a film that rolls in tightly wound episodes, absolutely epitomising the raw power of animation to make the impossible irrelevant.

A woman tripping and stumbling around a house, soon discovers she is attempting to navigate an edifice made from far more (or less) than wood, bricks and windows. Pajek uses animation to portray the inner workings of her mind, releasing her protagonist into this bizarre environment to try to make her own sense of it in pursuit of a quest that equally quivers with a sense of the nearly impossible.

The artform of animation is awash with filmmakers who understand and try to harness its power to depict the many facets of what the Absurd looks like or means. Although less of a fool's errand than it might sound on the face of it, nonetheless getting it right is one of the Himalayan-sized grails of animation.

Thomas Nagel is one of the world's most entertaining and accessible thinkers on the topic of Absurdism. His many articles and books are a window onto the possibly oxymoronic filigree of what makes the Absurd absurd. An uncredited post on reasonandmeaning.com goes to the heart of Nagel's philosophy on the subject.

"For Nagel the discrepancy between the importance we place on our lives from a subjective point of view, and how gratuitous they appear objectively, is the essence of the absurdity of our lives," it reads before directly quoting Nagel for good measure. "The collision between the seriousness with which we take our lives and the perpetual possibility of

regarding everything about which we are serious as arbitrary, or open to doubt."¹

If all of that be so, then Niki Lindroth von Bahr has grasped the holy silverware with both hands. *The Burden* is a masterclass into the minutiae of existential anxiety. And it's set to music. Little wonder it is one of the most awarded short animated films of the year.

Zbigniew Czapla's film *Strange Case* chases a similar quarry but veers off the road and crashes through a thorny tangle of subconscious brambles in the pursuit. The questions might be similar, the answers could well turn out to be the same but the journey is more jagged and nerve wracking.

This dark pageant of imagery brings an expressive meaning to many of the emotions and psychoses that sit at the pulsing centre of what this film is talking about. In this, Czapla uses images, colours and light in much the same way as a poet utilises words; they are both chasing something greater than the simple sum of the parts, they are pushing the boundaries of meaning that each of these symbols is usually attributed with and attempting to connect words and pictures with abstract ideas and often volatile, maddeningly incomplete emotions. It's Czapla's longest film to date and it uses every single second of its screen time to stunning effect.

Michael Cusack is one of Australia's most accomplished and experienced puppet animators. His Adelaide based production company, Anifex, is one of the biggest and certainly one of the oldest stopmotion facilities in the country, with a history tracking back nearly 40 years.

Creating personal films – when the schedule allows – is a way for Cusack to express the writer and artist within and recharge

¹ <https://reasonandmeaning.com/2015/11/23/summary-of-thomas-nagels-the-absurd>

the creative batteries. His latest film *After All* is a superbly crafted piece of poignant, animated theatre. Perfectly pitched, droll humour brings a delicate and understated authenticity to a moving tale about a mother and son coming to grips with her approaching death and occasionally – though increasingly frequently – failing mind. Captured flawlessly here is the unspoken truth that the person least affected by a death is quite often the person who will die.

This is puppet animation as practised by a master; proof that we can be drawn into a world created out of fabric, wire, silicon and wool and believe in what we are seeing and experiencing.

If you haven't heard of Don Hertzfeldt you must be VERY new to animation. The rest of us have been marvelling and uproariously laughing at his films for at least 20 years now. Once you have seen *Billy's Balloon* (1998) you can't un-see it. And that's nothing compared to what you will encounter when you watch *Wisdom Teeth* (2010). His last film *World Of Tomorrow* (2015) brought the house down here at LIAF when we screened it and we wondered if there was any way he could really top that.

Conceived as an excuse for Hertzfeldt to teach himself the basics of digital animation, written around unscripted recordings of his four-year-old niece, and ultimately nominated for an Oscar, *World of Tomorrow* is the story of an oblivious little girl named Emily Prime who's visited by a time-travelling adult clone of herself and spirited away on a whirlwind tour of our species' mordantly hilarious future.

On the surface, it's just a disarming pair of stick figures wandering through colourful bursts of jagged computer imagery. One of them talks about falling in love with a moon rock and growing so lonely that she can hear death; the other draws a triangle. And yet, by the time the duo arrives back where they started, their circular adventure through time and space has somehow resolved into an unspeakably profound meditation on the preciousness of the present. "Now is the envy of all of the dead." What more could there possibly be to say after that?

Blisteringly funny, deeply touching, and endlessly quotable, *World of Tomorrow Episode Two: The Burden of Other People's Thoughts* will make you better equipped to live life, and more prepared to accept death. It might only be 22 minutes long, but what more could you possibly want from a long short film?



Heads Together

Netherlands 2017, 21min

Three friends exchange heads by accident and are forced to adapt to each others life.

Directors Job Joris & Marieke



The Burden

Sweden 2017, 14min

A motel, a self-service restaurant, a call centre and a supermarket on the motorway are the setting for this apocalyptic musical. The songs tell of freedom, of the empty promises of the consumer world, and of the desire for an existence without worry.

Director Niki Lindroth Von Bahr



After All

Australia 2016, 13 min

After all is said and done...all that is left are memories. A man cleans out his childhood home remembering past conversations.

Director Michael Cusack



Impossible Figures and Other Stories II

Poland 2016, 15min

A woman trips and falls while rushing around the house. She gets up, only to discover that her house has acquired unusual features and is now a home built from paradoxes, filled with illusions and covered with strange patterns.

Director Marta Pajek



Strange Case

Poland 2017, 13min

Film as a metaphor for life, the last surrealistic journey into consciousness. A stream of images, thoughts and memories. The sequence of a protagonist's personal experiences and collective memory.

Director Zbigniew Przepadek



World of Tomorrow Episode 2 'The Burden of Other People's Thoughts'

USA 2017, 23min

Following on from Episode 1, this follow-up is an epic voyage inward, a dizzying spin down the rabbit hole of the human subconsciousness. Emily Prime is back to remind us that kids are the only people who can really live in the moment, the only people who aren't too busy looking forward or thinking back. Blisteringly funny and deeply touching. A bonafide classic.

Director Don Hertzfeldt

International 6⁽¹⁵⁾ Competition Programme: Below the Surface

at Barbican Mon 4 Dec 21:00

To turn on the TV or read the paper these days is to wonder where the surface we stand on has gone. News is fuelling this, of course. But what is news these days? News is facts, analysis, conflicting assumptions writ large, downright lies. News is the lubricant of democracy, a product for sale. News is at its best when it has something to say; less so when it merely has to say something. There does seem to be a rising sense, though, that the rainstorm of dysfunction is hitting the windscreen quicker than the wipers can clear it.

It's hard to imagine this combustible snarl expressed more effectively than in Donato Sansone's new film *Animated Daily*. If the medium is the message, Sansone commandeers the detritus of the medium to use as his canvas, wilfully vandalising/subverting/reimagining the original surface layers to create a whole new message fuelled by everything he's just stolen.

Newspapers – Sansone's canvas here – are edifices of real and perceptual surfaces. Printed onto the surface of the paper are words and pictures that the animator repurposes for different meanings. He's working fast, the frisson of this machine-gun gallery of images rippling from page to page – change and the apparent miscellany of the 'news' the only constant in a flood of micro-inspirations.

Burning the house down was probably the least of the risks that Nikola Tesla faced. Tesla essentially invented the process for transmitting electrical current known as "AC" (or Alternating Current). But he dreamed of creating vast machines that could harness the energy of space and bounce it around the globe as freely available electricity that could be plucked from thin air by anybody with the right receiving dish..... sort of like a giant, wickedly dangerous equivalent of

trying to utilise your Sky connection to roast a chicken in your letterbox.

The Tesla World Light by Matthew Rankin does an outstanding job of capturing the monstrous genius of the man, vividly depicting the extraordinary invisible energy that Tesla was attempting to harness and how an odd, insane love for a pigeon fits into all of this.

Visually, it's a tour de force; a spectacle worthy of the elemental forces that sit at the core of its subject. But from an animation purist standpoint, its polished homage to the Viking Eggeling's early abstract masterpiece *Symphonie Diagonale* (1924) is just a joy and reminds us of the indomitable spirit of experimentation that art shares with science.

'Stop Motion' is a kind of 'umbrella' term under which sit a number of variants or sub-genres, each with their own names, rules and unique properties. This programme has actually come together as something of a mini showcase of some of those techniques.

Osso by Dario Imbrogno is just simply astonishing. Puppet animation? Object Animation? Such hair-splits aren't really worth spending too much time wondering about, better to try and take in the incredible animating technique on display here. The entire effect is magnified by the fact that it also does double service as a stunning masterclass into the actual processes (plural) of creating this type of animation. Although stylised within the realm of the film, the detailed depiction of the pure mechanics of making a doll move, the nuances of lighting and the need to understand how to best position cameras are a fascinating look into the real-world challenges of a stop motion animator.

Pixilation is about as manual a form of animating as can be imagined. It describes

films created by using human animators to behave as if they were an animator's puppet. Typically this produces films that make it appear the actor can fly (think Norman McLaren's *Neighbours*) or is interacting with a live action background that appears to be operating at a completely redefined rhythm (think *Luminaris* by Juan Pablo Zaramella). *Dead Reckoning* by Susan Young and Paul Wenninger is a stellar example of pixilation. For good measure it even includes a collection of really nifty added graphics that give it an extra visual zing.

Fabio Friedli's film *In A Nutshell* is an Olympian example of 'object animation' on pretty much every level. It's a rollercoaster ride oscillating wildly between frames that contain sometimes hundreds of moving items through to a visual cascade of rapid 'item replacement' animation. Clever riffs on identity and connection speak – disjointedly – to some of the issues insinuated through the earlier moments of the film.

We have always enjoyed catching up with the latest offerings that get turned loose from the studio at London Squared in New York. Carolyn and Andy London have created quite a body of work over the years. *149th And Grand Concourse* stars an eclectic citizenry of street furniture, imbues them all with a slew of wonky personalities and uses a little animation trickery to bring them to life. It's the exact kind of low-budget, high-concept, work-with-what-ya-got guerrilla animating that this duo often roll up their sleeves and create. And it's hilarious.

We first spied Georges Schwizgebel's latest masterpiece *The Battle Of San Romano* at the Anibar festival in Kosovo earlier this year and we had to have it. It's classic Schwizgebel and brings a beautiful new perspective to the trio of classic paintings by Paolo Uccello depicting the infamous 1432 Italian battle just outside of Florence.

In *Nothing Happens*, Uri and Michelle Kranot have brought an intriguing shift to the often overtly political undercurrents many of their films portray. The film radiates a palpable sense of the uncertainty of the times we find ourselves navigating against. The deliberately ambiguous time and place settings depicted in the film are a veiled warning that 'something' could happen anywhere, anytime and the design and demeanour of the characters remind us that we have a history riven with disastrous missteps.

It's equally an honour to be able to bring you the latest films from our good friends Patrick Jenkins (*Emanations*) and Steven Subotnick (*Little Girl*) who continue to amaze us with their ability to consistently produce work that is fresh and thought provoking.

We particularly wish Mr Subotnick well as he embarks on his Fulbright scholarship – well done!!



Animated Daily

France 2016, 4min

Inspired by international events taken from the pages of the French daily newspaper *Libération*, this wildly creative animation leads us down an unexpected and troubling path.

Director Donato Sansone



Ossa

Italy 2016, 4min

All the world's a stage. The dance of a puppet and the mechanism that pulls the strings.

Director Dario Imbrogno



Nothing Happens

France/Denmark 2017, 12min

In the cold outskirts of town, something is about to happen. The Kranots are back with a new kind of narrative about watching and being watched.

Directors Uri & Michelle Kranot

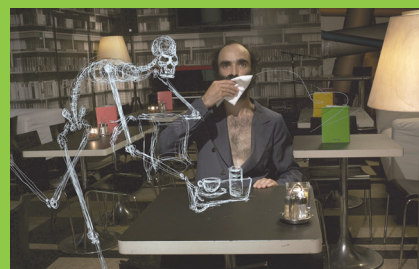


The Tesla World Light

Canada 2017, 8min

New York, 1905. A portrait of visionary inventor Nikola Tesla. A spectacular burst of image and sound drawing from avant-garde cinema and animated documentary.

Director Matthew Rankin



Dead Reckoning

Austria 2017, 3min

A wild ride around Vienna's Ringstrasse Boulevard – falling, eating and ending up on the toilet. The cycle of life and the rhythm of the city.

Directors Susan Young & Paul Wenninger



Emanations: A Visual Poem

Canada 2017, 5min

Gorgeous hand-painted ode to the relentless cycle of life, growth and decay from perennial LIAF favourite Patrick Jenkins.

Director Patrick Jenkins



In a Nutshell

Switzerland 2017, 5min

From a seed to war, from meat to love, from indifference to apocalypse. An attempt to capture the world in a nutshell.

Director Fabio Friedli



Starting Over

Japan 2016, 8min

You fall down every time before you reach your goal. At each fall, the glass you held shatters, and everything starts all over again. But there are things you can only discover through repetition. The answer lies within yourself.

Director Mika Seike



It Is My Fault

China 2016, 5min

A twisted commentary on technology, violence, and self-destruction utilising the medium itself to deconstruct its character's damaged psyche.

Director Liu Sha



The Walker

France 2016, 6min

A night in an almost deserted city. A man falls prey to his shadow.

Director Thibault Chollet

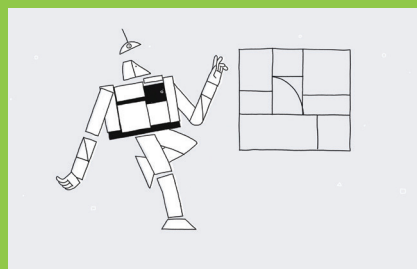


149th and Grand Concourse

USA 2017, 3min

The diverse voices of the South Bronx and a backdrop of the rapidly changing streets. An animated portrait of New York City life in flux.

Directors Andy & Carolyn London



Look-See

USA 2016, 1min

A gorgeously simple, playful character stretches, pulls and walks through a sparse monochrome grid.

Directors Daniel Savage & Ambrose Yu



The Battle Of San Romano

Switzerland 2017, 2min

The savagery of a battle as seen in the 15th century painting 'The Battle of San Romano' by Paolo Uccello and depicted by master animator Georges Schwizgebel.

Director Georges Schwizgebel

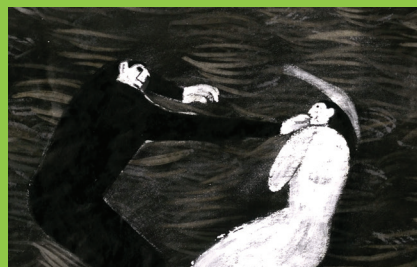


Little Girl

USA 2016, 3min

A little girl rides her bike.

Director Steven Subotnick



Among the Black Waves

Russia 2017, 11min

An ancient northern legend – a hunter, a seal-girl and the souls of the drowned. The sea holds many untold secrets.

Director Anna Budanova

Made by NFTS Animation



Sleeping with the Fishes
2014



The Bigger Picture
2015



Edmond
2016



A Love Story
2017

MA Directing Animation

For **four years in a row** the National Film and Television School has won the **BAFTA** for Best British Short Animation.

Now it is your chance to direct the film you have always wanted to make with our unique two year **MA course**.

The first year is packed full of inspiring workshops led by **talented filmmakers** and **industry professionals**. While in the second, you will direct a full production team to bring your vision to life, using the school's **state-of-the-art** production facilities.

All production costs are covered by the school, making NFTS Animation one of the **best value courses** in the country.

As we are the only animation course situated in a **film studio**, we can cater for your **ambitious ideas**.

Apply at: www.nfts.co.uk

NFTS

**NATIONAL
FILM AND
TELEVISION
SCHOOL**

International 7⁽¹⁵⁾ Competition Programme: Into The Dark

at Barbican Tue 5 Dec 18:30

Welcome to our annual ghoulish-walk of fetid horrors and surging psyche damage. In many ways, this kind of stuff is one of the things that animation does best.

The wider perception of cinematic animation is that it is more or less a computer driven medium used for making family blockbuster fodder. Even those a bit more cluey than the multiplex popcorn brigade might be surprised at just how small a percentage of animation is actually made for kids. This year to put together the Competition programmes we had to sift through nearly 3,000 films. Of that, about 200 were kids/family films. Yep, 15%. And yet the 'family film' perception persists.

As well as the substantial community of abstract and experimental animators, generally speaking, animation is an artform that attracts people who overwhelmingly tend to work in either surrealist/absurdist or grim/black/bleak narrative forms. That is actually what animation does best and in so many ways is best suited for.

With all of that in mind, there seemed little point in holding back so we open with *The Absence Of Eddy Table* by Rune Spaans. This weird theatre of murderous cruelty is a superbly crafted digital upgrade of the body snatchers fear. The detail and design of the forest environment it is set in is just a delight to try and take in but, alas, for our naïve hero it is a living, breathing atmosphere of twisted terrors and screaming existential threats on steroids. Shape shifting, 'impossible' morphs and feats of physical movement, bringing life to creatures that can only exist in the troughs of the imagination.... these are all things that animation is so magnificently suited to portray and Spaans has pretty much wrung every drop of juice from that creative organism of hyper-potential.

Resistance picks up right where *Eddy Table* left off. Created by a team of frighteningly talented students at France's MoPA School, it's highly polished textures, mise-en-scene and even the mood lighting are outstanding elements of this waltz into the belly of the beast. But what really, really brings this film

home is the soundtrack. Sure, sound is important to almost every film but the sound in *Resistance* is a character unto itself, it pile-drives in a dimension your body can feel, it pushes the film under your skin.

The work of the McLeod Brothers has taking a fascinating turn into a darker alley than the streets they often commute along. Their latest film *The Inverted Peak* plunges into the organic circuitry of our psychologies and sets about poking the anxiety nerve with a sharp stick. The sense of losing grip and having control of our senses, decisions and lives siphoned off by forces we might be actually harbouring sits in the shadowed centre of this film.

Interestingly though, the words of this caustic message were the last part of the filmmaking process. Taking inspiration from pictures of cold war era nuclear control desks, weird creatures and strange clothes, Greg McLeod started designing and animating imagery without a particular notion of where it was going. This provoked an audio-art response from sound designer Tom Angel and the melded fragments of what would become the film were passed up to script writer Myles McLeod who saw in them an emerging abstract essay about control - both its exercise and sacrifice - and he strung together a script that developed that theme.

Animation legend Priit Parn and partner Olga Parn recently completed *The Eyeless Hunter. A Khanty Story* which found its way into this programme. It's a thoughtful piece about a surprisingly brutal story. Visually the style is easily recognisable as Parn's but the story is actually a legend passed down through generations of the Khanty, an indigenous people who mostly live in the Siberian area of Russia. The Estonian studio Eesti Joonisfilm, with whom Parn makes most of his films, actually commissioned an entire series of short animations which each focuses on a different indigenous culture occupying one part or another of the broader Russian continent. As with all distinct cultures, there are unique stories and legends held dear and this series depicts several legends from the Komi, Erzya, Mansi, Mari, Sami

Udmurt, Votian and Vepsian peoples. It is a fascinating and diverse collection of films, well worth seeking out.

And we end as we began.... with a fiesta of gruesome horrors delivered up in fine, high definition detail. And it's another film by a group of students at MoPA in France. What on earth is in the water there? *Garden Party* has a delicious, slow-build vibe to it, but although it takes a little while to roam through the Marie Celeste remnants of a sumptuous mansion, the grisly gala reaches its inevitable maggotty crescendo soon enough. It's artful storytelling, disciplined pacing and breathtaking animation.

Animation is one of the keenest engines for driving a vision from an artist's mind to an audience's eye with the least transitional compromise. And the best animators have pretty vivid imaginations. While some imagine a happy day or want to celebrate the joys of pet ownership, a lot more allow their imaginations to prowl the darker engine rooms of their minds because they want to understand what's powering the ship along.

Turns out, there are some pretty interesting creatures that thrive in the dark.



The Absence of Eddy Table

Norway 2016, 12min

Lost in a dark forest, Eddy Table stumbles upon a mysterious girl and dangerous parasites. He should escape, but something keeps him from leaving.

Director Rune Spaans



Resistance

France 2016, 7min

Dominated by an insects totalitarian regime, the staff of a smart restaurant organise a plot to knock down the established order.

Directors Alex Chauvet, Anna Ledanois, Quentin Foulon, Juliette Jean, Julie Narat & Fabien Glasse



The Inverted Peak

UK 2016, 6min

A stunningly visceral animation that plunges us into the inner spaces of our unconscious minds, asking us the question "who is in control?"

Director Brothers Mcleod



The Escape

Poland 2017, 15min

Suffering, trauma and devastation. A mother and son are balancing on the verge between life and death, trying to save themselves and the world that they remember.

Director Jaroslaw Konopka



The Ex-Magician

Brazil 2016, 11min

A former magician is stuck in a bureaucratic desk-job in a nightmarish dystopian world.

Directors Mauricio Nunes & Olimpio Costa



Song of A Toad

Germany 2016, 7min

A stressed out human carries an old choleric toad on his head.

Director Kariem Saleh



Nocturne

Germany 2017, 5min

At night the forest creatures gather to gamble, putting their innermost valuables at stake.

Director Anne Breymann



The Eyeless Hunter. A Khanty Story

Estonia 2017, 4min

One day a Khanty hunter has his eyes stolen by his angry wife, and so begins a story with no end.

Directors Olga & Pritt Parn



Garden Party

France 2016, 7min

In a deserted mansion, a couple of amphibians explore their surroundings and follow their primal instincts.

Directors Florian Babikian, Vincent Bayoux, Victor Caire, Theophile Dufresne, Gabriel Grapperon & Lucas Navarro

International Competition Programme: **8** (15) Animated Documentaries

at Barbican **Tue 5 Dec 20:30**

Animated documentaries, of course, have been around more or less since the dawn of cinema and animation itself. Winsor McCay's 1914 classic *The Sinking Of The Lusitania* not only recreated a vividly, instantly accessible depiction of what amounted to a war crime, it helped change the opinion of an entire nation about taking part in the first World War.

The boundless flexibility of animation as a medium for crafting visual documentary lends itself to expanding the already porous borders of what documentary is 'supposed' to be. Norman McLaren's 1952 film *Neighbours* won him an Oscar not for "Best Animated Short" but for "Best Documentary (Short Subject)". This was despite the fact the film clearly did not depict any 'real' events nor tell the story of any 'real' or named people.

There are some interesting fellow-travellers on this windy road. The 'New Journalism' of the 1960s and 1970s comes to mind. At its glorious peak, writers such as Hunter S. Thompson, Tom Wolfe, Joan Didion and Jimmy Breslin crashed about through the shaky flora of the emerging American counter-culture looking for stories to bring back to an often incredulous, near oblivious audience.

To create these crackling pillars of reportage, often the authors had to make things up, fill in gaps or compress the viscera of many character's souls into a single avatar. Did this make their work less real? Less accurate? Less valid? Moot points, all – the jury returned a long, long time ago.

This year, LIAF's "Animated Documentaries" programme has attracted multiple strikes of emotional lightning with a range of films that focus on people who have experienced often difficult change and the unexpected realignment of their private, inner selves.

In so many ways these films are stories for our age. Never before have we been so willing to understand the reality of

conditions such as post-traumatic-stress-disorder (PTSD) and depression or the very real effects of bullying and social isolation.

Animation is the artistic cavalry for people determined to make these voices heard, these visions seen and these emotions brought from the invisibility of the 'felt' to a plane that can shared by any with the right set of eyes to take them in.

This is exactly the heavy lifting that a number of films in this programme take upon themselves. *A Pistol At My Head* (Luca Schenato, Sinem Vardarli & Laurie Harris), *Blue Light* (Harriet Croucher) and *The Unforgiven Moment* (Laurie Harris and Salvador Maldonado) beam in a kind of illuminating beauty that settles on the humanity of each of the people without diminishing the details of what brought them to the point in which they recognised they suffered from PTSD.

As a society, we ask a lot of some people. And we can be a bit economical with the truth about what they might face and how much help and understanding will be offered when the shutters start coming down on them. A lack of understanding may explain the former, but a lack of societal empathy sits at the heart of the latter. The animation brings a dimension to the film that magnifies the potency of the words deployed to try and describe what each character in these films is going through. In doing so, the animation breaks through the coating that encrusts many of these people's stories and otherwise slows that journey for empathetic understanding.

Animation is an oft-used tool for recreating a past event at which there was no other recording device other than the memories of those who lived through them. These oral histories often gather the increasing potency of sorrow, anger or anguish that expand out from the central marrow of the story as time goes by and the injustices felt by an ever-widening circle of people who have the blood of its victims flowing

through their own veins.

In *My Yiddish Papi* we see Canadian animator Eleonore Goldberg fulfilling a promise to her Grandfather to 'draw' his story. Lucky to escape the round-up of Jews in occupied Paris, Goldberg's 'Papi' is a man Goldberg sometimes struggles to understand and who possesses a story she finds difficult to fully internalise, such is the dimension of its horror. Drawing and animation are Goldberg's pathways through these barriers. Sumptuously painted and drawn, visually charting the path of her Papi's journey from hunted young man to humbled, quiet Grandfather, the animation inserts layers that words and pictures would struggle to portray. The terror of the knock on the door, the nonchalance of the collaborative gendarmerie, the life-long silent cry of "why us" resonant in the centre of bowed eyes are all tattooed into the psyche of this film and speak with a volume that cannot be turned down with any switch.

A happier channel of history is navigated in the long awaited new film from Marie-Josée Saint-Pierre, simply titled *Oscar*. This one has been on the drawing board for a while and has us take a little time out from our busy days to visit jazz legend Oscar Peterson. Unquestionably one of the greatest jazz pianists and composers who ever lived, Peterson's music has been a favourite inspiration of abstract animators for decades.

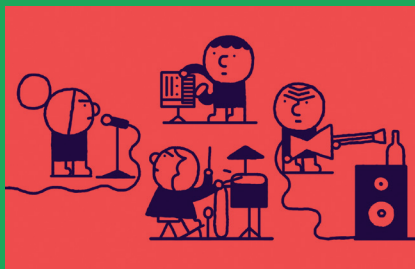
Saint-Pierre recreates in stunning clarity and definition a Montreal of an earlier age; an era of almost vainglorious elegance and fine jazz session. The film is a perfect embroidery of 'reactivated' photographs, real live footage of Peterson talking and performing and Saint-Pierre's distinctive, bold drawn animation. With only 12 minutes of screen time – much of which is used to create the time capsule we are being invited into – *Oscar* winds up focusing more on one particular stream of Petersen's life-story. That, however, is a narrative framework upon which hangs a less constrained record of a legend, his

art, the times in which he lived and the greatest gifts he shared with those lucky enough to have seen him perform.

And we can't close here without mentioning that Chris Shepherd – whom we tend to think of as an honorary LIAF crew member – is at it again. Parking the gritty brutality of his last film (*Johnno's Dead*), Shepherd has rolled out a laconic tale about a maddeningly trenchant, lucidly volcanic old biddy called Edna Welthorpe who was, in fact, the alter-ego of playwright and author Joe Orton. Originally invented as a snobby theatre critic to allow Orton to anonymously puncture the pretensions of mainstream critics, in Shepherd's film *Yours Faithfully, Edna Welthorpe (Mrs)* we meet her during an especially prolific phase of her second career, that of scourge of the Complaints Department.

It's classic Orton, a well-stirred mix of bullshit and letters masquerading as a form of twisted literature. Shepherd has the perfect instincts to bring this to light and in doing so probably channels elements of the same caustic relish that Orton brought to the gig originally.

Ah yes, we live in a world of boundless stories.



The Junction - Chilly Gonzales and Peaches

Canada 2016, 5min

Despite coming from opposite ends of the musical spectrum, these two musicians found common ground in their willingness to cross over.

Director Patrick Doyon



A Pistol Against My Head

UK 2016, 4min

A war veteran addresses the stereotypes, prejudice and misinformation surrounding war trauma.

Directors Luca Schenato, Sinem Vardarli & Laurie Harris

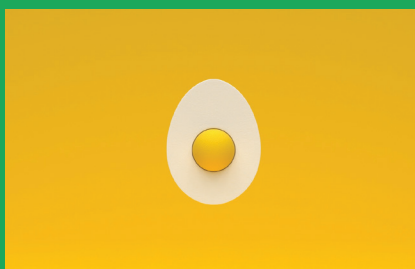


Material World

UK 2017, 3min

What on earth are you wearing? The materiality of our clothes and their effect on the world.

Director Anna Ginsburg

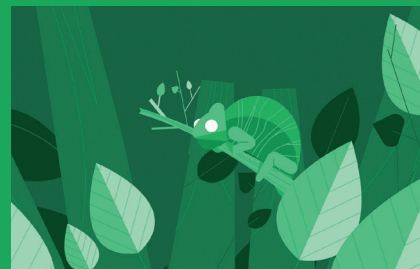


Colourscape Yellow

UK 2017, 1min

What lemons, bananas and egg yolks have in common.

Director Sebastian Baptista



Colourscape Green

UK 2017, 1min

An award-winning series exploring the secret truths behind colour. The human eye sees green better than any colour in the spectrum. But why is that?

Directors Jorge R Canedo E. & Rafael Mayani



Nueva Vida

USA 2017, 7min

A ball, some brains and a lot of fluids. A cautionary true story about the dangers of playing soccer.

Director Jonathan Seligson



Blue Light

UK 2017, 4min

Emergency service personnel talk about the realities of Post Traumatic Stress Disorder, and its impact on their lives, as well as their families.

Director Harriet Croucher



A Place in Nowhere

Portugal 2016, 6min

In 1975 Ema was expecting the arrival of her first child in Angola. But her tranquility was interrupted by gunfire which changed her life forever.

Directors Bárbara Oliveira & João Rodrigues



When I Worry About Things - Annabel's Story

UK 2017, 5min

Annabel has OCD and nervous tics after a period of upheaval, but ultimately she learns to cope with her depression.

Directors Andy Glynne & Liam O'Connor

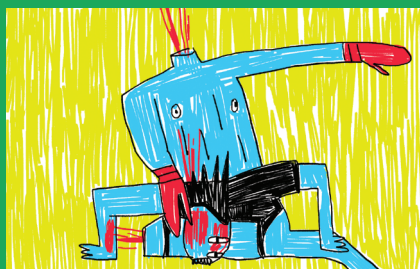


My Yiddish Papi

Canada 2017, 7min

A young woman misses her grandfather's last phone call. After his death, she remembers a promise not kept: her vow to pass on to future generations his story of courage and resistance in the face of fear.

Director Eleonore Goldberg



Advice to the Young Artist

Israel 2016, 3min

Advice given by Richard Ford, Patti Smith, the Chapman Brothers, Umberto Eco and several others to new artists wanting to make a career out of their art.

Director Daniella Shuhman



Surprise

Portugal 2016, 9min

A three-year-old girl is recovering from kidney cancer. She talks openly with her Mum.

Director Paulo Patricio



Colourscape White

UK 2017, 1min

An award-winning series exploring the secret truths behind colour. Is white really as pure as we think?

Director Jocie Juritz



Oscar

Canada 2016, 12min

A touching portrait of virtuoso pianist Oscar Peterson as he wistfully meditates on the price of fame and the impacts of the artist's life on family life.

Director Marie-Josée Saint-Pierre



The Unforgiven Moment

UK 2016, 5min

From the acclaimed 'Animated Mind' series, a war veteran candidly talks about how to cope with guilt and trauma.

Directors Laurie Harris & Salvador Maldonado



Yours Faithfully, Edna Welthorpe (Mrs)

UK 2017, 5min

A loving tribute to English playwright Joe Orton, on the 50th anniversary of his death, featuring the hilarious letters he wrote as Mrs Edna Welthorpe.

Director Chris Shepherd

Abstract Showcase (15)

at Barbican Sat 2 Dec 14:00

It has long seemed to us here at LIAF that abstract or 'experimental' animation is a pretty decent barometer for the overall state of auteur or independent animation. While it is a form of animation with virtually no profile or visibility out in the mainstream, it is none-the-less a genre with a passionate and surprisingly substantial international community of artists making it, discussing it and keeping it moving as a progressive, living and adapting artform.

While it is self-evident that so many working in the field of abstract animation readily turn to the lessons and forms of great past masters to use as platforms for contemporary works, it is also true the highly experimental instincts that drive so many of them also push exhilarating levels of innovation, change, evolution and revolution.

Nowhere does the myth that computers have simply taken over animation ring so hollow as in the field of abstract animation. Likewise, nowhere does the purist perspectives regarding the 'limits' of computer animating come so irreducibly unglued as here.

Making these films is an act that drills directly to the core of what animation means; that is to say, making images move, nothing less. Crafting great abstract animation requires a feat of great artistic honesty on the part of the artist, there are no props and no distractions that s/he can weave into the fabric of the film to cover over creative inconsistencies. Abstract animators generally need a substantial certainty in and a comfort with their ideas, techniques and tools.

And so, on that basis, even a cursory wander through the films in this year's Abstract Showcase reveals people working with some of the most rudimentary tools of animating all the way across the scale to sophisticated, high definition CGI equipment and software. We see animators drawing inspiration

from Len Lye and Norman McLaren as well as those pushing forward the imagery which could well be contributing to tomorrow's discussions about the changing faces of animation. We see vibrant colour beside classic black and white. And we see celebrated masters sharing this platform with new names.

The programme starts in style with a new film from Paris based Dutch animator Oerd van Cuijlenborg. *Jazzimation 2* takes up where the original *Jazzimation*, released in 1999, left off. In common, the music for both films was recorded by acclaimed Dutch musician Jeroen van Lviet but in *Jazzimation 2* we see van Cuijlenborg making subtle use of the technologies not as readily available in 1999 to add a richer, denser 'weight' to the imagery. The deft perfection of van Cuijlenborg's timing and editing has also never been better.

There is definitely something going on in Costa Rican animation – this tiny nation tucked into one side of Central America is sending out a surprising number of animators, most of whom seem to have highly original visions for their work. Jorge Mario Zuleta, the maker of *Buzzing (Uncut)* is one of them. Although Zuleta loves to draw, this film reflects another part of his practice essentially rooted in the realm of 'generative animation' which leaves many of the interactions between the created components to varying degrees of wobbly algorithmic chance. *Buzzing (Uncut)* brings to mind the complex, apparently random chaos of objects of vastly varying scale in space intermingling, colliding, colluding, repelling and attracting each other, all according to the unseen, utterly awesome forces that have power over them, be it the hand of a God or the numerical interferences of an animator. There are potentially millions of different versions of *Buzzing (Uncut)* that could have ultimately been produced and in its own way Zuleta reminds us of the infinite possibilities of ways things move about us all the time – seen and unseen.

Steven Woloshen has featured in probably

just about every LIAF staged so far. Steeped in the deep history of abstract, cameraless animation, Woloshen is a restless and prolific master animator who has devoted much of his energy to ensuring the form continues to live, breath and develop. A tireless advocate for the technique, those lucky to have attended will well remember the workshops he gave at LIAF in 2010 and again in 2014. His latest film *Casino* is a continuation of that journey. Woloshen's affinity for the music of Oscar Peterson is once again on prominent display here as is his occasional willingness to step just a little outside of the strictly non-representational if that is what is required to make his point. The takeaway message from *Casino* is a powerful and personal one, but it arrives on fragmented and stealthy wings.

Steven Subotnick is another name that routinely turns up in our programmes. There is not such a thing as a 'Steven Subotnick film'. He seems to simply create something new each time he sits down to make a film. Generally he is loathe to use a storyboard (an unusual admission for an animation teacher to make) and as often as not he will start production on a film without a firm idea of where it is heading either visually or narratively. Instead, he puts faith in his process which sees the ongoing development of the film begin to inform itself as it rolls out.

Subotnick's latest film *Strange Fish* may just have been made under these rules of engagement. Initially it is a stunning testament to the artistic potential and transformative powers of a single animated line (or two). This preliminary abstract ballet gradually, almost imperceptibly, swells to a tangled, framed universe which houses a rotating gallery of 'strange fish' which could be described as crudely drawn or dynamically complex abstractions of living creatures – or both. There's a wonderful, simple confidence on display in this artistry that makes it fun to look at and challenging to decipher. Subotnick returns the favour to those who

grant his work attention by deploying a range of different ways to re-examine his creations and re-contemplate the ways such creatures might be made to move through three dimensions.

Toronto based Madi Piller is a long-time advocate of independent Canadian animation. For a good many years she was President of TAIS (the Toronto Animated Image Society) which was – and is – an organisation that works incredibly hard to support local animators and open up opportunities to develop their skills and share their work. She is a filmmaker that thinks widely about the whole range of different ways animation is conceived and created. On our last visit to TAIS, we encountered Piller simultaneously launching a programme for animators to ‘experiment’ on a stash of ancient Amiga computers she had salvaged, producing an anjam featuring more than two dozen Canadian animators to generate animated self-portraits and putting the finishing touches on a personal cameraless animation.

Her latest work *Into The Light: The Film Resistance* was a decade in the making. A residency at a museum in Vienna in 2015 was the catalyst to finally complete it but for years before that Piller had been contemplating the merging of designs she found in organic materials and the more deliberate hand of the artist – though one guided by nature’s design. In the end, this film was made by printing the randomly occurring patterns found in mushroom spores directly onto 35mm film stock, collating all of those patterns into sequences that explored the notions evident in the theory of the Persistence of Vision, hand-painting these patterns (also directly onto the 35mm film stock) and scanning each frame so as to create a more robust finished product. Painsstaking might be one way to describe this method – heroic, another.

Fans of abstract animation will have noticed that this year at LIAF we are screening a special ‘Best Of’ selection from the Punto y Raya festival. This festival stands as a mighty international champion of non-representational animation and it’s no coincidence that every year – this year included – at least a few films that we screen in our Abstract Showcase will have also screened in Punto y Raya. At the last Punto Y Raya held in Karlsruhe in Germany, Australian animator Dirk de Bruyn was the subject of a special retrospective and was invited to stage one of his ‘projector performances’ in which he manipulates in real time the imagery pouring from several projectors. It’s a tiring performance to stage and a rowdy, colourful immersive experience for the audience.

Re-Vue is the latest work from this master abstractor. It is a forceful, comprehensive visual essay on the fundamentals of frame-by-frame animation. Single block colours, the impact of sparsely deployed key words and an investigation of how visual imagery might be redefined as something approaching an actual physical phenomena could be described as the creative cornerstones of *Re-Vue*.

It can be a lot to take in and there are times when de Bruyn seems intent on overwhelming the senses of the viewer but at heart he presents as a teacher, offering lessons into the mechanics and logistics of committing images to a succession of thousands of individual tiny frames each measuring precisely 35mm diagonally across. *Re-Vue* is wise insight into the simplest ideas that underpin an otherwise complex artistic vision and an ‘operators manual’ into frame-by-frame slog that that journey necessitates.

We find Gina Kamentsky pretty irresistible. There would not have been many LIAFs in the last decade that have not included at least one of her films and this year – in fact, in this programme – we have two. The first of them is *Spank Shot*. It is vintage Kamentsky; short, sharp, straight into the action and a gloriously unrelenting convoy of her signature roughly hewn hand-painted imagery invading and often nearly obliterating whatever was originally recorded on the ‘found footage’ that she typically uses as a canvas. *Spank Shot* sits suspended in a point that seems to triangulate dancing, fighting and Len Lye. It’s a masterful study of simulated movement that uses the visual language of cameraless animation as its’ propulsion system.

As often as not, Kamentsky blends the instincts of a first generation VJ and the timeless jagged humour of an absurdist to create individual works that live on a variety of different planes and reach – independently – for different synapses. This can make it tricky to keep up with the parade passing by but it’s always fun to try.

Kamentsky’s other film in this programme, *Cupcake*, is about as good an example of that as can be imagined. Irrepressibly irreverent, it rolls out a wilfully excessive animated pageant of abstractedly cartoonish characters all suffering the slings, stings, stretch and squashes of outrageous cartoon fortune. The hapless menagerie is whip-marched down the road by an exuberantly fun soundtrack that sits somewhere on a scale between crazy Gypsy funk and free-jazz found sound. It would be a fairly hard act to follow which is why we decided to have it close the programme.

The Abstract Showcase is generally one of the most challenging and rewarding of all the programmes we put together at each successive LIAF. Partly that is because we get so much great material to choose from, partly it is because we just simply love the artform but it is also because we feel it offers that window onto the wider health of auteur animation and we want to make sure the Showcase we deliver lets you see what we’re seeing.



Jazzimation 2

France/Netherlands 2017, 5min

Watch with your ears and listen with your eyes.

Director Oerd van Cuijlenborg



Buzzing (uncut)

Costa Rica 2016, 2min

Buzzing basses and electronic squelches. A visual language made from colours, shapes and dynamism.

Director Jorge Mario Zuleta



Spank Shot

USA 2017, 1min

While waiting for a spanking I watched hockey.

Director Gina Kamentsky



4JM

USA 2016, 3min

A crossing of the borders of the filmframe to create alternative cinematic continuities of spacetime.

Director Alexander Dupuis

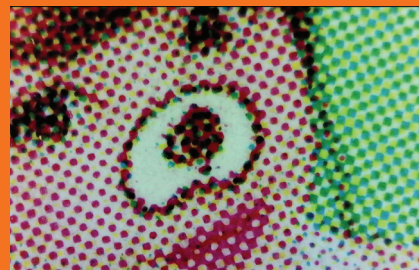


Casino

Canada 2016, 4min

A film for Steven's father who gambled with love.

Director Steven Woloshen



Honeymoon

USA 2017, 4min

A train journey from Tokyo into the mountains of Tsuruoka, to the cities of Osaka and Kyoto.

Directors Maya Erdelyi & Daniel Rowe

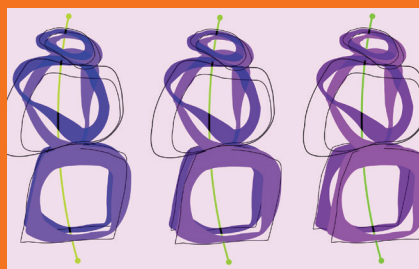


A Narrative Film

USA 2016, 8min

A three-act assault on the conceit of the traditional narrative, alongside a futile attempt to escape the narrative impulse of cinema.

Director Michael Edwards



Magoo Opening

India 2017, 1min

A homage to the wonderfully stylish world of 50s' cartoons with suitably wacky soundtrack by Cornelius.

Director Deep Dawda



Into the Light: The Film Resistance

Canada 2016, 4min

The persistence of vision, frame flickering and illusions. Mushroom spore prints directly printed on to 35mm film and hand coloured.

Director Madi Piller

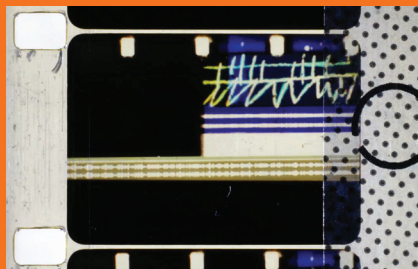


Seed

Czech Republic 2016, 4min

Everything comes from a seed. Sprout without any doubt. Immensely cosmic and internally infinitesimal.

Director Jan Kokolia



Re-vue

Australia 2017, 6min

A flicker-fest lamenting a lost relationship with narrative cinema, by which it is forever marked.

Director Dirk de Bruyn

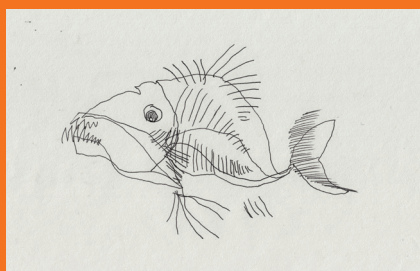


Fugue

France/Netherlands 2016, 6min

A sublimely subtle interweaving of melody, composition and image.

Director Oerd van Cuijlenborg



Strange Fish

USA 2017, 4min

A meditation on blind evolution.

Director Steven Subotnick

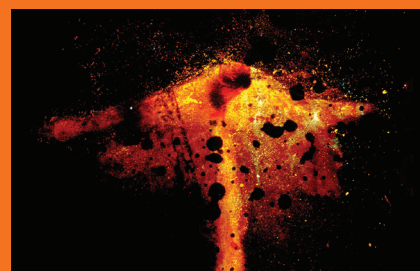


Sans Chlorophyll

USA 2017, 3min

The beauty of Autumn leaves. A riot of colour and explosion of sound.

Director Phillip Davis



Attraction

UK 2017, 4min

Urges in the undergrowth, erupting fungal fantasies, bursting botanicals. The dust and desires of a tiny alternative universe.

Director Emily Scaife

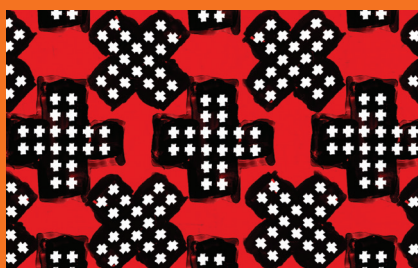


Infinitude

Canada 2016, 5min

A meditation on the cosmic evolution of matter and energy over time.

Director Scott Portingale



Crux

Canada/Switzerland 2017, 4min

What do you think of when you see the cross?

Director Alexandre Roy



Cupcake

USA 2017, 2min

Jiro and his Friends are attending a birthday party but The Cupcake has other plans.

Director Gina Kamentsky



CREATING WORLDS

In 2018, FMX will look beyond the production and technological aspects of media & entertainment and explore all facets of content creation as they inspire the entire creative process.

Discover how to develop ideas, invent and apply technology, shape sounds, craft visual effects, design, animate, direct, produce, reach out and build a legacy.

Get inspired to create new worlds at FMX 2018!

FMX2018

Stuttgart, Germany

April 24 - 27

www.fmx.de

barbican

British⁽¹⁵⁾ Showcase

at the Barbican **Fri 1 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 – and good luck to them as they set off to voyage around the world. For others it is a continuation of a journey they set off on several years ago.

Alongside this British Showcase there's a generous sprinkling of British films in the International Competition Programmes with veteran filmmakers Chris Shepherd, Robert Morgan, Peter Millard, Nicolas Menard, Anna Ginsburg, the Brothers Mcleod and Will Anderson returning to LIAF with their latest wares alongside spectacular graduate work from newcomers Paloma Baeza and Natasha Tonkin.

The British Showcase is one of our most beloved sessions at LIAF. It gives us the chance to see ourselves on screen and to see how we think. We get to see who has been active in the last year or so and see how we compare with the films made by our international counterparts. This is without a doubt one of the most eclectic screenings of British animation we have seen at LIAF in years. A good reason to feel excited.



Art For Lawyers

UK 2017, 9min

Corporate art is a strange concept and definitely when seen through the eyes of RWT.

Director Rory Waudby-Tolley



The Supermarket

UK 2017, 2min

The everyday monotony of the supermarket celebrated in a rhythmic sound loop.

Director Sam Moore



Rory Waudby-Tolley is an animator and film-maker based in London. His films have played in many international film

festivals, and won multiple awards, including at Fantoche, Flickerfest and Palm Springs. He is represented for commercial animation work by Beakus.

What made you make the film?

I was asked to undertake an artist residency at Pinsent Masons, an international law firm in the City. So I made the film as an exploration into the world of corporate art.

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

There was a pre-production process of carrying out workshops and interviews, then editing all the recordings down into something that felt like it had some kind of arc. The animation process was quite intuitive; I pretty much designed it as I went along without too much planning.

Where do you get your ideas from?

Staring into space.

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

I'm currently working on a music video, and writing a couple of new short films.



Sam Moore is a freelance illustrator and animator based in London and a graduate of Camberwell College

of Arts. In the past he's worked on projects for clients such as Google, English Heritage and Guy Fox History Project.

What made you make the film?

It started as a still illustration of characters at the checkout - at the time I was regularly drawing people I had seen in my local supermarket from memory. By adding music and motion to the scene I could bring the characters to life and create a symphony of irritating sounds that anyone who's ever been stuck at the checkout would recognise.

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

I created the illustrations of the characters digitally in Photoshop and then animated each of them separately. I made the background in 3D and composited all of the character animations into it. The soundtrack was created by collecting samples for each of the sound effects and then sequencing them together to create the beat.

Where do you get your ideas from?

Comics, cartoons and drawing - I always find that if I'm having trouble coming up with ideas a good doodle helps! I'm also inspired by all the weird, wonderful and completely normal people that you see everyday.

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

Recently I have been working with a production company creating educational animated videos. I am hoping in the future to create more music-driven animations in the same style as *The Supermarket*.



Cobalt

UK 2017, 4min

A mole works in a mine digging for cobalt. One day a tragedy occurs.

Director JJ(Je eun) Shim



Looper: Farfisa Song

UK 2017, 3min

Mustard & Ketchup, two gay badgers “who love each other very much” and their first outing to the world.

Director Iain Gardner

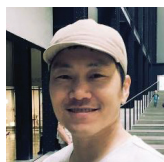


So I Danced Again....

UK 2017, 5min

The act of listening. A dance through our chaotic world of meaningful/meaningless sounds.

Director Lottie Kingslake



JJ Shim is an animation director in London. He creates diverse and cutting-edge moving images in Korea and the

UK. In productions from commercial animations to public advertisements, JJ attempts to communicate with audiences without any borders.

What made you make the film?

I have been a frequent user of electronic mobile devices. When I first saw on the news about mining for batteries in the Democratic Republic of Congo, I was shocked; I couldn't believe my eyes. During pre-production, I met a researcher from Amnesty International who revealed more about the terrible situation. He encouraged me to make the film.

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

In the early stages of the film, I struggled to choose a particular subject; the more I researched, the more serious problems I discovered. I became ashamed about my previous behaviours. The production process made me more concerned about the future of the earth and the human race.

Where do you get your ideas from?

I read many kids' books, and watch a lot of animations and films. Diverse perspectives on humanity from different authors and directors always give me ideas.

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

It would be a kids' animation. I am constantly surprised by my newborn daughter; she's teaching me lots of things. It's worth studying the adorable species to understand human nature better.



Iain Gardner learnt his craft from the Richard Williams Studio, and went on to make several award winning short films including

'Akbar's Cheetah' (1999) and 'The Tannery' (2010). He was Artistic Director of McLaren 2014, and is animation programmer for the Edinburgh International Film Festival.

What made you make the film?

I'd created a music video for *Looper* before and felt it would be nice to do another. Simultaneously, I'd been having this idea for some animated characters called Mustard & Ketchup, and wanted to create a 'pilot' so I asked Looper if they'd mind me using one of their tracks as a test bed for the characters and they seemed cool about it.

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

There was literally no budget, so it took a bit longer than I'd hoped. There's an element of making it up as I went along; I find it could have been a bit tighter constructed, but I really enjoyed seeing my characters move for the first time.

Where do you get your ideas from?

Many of the visual motifs came from the Morecambe and Wise Show! Eric and Ernie were the most popular double act in Britain during the 1970s and there's a lot of nostalgia from that era in contemporary entertainment.

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

I'm still developing *Mustard & Ketchup* and I've been developing a half hour film based on the true story of a Syrian Brown Bear who was adopted by Polish forces during World War II, and who ended up in Scotland in exile. With all the divisiveness of Brexit, this seems like a perfect story.



Lottie Kingslake graduated from Bristol UWE in 2010. Since then she has worked as an animator as well as

studying animation at the Royal College of Art. Her previous films include Of The Apple (2016) and The Blood of the Bear (2013).

What made you make the film?

The film is about trying to find answers, exploring, listening and experimenting with visually representing sounds. I wanted to make a film that showed how fascinating I find our relationship with rhythm and music, but that ultimately encourages us not to think too hard about it all.

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

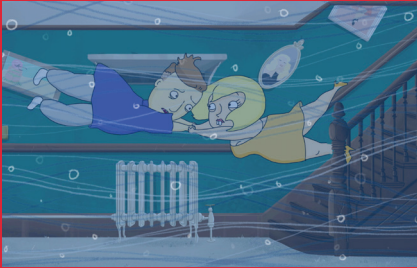
I wanted to begin with an experimental documentary process, so I started by interviewing people who I thought would have an interesting viewpoint on sound and music. Then I began to weave these sound recordings into abstract animation tests.

Where do you get your ideas from?

I often get entranced by one specific fact or image and in this case it was an online video of a hypnotic group of dancers. I try to keep reading and learning about anything that interests me. If I'm lucky then something will strike me and I'll be led towards an idea from there.

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

The next short film I'm starting working on is a narrative idea based on my own experience of camping on my own. I want it to be about trying to ignore a feeling of vulnerability and seeing where that leads.



Pipe Dreams

UK 2017, 9min

Helen's got a hot date. It's all part of her plan to be a better woman. But will a plumbing problem put a spanner in the works?

Director Christabel Jarrold

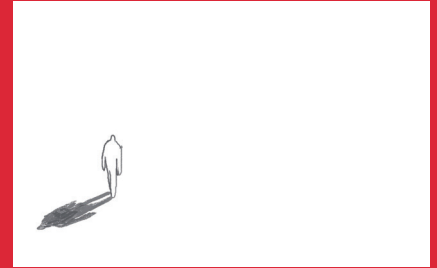


The Uses of Envy

UK 2016, 2min

How to be more productive when you're envious of others.

Directors Lara Lee & Hannah Jacobs

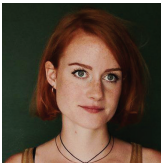


Spinning Record

UK 2017, 2min

Balance and order, sound and motion, turning and looping like a spinning record.

Director Emily Downe



Christabel Jarrold studied Illustration at Cambridge School of Art before going on to do an MA in Directing Animation at

the National Film and Television school where she made *Pipe Dreams*. She enjoys exploring themes of feminism and youth culture in her work through comedy.

What made you make the film?

I made the film because I wanted to explore the pressures some women put on themselves in society using metaphor and humour.

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

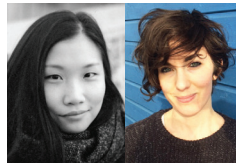
I recorded the voice actors immediately, as so much of the timing of the film depended on the delivery. This was a challenge for the actors- especially as they had to imagine themselves in a giant 'pipe world' without any footage to help out at that point. They did a fantastic job of it though.

Where do you get your ideas from?

Everywhere- conversations with people, reality television, novels, articles. The inspiration for this film came from a character in Channel 4's *First Dates*.

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

Writing comedy, and I have also finished a draft for a TV pilot about a female friendship.



The UK based animation artists **Lara Lee** and **Hannah Jacobs**

Jacobs met at the Royal College of Art in 2012, and have worked together on projects such as *The Darkest Truth*, *About Love*, *On Success*, *The Use of Envy* and, recently, a series for Vice News.

What made you make the film?

Hannah and I got a commission from The School of Life.

Is there something you can tell us about

We kept the process organic and loose as it was a small team of two of us. We started with a bunch of sketches from brainstorming, we just grabbed any shots we preferred to start with to design and so on!

Where do you get your ideas from?

Sometimes great ideas come from jokes or random thoughts.

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

Hannah is working on a piece for the New York Times and Lara is working for Buck Sydney. In terms of our collaboration, we're open for unknown future projects!



Emily Downe is a British animator and illustrator based in London. Curiosity initiates and drives her projects,

investigating people, science, culture, history; focussing on documentary and experimenting with methods of image-making. She is currently studying an MA in animation at the Royal College of Art.

What made you make the film?

Initially I was interested in perception; how we are unable to perceive everything that is constantly happening. I was fascinated by NASA's Golden Record, where everything needed to understand life on earth and the solar system is on one disc, ready to press play. So I wanted to use animation to try and see all these things which are invisible to the human eye from an outside perspective.

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

When I came across the information on the Golden Record, I started working with the sound first of all. I created a soundscape using the recordings on the disc, reflecting a rhythm of constant turning. I also animated the diagrams from the record and used hand-drawn, 2D and 3D animation to create the visuals.

Where do you get your ideas from?

My ideas usually come from observing the real world; seeing patterns and asking questions. Setting out to document and investigate.

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

I am studying an MA in documentary animation at the Royal College of Art, and am working on another animated film using archival material as a medium for documenting aspects of science and philosophy.



Life Cycles

UK 2016, 4min

Woke up, got out of bed...an observational exploration of routine, monotony, attention and distraction.

Director Ross Hogg



Below

UK 2017, 8min

Below the sea level the past seems to be a happier place. Though how far can you escape on your chair underwater?

Director Olga Makarchuk

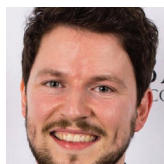


Don't Think of a Pink Elephant

UK 2017, 7min

A girl fights against compulsions brought on by anxiety.

Director Suraya Raja



Ross Hogg is an award-winning animator based in Edinburgh, Scotland. Graduating from The Glasgow School of

Art in 2013, Ross focuses on creating dexterous, hand-crafted animation using a variety of materials, celebrating the vibrancy and physicality of the medium. Ross has won the BAFTA Scotland New Talent Award for Animation in 2014, the BAFTA Scotland Award for Short Film in 2016, and the BAFTA Scotland Award for Animation in 2017.

What made you make the film?

I had been playing around with the idea of developing an animated diary where I'd try to make an animated loop of something I'd seen at the time. It was only once I'd made 20 or 30 of them that I realised there was something that seemed to connect them all, and that grew into the final film.

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

It was really laborious as the film is all hand painted from a single point of view. It was important to do this to reflect some of the themes in the film whilst trying to make it as honest as possible.

Where do you get your ideas from?

Most of my work to date has either been really process led or had quite observational roots, beginning by sketching an idea, then gradually developing that towards movement.

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

Two projects - An abstract exhibition piece, using 16mm film and multiple screens. The other is a new short animated film, a change in direction for me, as it's the first animated work I'll direct which is entirely story-driven and relies on performance and dialogue.



Olga Makarchuk is an Animation Director, who graduated from the Royal College of Art in 2017. In her films she likes to

blend in different animation techniques to create worlds, which are slightly surreal, quite poetic and very ironic.

What made you make the film?

I came up with this very unrealistic story for my RCA graduation film after going to Amsterdam with my family to see a very real submarine, where my dad was a sailor in Cold War times.

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

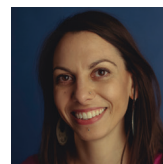
As I decided to have both digital and handcrafted styles to show different worlds/states a character is going through, swapping long hours of computer animation for the stop-motion set felt like a relief and almost like going to the gym, which was big fun. Very proud of my collaborators, who helped me to cope with an elaborate colouring process, and especially happy about the sound, which was all originally composed and recorded by the musician called Antwerp in the strangest places (from a port in Italian city Genoa to the melting ice cube in a fridge).

Where do you get your ideas from?

I mostly get inspired by the absurdity and beauty of everyday things, people on the bus and random found objects.

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

An animation documentary shot on life size stop-motion bus stops. Not ready to reveal too much yet, hope it sounds intriguing enough.



Suraya Raja is an animator and director, and a graduate of the National Film and Television School, where she completed

an MA in Animation Direction. Her films tell stories of the absurdity of human behaviour, the internal and the tragicomic.

What made you make the film?

I wanted to make a film about a character's experience of a mental health issue, without it being explicitly about a mental health issue. I chose to make a story of a girl who experiences puro OCD, a form of OCD that is less known about.

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

We had a lot of fun creating the intrusive thought sequences. We used two different types of fake blood, syringes, catheter bags and condoms. We also tried using a dummy head for when the pizza slicer slits Naz's throat, but the head looked fake, so in the end we used my head. Luckily the pizza slicer wasn't very sharp or my neck skin was very tough.

Where do you get your ideas from?

From my observation of people. I have an interest in mental health, perception and the comedy of human behaviour and interaction. Often my ideas come from my background of working in homelessness, psychology, substance use and offending. I am drawn to creating characters that come across as weird or unpleasant, and shifting the perspective as we start to recognise ourselves in them.

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

I am currently working on Aardman's new feature film, *Early Man*, whilst also developing my own work for an animated TV series.

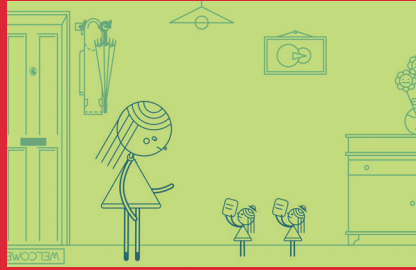


Freedom

UK/Austria 2017, 3min

The struggle to find your place in the world as seen through the eyes of a skier.

Director Kathrin Steinbacher



A Self-Compassion Exercise

UK 2016, 4min

The daily life of a down-trodden character and their plight to will a little self-compassion.

Director Joe Bichard



Not The Same River. Not The Same Man.

UK 2017, 4min

The passing of time, an ever-flowing cycle of change and evolution.

Director Michelle Brand



Kathrin Steinbacher is an Austrian Illustrator/ Animator currently based in London. She graduated in Illustration Animation

at Kingston University. Before this, she worked as a graphic designer in Austria. She is currently studying MA Animation at Royal College of Art London.

What made you make the film?

Everybody struggles with different things in life. I sat down with my younger brother and we talked about his fears and struggles after giving up his potential professional career as a skier. I recorded it and made a film in order to understand as well as giving him a voice.

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

The animation is done frame by frame with Photoshop. A lot of textures I used for the backgrounds are painted on paper. I scanned them and designed the backgrounds by cutting out certain shapes.

Where do you get your ideas from?

All my films are quite personal. My ideas often start by observing people and looking around the world with eyes wide open. My cultural background also shapes my ideas. I come from a traditional Austrian family and grew up in a small village. Travelling between these two completely different worlds, my home in Salzburg and the art world here in London influences my work a lot.

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

I am currently studying Animation at Royal College Of Art and doing a film about ghosting. I am also working on a music video and I am doing some children's Illustrations for a publisher. Busy times!



Joe Bichard is an animation director based in London. He likes cuddles, holding hands and long walks along sandy beaches.

What made you make the film?

Alain De Botton offered me a small sum of money to make one of his talks into a film.

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

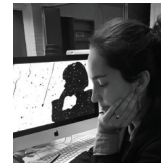
I made it in After Effects. Skillbard made the sounds.

Where do you get your ideas from?

Staring into soggy Weetabix.

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

I'm hoping to get my short film 'The Great Loneliness' off the ground eventually!



Michelle Brand is an English-German 2D animator who specialises in translating abstract themes into both

moving and still images. Recently graduated from the University for the Creative Arts, Farnham, she has now started her Animation MA course at the Royal College of Arts.

What made you make the film?

I was interested in the connection of time and movement in animation, and theories on time in film and philosophy discussions. As we believe, only through change and movement, we can perceive time. In animation, this relationship is deepened as only through change, time and movement can exist, with a change happening frame by frame. The film explores this idea, and is framed by a quote of the philosopher Heraklit who offers a relevant visual metaphor to work with.

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

The animation was first created digitally, and then each frame was printed out, so that it then could be re-painted with Acrylics.

Where do you get your ideas from?

From observation, thinking and reading. A lot of my work is theory based, so I really enjoy grabbing a specific thought or discussion and exploring it visually through movement.

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

I have just started my Animation MA at the Royal College of Arts, so I am really looking forward to opening up my mind and working in many different ways. One film I would like to work on is about the connection of people in public through sharing space and time, and how synchronistic our lives actually may be.

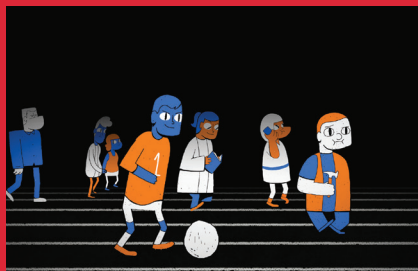


The Full Story

UK 2017, 7min

A loving, close-knit family falls apart as the 70s' tumbles into the divorce boom of the 80s'.

Director Daisy Jacobs



The Race

UK 2016, 3min

A group of people run down a race track, morphing and growing into more distinctive personalities. But the race soon becomes deadly competitive.

Director Jodie Haslam



Big Finds A Trumpet

UK 2017, 4min

When Big finds a new toy to play with, Tiny isn't very happy about it. Trumpets are annoying and so are some people.

Director Dan Castro



Daisy Jacobs is a BAFTA-winning, Academy Award-nominated writer-director of short films: *The Bigger Picture*

(2014), *Tosh* (2012) and *Don Justino de Neve* (2011). Her new film *The Full Story* (2017) has just won Best Short Film at Edinburgh International Film Festival 2017, First Prize at Rhode Island International Film Festival 2017 and is selected for thirty forthcoming festivals.

What made you make the film?

There isn't much else I'd rather do than make films. I wanted to make this film because of the story and technique.

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

It was much harder than my previous films.

Where do you get your ideas from?

My head. Although, I try to get them out and onto paper as soon as possible.

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

We (Christopher my co-director and I) are currently working on our first feature.



Jodie Haslam is a Bristol based 2D Animator/Illustrator with a passion for animation, design and story, through her

personal projects, freelance work or by making her own 'zines.

What made you make the film?

The film was made as part of my final year at university. I wanted to create a story and design lead 2D film in Adobe Flash that would test my skills in those areas.

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

The film took 7 months to make, with an extra month devoted to making promotional materials for the film, like stickers and badges. Since I had a whole year to make a film, I did every role on the film, apart from music (by Chris Reed). I'm a bit of a control freak I guess, but it's a rare opportunity to have the time to take that control...and it was great.

Where do you get your ideas from?

After moving to Bristol for university, I started to come into contact with lots of new people. This made me realise that although we're all moving to the same final destination, everyone measures their lives and achievements in different ways. One person's success isn't necessarily another's and could even be damaging to those around them, which really shouldn't be celebrated.

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

In between freelance work I'm aiming to start making a new short film soon. Since *The Race* I've made several smaller films, but I'd like to devote more time to a project again.



Dan Castro grew up in South London, moved around a lot and did some colourful work about normal people and growing up and

trumpets. He is currently finishing off his MA at the Royal College of Art and is taller than you, probably.

What made you make the film?

I just moved in with my partner, and was dealing with this idea that the person closest to you can also be the person who annoys you the most. Are you going to print this? It's fine she won't read it.

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

The audio was made by Kenneth C M Young, audio person extraordinaire, who absolutely nailed it! The film is a bit of a homage to the VHS recordings of cartoons I grew up on, and Kenny did a fabulous job of making it sound as old as it looks.

Where do you get your ideas from?

I know it's a massive cliché but I just kind of make stuff that I see, or that I'm going through. Real life is weird enough, man.

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

I'm currently working on my graduate film for the Royal College of Art, and thinking about making video games.

www.ITFS.de
#itfs



25.

INTERNATIONALES
TRICKFILM FESTIVAL

FESTIVAL OF ANIMATED FILM

STUTT GART '18

APRIL 24 – 29, 2018

Veranstalter /Organiser:



FMX2018





Late Night Bizarre

at The Horse Hospital **Sat 9 Dec 21:00**

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.

This ever-popular Late Night Bizarre programme is a bunch of anti-classics guaranteed to be as far away from Disney as its possible to get. A dirty fistful of 18 of the weirdest, wildest, most demented films hand-picked from the 2,600 entered.

You can expect deformed twins, fresh internal organs, spinning heads, terrifying eyeballs, puking cats and dogs, weird sexual encounters, lots of swearing and a whole lot of other stuff.

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



Poko Poko Shopping

Japan 2014, 3min

Poisonous pacifiers and fresh internal organs – yum! This one is for all you baby-lovers!

Director Piro Pito



Belials Dream

UK 2017, 5min

Belial - the deformed twin from the Basket Case saga - has an unsavoury dream.

Director Robert Morgan



Blind Eyes

USA 2016, 3min

Sexual identity and personal chaos. The eyes have it!

Director Yifan Hu

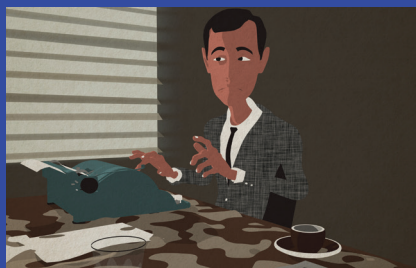


Summers Puke is Winters Delight

Japan 2016, 3min

This deliciously explicit film is truly demented, but with a serious core buried deep within its delightful insanity.

Director Sawako Kabuki



Sand

Netherlands 2017, 5min

Get up early, take your vitamins, drink lots of water, exercise and wipe the sand off your face.

Director Arjan Brentjes



North Korean Pop

USA 2016, 3min

Rodman – an erotic adventurer and a very intense individual. Real life is weird!

Director Gabe Mangold

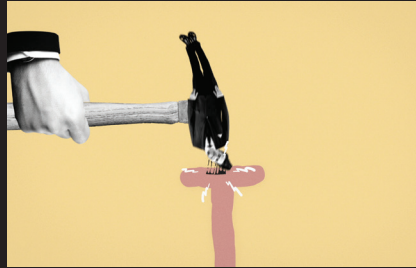


Call of Cuteness

Germany 2017, 4min

A consumerist nightmare. This cat is not cute, this cat is devoured and controlled.

Director Brenda Lien

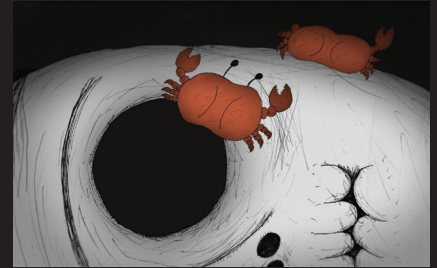


The Correct Insult

Germany 2015, 5min

How to swear and keep swearing.

Director Janis Aschberger

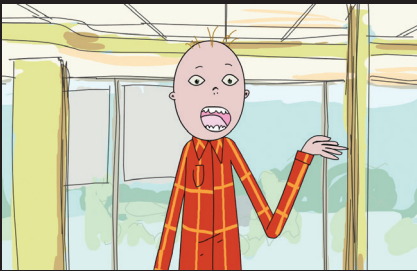


Jungle Taxi

Japan/South Korea 2016, 8min

In a sticky night in the jungle, a taxi spirits a mysterious passenger to their destination.

Director Hakhyun Kim



Spinny Headed Guy

USA 2016, 1min

Things are about to get messy with this guy who's head keeps spinning.

Director Nigel Clark

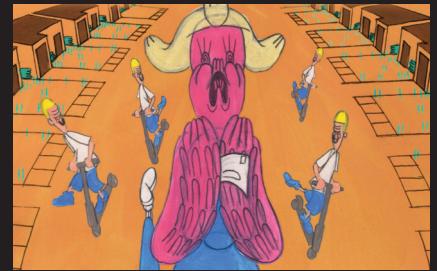


Thank you Very Much R.I.P Jolyne

USA 2016, 1min

A heart felt ode to Jolyne, the filmmakers dead cat who has gone to cat heaven.

Director Yifan Hu

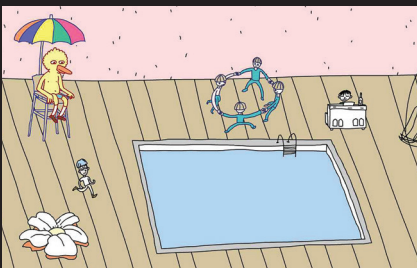


Hot Dog Hands

USA 2017, 7min

Part fairytale, part nightmare – this woman can't stop growing fingers.

Director Matt Reynolds



Cococo

Costa Rica 2017, 7min

A farmer goes to the town fair and returns home with a new pet.

Director Julian Gallese



Nou Nen feat.utae

Japan 2015, 3min

A kaleidoscopic reverie of sexual encounters fluidly morphing to the jubilant beats of Japanese pop music.

Director Sawako Kabuki

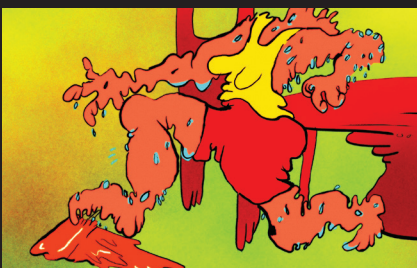


Cosmos

Poland 2016, 2min

Muscles, skin, heart – they all long to be touched.

Director Daria Kopiec

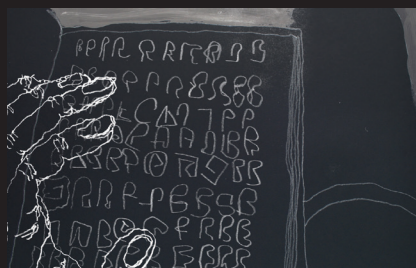


Roommates

USA 2016, 3min

The disgusting, oozing joys of shared houses.

Director Jamie Wolfe

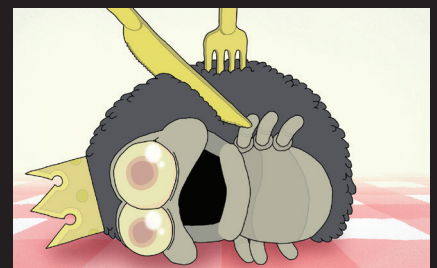


When The

USA 2016, 4min

A boy reads a book.

Director Raffaele Gans-Pfister



Double King

Australia 2017, 10min

A mysterious king with seemingly no subjects goes on a violent crusade to claim as many crowns as possible.

Director Felix Colgrave

Music Video Session

at The Horse Hospital **Sat 9 Dec 19:30**

LIAF's annual collection of the hottest music videos from all over the world. Animation is an integral element in many of the best music videos.

Producing them also provides a commercially viable way for animators to earn a living and produce work they can be proud of. Here are 18 of the world's best and most innovative music videos produced in the last 12 months, providing a visual mash-up of styles, techniques and genres.



Radiohead - Burn the Witch
UK, 2016, 4min
Director Chris Hopewell



Valentino - Deep Down Low
UK 2016, 3min
Director Ian Pons Jewell



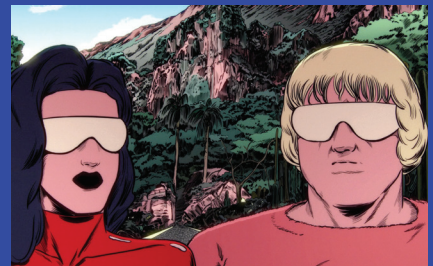
The Luyas - Says You
USA 2017, 4min
Director Amanda Bonaiuto



Tamaki Roy - Koto no Shida
Japan 2017, 4min
Director Ryo Orikasa



Syd Barrett - Effervescing Elephant
France 2017, 2min
Director Yoann Hervo



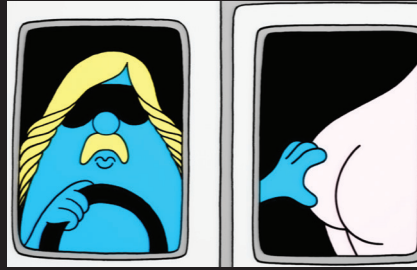
Antoine Debarge - Dolly Zero
France 2017, 4min
Director Ugo Bienvenu



Nacho Scola - Rush

UK 2017, 4min

Director Karni and Saul



Avalanches - Subway

France 2017, 4min

Director Mrzyk & Moriceau



Father John Misty - Things it would have been helpful to know before the Revolution

UK 2017, 4min

Director Chris Hopewell



Washed Out - Hard To Say Goodbye

UK 2017, 4min

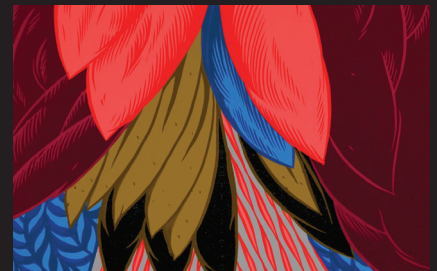
Director Jonathan Hodgson



Katie Melua - Perfect World

UK 2016, 4min

Director Karni and Saul



Mark Lotterman - Happy

France 2017, 7min

Director Alice Saey



Skirt - Undercurrent

Japan 2017, 4min

Director Que



Yann Kornowicz - The Chase in the Ghost Train

France 2017, 3min

Director Hugo Ramirez



Nevermen - Mr Mistake

USA 2016, 3min

Director Sarina Nihei



Zhu and Nero - Dreams

UK 2017, 4min

Directors Elliott Sellers & Erik Ferguson



Prehistoricos - Our Destiny

Chile 2017, 4min

Director Marcos Sanchez



Run the Jewels - Don't Get Captured

UK 2017, 3min

Director Chris Hopewell

Amazing Animations

(U)

for 0-7 year olds

at Barbican Sat 2 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.

These films are in competition and will be judged by our children's jury. Thanks to the Elf Factory for providing the winning prize of £250 for the best film.



Mr Night Has A Day Off

Lithuania 2017, 2min

Unsatisfied, Mr Night is walking around the town changing all things to black until everything is as dark as night.

Director Ignas Meilunas



The Big Adventures of A Little Line

France 2017, 7min

While out walking one day a small boy finds a little line lying on the ground.

Director Antoine Robert



Keep on Rolling

Japan 2016 5min

An ambitious dung beetle can't stop rolling poo. He perfects the art with every round thing he comes across.

Director Takashi Miike



The Pocket Man

France/Georgia/Switzerland 2017, 7min

A little man lives in an old suitcase. One day he finds a new friend – an old blind man. Music makes them happy.

Director Ana Chubinidze



A Rhino named Paul "Everybody Sleeps"

USA 2016, 3min

It's bedtime, but a restless little rhino just isn't ready to call it a day.

Directors Dave Schlafman & Mike Annear



Dust Buddies

USA 2017, 4min

A group of adorable dust bunnies live a happy existence until a dust-up with a maid gets them into an epic kerfuffle.

Directors Sam Wade & Beth Tomashek



Deep Beneath The Earth

UK 2017, 3min

The only thing young Lucy likes is gaming on her Ipad. But when she loses it in the woods she is determined to get it back.

Directors Kim Noce & Shaun Clark



The One Who Tamed the Clouds

France 2016, 4min

The old Indian Flying Shadow teaches the young Nayati the art of smoke signals.

Directors Julie Rembauville & Nicolas Bianco-Levrin

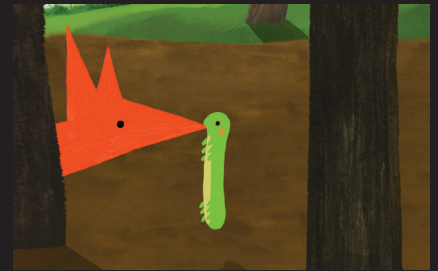


Sabaku

Netherlands 2016, 2min

When Sabaku's best friend Buffalo passes away, he needs to find himself a new friend.

Director Marlies van der Wel



The Little Bird and the Caterpillar

Switzerland 2017, 4min

The lovable little bird is back, cherishing the green leaves of his home in the maple trees but a hungry caterpillar has a different idea.

Director Lena van Doehren



Water Path For A Fish

France 2016, 8min

A sudden gust of wind wakes Oscar. From his window he sees a goldfish in a dirty puddle, gasping for air.

Director Mercedes Marro



The Kid and the Hedgehog

Spain 2017, 3min

A kid is climbing a hill. On the hill he's about to meet a very peculiar hedgehog.

Directors Marc Riba & Anna Solanas



Birdy Wouaf Wouaf

France 2017, 4min

A young bird grows up peacefully in the family nest until he starts barking. His parents are in shock. Birds don't bark, they chirp.

Director Ayce Kartel



Hamlet.Comedy

Russia 2016, 5min

A class of children go to see "Hamlet" with their strict teacher. When the children get bored, they start to laugh and wreak havoc.

Director Eugeniy Fadeyev



Island

Germany 2017, 2min

On a small island a bunch of exotic creatures run across each other.

Directors Max Mortl & Robert Loebel
Director Eugeniy Fadeyev

Marvellous^(PG)

Animations for 8-15 year olds

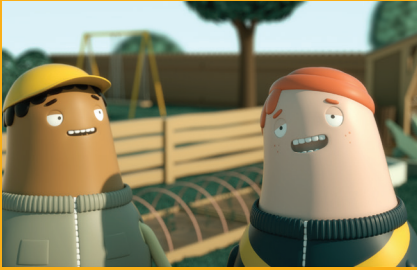
at Barbican **Sun 3 Dec 15:00**

**Here are 10 of our finest films
especially chosen for 8-15 year-olds,
including several that are screening in
the adult competition programmes.**

These enthralling films include a surreal story about three friends who exchange heads by accident, a grumpy granny living in a blue fairy-tale forest and a tense and prickly standoff between a hedgehog and a quartet of insatiable beasts.

These films are in competition and will be judged by our childrens jury. Thanks to the Elf Factory for providing the winning prize of £250 for best film.





Heads Together

Netherlands 2017, 21min

Three friends exchange heads by accident and are forced to adapt to each others life.

Directors Job Joris & Marieke



City and Heart

France 2016, 3min

The frenetic chaos of the city, the beating heart of a poet.

Director Anne-Sophie Raimond



Two Trams

Russia 2017, 10min

Klick and Tram are two city trams that leave their bus depot every morning.

Director Svetlana Andrianova



Shock Therapy

UK 2017, 7min

Jim is afraid of everything. To cure himself, he decides to invite all his phobias to his home but it's not a good idea.

Directors Bali Engel & Matthieu Landour



Hedgehog's Home

Canada/Croatia 2016, 10min

A hedgehog lives in a lush forest, respected and envied by the other animals. But one day a quartet of insatiable beasts spark a tense and prickly standoff.

Director Eva Cvijanović

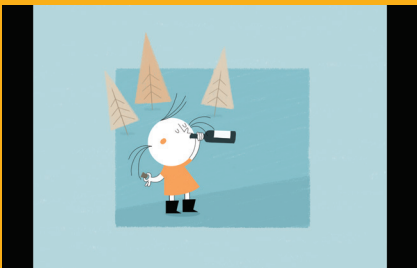


When I Worry About Things - Annabel's Story

UK 2017, 5min

Annabel has OCD and nervous tics after a period of upheaval, but ultimately she learns to cope with her depression.

Directors Andy Glynn & Liam O'Connor



Merlot

Italy 2016, 6min

In a blue fairytale forest a grumpy granny loses a bottle of wine.

Directors Giulia Martinelli & Marta Gennari



The Shrapnel

Russia 2016, 4min

A soldier, wounded at war, returns home to his mother.

Director Dmitry Ivanov



Deep Beneath The Earth

UK 2017, 3min

The only thing young Lucy likes is gaming on her Ipad. But when she loses it in the woods she is determined to get it back.

Directors Kim Noce & Shaun Clark



Link

Germany 2017, 7min

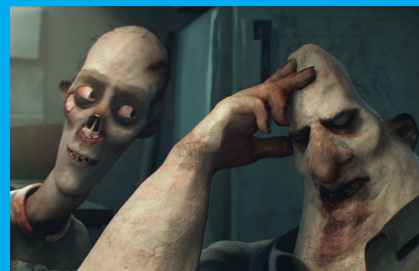
Two characters are linked by their hair, influencing each other by every move they make.

Director Robert Loebel

Best of the Next Programme 1

at the Horse Hospital **Thu 7 Dec 19:00**

Selected from 60 graduate showreels and almost 30 countries this is a look at the best student work and first professional films from all around the world – the first step on the animation ladder for these talented filmmakers, and the first time their wild and wonderful imaginations have been unleashed.



Less Than Human

Denmark 2016, 6min

In the aftermath of a zombie outbreak, the zombies have been cured and exiled to secluded camps.

Director Steffen Bang Lindholm



Hypertrain

Switzerland 2016, 4min

A cat and a child move elegantly between speeding trains and cross dimensions and planes only to encounter one another again in space, motion and time.

Directors Etienne Kompis & Fela Bellotto



Closed Visit

UK 2017, 2min

How would you cope if you could only see your son from behind a screen? An exploration of isolation, separation and loss.

Director Jade Evans

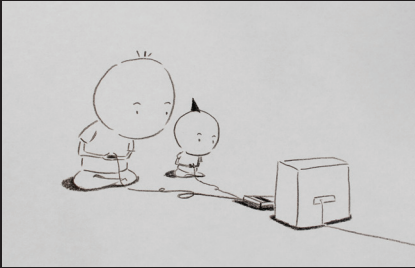


Black Sheep

France 2016, 9min

In the middle of the mountains in a glass cube live a father and his son. A sheep arrives and breaks the solitude.

Director Rosalie Benevello



Little Wonders

Vietnam 2016, 2min

Simple memories, beautifully portrayed.

Director Triet Le



City Light

UK 2016, 3min

The city is alive. A journey through Central London at night.

Director Jessica Lester



In your Hands

France 2017, 8min

When red crystals begin to mysteriously appear all over a man's body his sickness begins to have an effect on the outside world.

Directors Delphine Delannoy, Lisa Baillon, Tsu-Ning Lai, Atiyyah Lallmahomed, Gwenaël Renaud & Daphné Westelynck



Remember How We Used to Play?

UK 2017, 5min

A boy's weekend visit to his estranged father.

Director Matthias Cuciniello

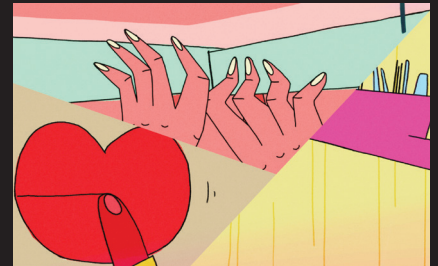


Scent of Geranium

USA 2016, 5min

A poignant autobiographical tale of a journey from Iran to the USA.

Director Naghme Farzaneh



Immersion

Switzerland 2016, 3min

Tommy goes swimming in a pool filled with his anxiety.

Director Lalita Brunner

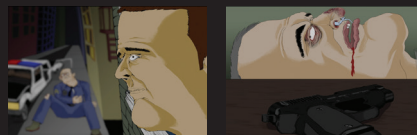


Lead in the Head

France 2016, 8min

A wolf is hunted and brought back to a village as a trophy. But the wolf is not dead and the bullet in its skull has repercussions on its psyche.

Director Aurore Peuffier

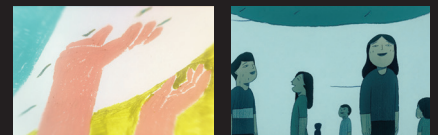


Help! Dying!

USA 2016, 5min

A beguiling tale of foot-sucking and a cop-killer.

Director Noah Malone

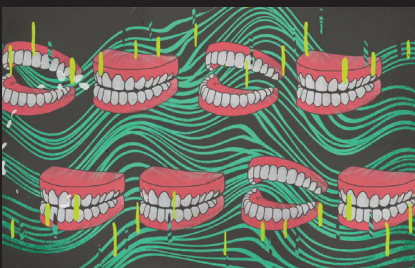


Elsewhere

USA 2017, 6min

Security over risk? Or freedom over obedience? And at what cost?

Director Junyi Xiao

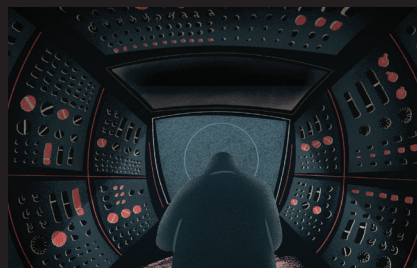


Cacophony

USA 2016, 2min

A girl escapes the harsh sounds of the urban environment to find solace in her inner world.

Director Ai Hsuan Shih



Contact

UK 2017, 7min

Stranded on a distant planet, a lonely astronaut sends out a signal in search of human contact.

Director Katy Wang

Best of the Next Programme 2

at the Horse Hospital **Thu 7 Dec 21:00**



Brow on the Windowpanes like those who keep Vigil on Sorrow

France 2017, 3min

The expectation of otherness can lead to self-doubt.

Director Clelia Nguyen

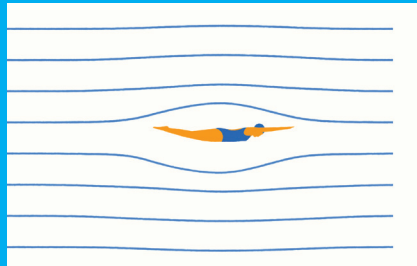


You Rise the Water Unfolds

France 2017, 3min

An ode to women in sensations and in dreams.

Director Robin Vouters



Fish

France 2017, 3min

A geometric and poetic evocation of water in all its forms.

Director Arthur Sotto

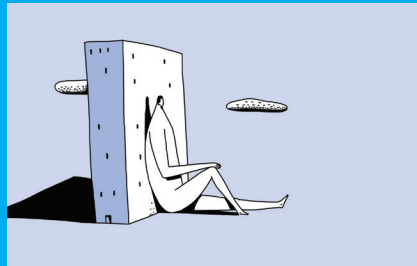


Even When We Sleep

France 2017, 3min

The warm and knowing daily life of an old woman and her cat.

Director Camille Monnier



Liberty

France 2017, 3min

"And for the want of a word, I renew my life, for I was born to know you, to name you. Liberty."

Director Jon Boutin



The Curve of Your Eyes Encircles My Heart

France 2017, 3min

The first love of a little boy during summer camp.

Director Nicolas Rolland



The Cat

France 2017, 3min

A man, a cat. Which one will tame the other?

Director Johanna Huck



Woman in Love

France 2017, 3min

A sumptuous poem about love – vibrating with sweetness and fragility.

Director Lea Krawczyk



Lively Air

France 2017, 3min

A parable on the path of love.

Director Pierre Grillere



Poilus

France 2016, 5min

In the French trenches calm reigns but a whistling signal is given and the attack begins.

Directors Guillaume Auberval, Léa Dozoul, Simon Gomez, Timothé Hek, Hugo Lagrange, Antoine Laroye & David Lashcari

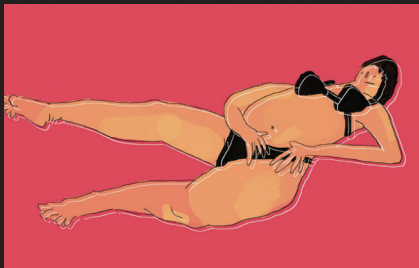


The Moment

USA 2016, 2min

An artist gets to learn the importance of things unseen as she gets to draw a strangers' portrait.

Director Karis Oh

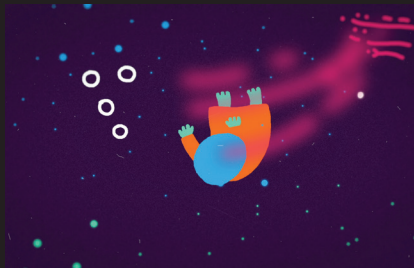


20

Taiwan 2016, 6min

We are all hedgehogs and inseparable from lust.

Directors Chu-Ying Chiang & Hsin Lo



Another Space

Taiwan 2016, 4min

A girl, her goldfish and the search for truth.

Director Hsiao-Chieh Tung



Chilli

Slovakia 2017, 8min

Passion and aggression are primal instincts that sit rooted in all of us.

Director Martina Mikusova

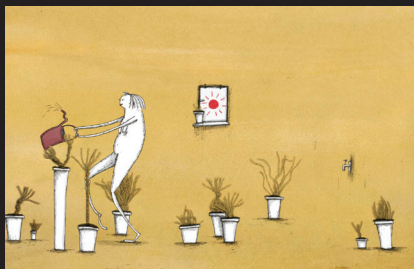


Flying Putzi

Israel 2016, 6min

Putzi wants to rise above his handicap to fly in the sky with his only friend Pepi, a turkey.

Director Ido Behar



Kastaars

Belgium 2016, 6min

Seeing and being seen, hiding in your own world.

Director Jasmine Elsen

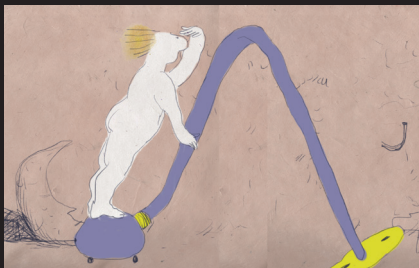


Limites

Italy/France 2016, 6min

A girl, tired of her urban routine, decides to follow her dream of an alternative life in the mountains

Director Giulia Landi

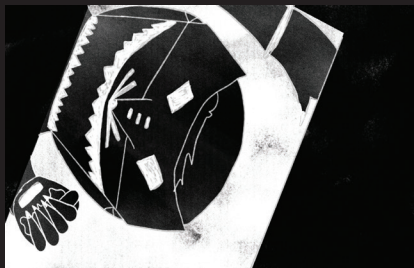


Penelope

Estonia 2016, 4min

The doorbell rings. Penelope wakes up. But everything's a mess.

Director Heta Jaalinoja



We Are the Immigrants

USA 2016, 6min

A poetic portrayal of the hardships experienced by a small group of immigrants as they attempt to cross the border illegally.

Director Catalina Matamoros Puerto

Features

barbican

Cleopatra⁽¹⁸⁾

at Barbican **Sat 2 Dec 21:00**

A weird and wild tale in which three intergalactic travellers from the distant future are whisked back to the court of the ancient Egyptian queen by time machine to intervene in an alien plan to destroy mankind by altering the course of human history.

Cleopatra is a very much unknown Japanese anime from 1970 made by "The Godfather of Manga" Osamu Tezuka along with director Eiichi Yamamoto. It has never been released in the UK. Cleopatra was a part of a series of adult anime films called *Animerama*, made at Osamu Tezuka's Mushi Production animation studio from the late 1960s to the early 1970s, the others being *A Thousand and One Nights* and *Belladonna of Sadness*. As well as the erotic themes, they are also defined by mixing more typical traditional animation with sequences of UPA and Yōji Kuri-influenced experimental use of modern design, limited animation, and still paintings akin to Tezuka's experimental short films.

Cleopatra is also notable for having a score by famed composer and electronic rearranger Isao Tomita. The film touches upon the history of Cleopatra but includes digressions into science fiction, broad (and often tasteless) comedy, many whiplash stylistic breaks, and blunt sexuality.



Cleopatra

Japan 1970, 112 mins

Directors Osamu Tezuka & Eiichi Yamamoto

LONDON INTERNATIONAL
**ANIMATION
FESTIVAL 2017**

Torrey Pines

at The Horse Hospital **Fri 8 Dec 21:15**

Raised by a schizophrenic single mother, Petersen's life story unfolds in a series of baffling and hallucinatory events. With a mother fuelled by visions of political conspiracy and family dysfunction, 12-year-old Petersen is taken on a cross-country adventure that will forever alter the family as they know it.

Join Petersen as he takes you back to a time when MTV shaped teenage minds and a generation of nerds strengthened their thumbs on a Nintendo controller. Put on your swimming trunks, grab your boogie board and come enjoy the view at *Torrey Pines*.

Torrey Pines is an award-winning feature film based on a true story by transgender stop-motion animator Clyde Petersen. The film is a queer punk coming-of-age tale, taking place in Southern California in the early 1990's. Clyde Petersen is a Seattle based artist, working in film, animation, music, installation and fabulous spectacle. He is a member of the transgender and queer communities in Seattle. He travels the world with his punk band Your Heart Breaks and hosts the Internet film series Boating with Clyde in a small handmade boat in the Washington Park Arboretum. His work has been featured around the world. Clyde likes punk rock and two-stepping to live country music. He is a night owl and does not wish to ever wake before noon, or before the mail arrives.



Torrey Pines

USA, 2016, 60 mins

Director Clyde Petersen

Special Programmes



The Absurdist Narratives of David O'Reilly⁽¹⁵⁾

at Barbican **Fri 1 Dec 18:30**

at Barbican **Sun 3 Dec 17:00**

After early attempts to emulate Austrian artist Egon Schiele's expressive figure drawings, David O'Reilly became involved in animation through a job as a concept artist. Around 2004 he became fascinated by the untapped potential he saw in 3D animation, a field dominated at the time by many Pixar imitators and very few individual auteurs. O'Reilly described working with 3D animation software as "a constant process of the thing falling apart," and early on he started maintaining a computer folder of the various glitches that resulted from his experiments.

O'Reilly developed an artistic style that welcomed the quirks of his medium and drew attention to its rougher edges, rather than moving towards a perfectly polished finished product as can be seen in his 2007 debut short film *RGB XYZ*. O'Reilly has described *RGB XYZ*, an extremely glitchy acid-trip tale of a creature moving to the big city, as "pretty awful."



RGB XYZ

In 2008 he made *Octocat Adventure: Octocat searches for his parents* released in 5 parts on Youtube. O'Reilly created *Octocat Adventure* under the pseudonym 'Randy Peters', who was a 9 year-old kid from Chicago. However, 'Randy' said he was 13, so that Youtube wouldn't delete his account. The first episode had a relatively large explosion of traffic, with 100k views in the first 2 days. Soon after, the series slowly generated a dedicated fanbase who started

producing elaborate interpretations and fanart.

The 2009 follow-up *Please Say Something* showed just how quickly O'Reilly had developed his talent. *Please Say Something* is a very funny and surprisingly affecting tale of a tumultuous marriage between a cat and a mouse, embracing the glitches and rough edges of the technology with intent and artistry.

O'Reilly's 17 minute 2011 film *The External World* is composed of a series of episodic vignettes that cycle through the storyline, creating his most structurally complex narrative so far. The story is anchored by a boy's experience playing the piano under the stern disciplinary force of his father. The vignettes are cheerfully anarchic and wildly disparate. O'Reilly pushes the boundaries of the artificial and unreal on the one hand, while at the same time finding ways to trigger an emotional connection.

O'Reilly has since done a variety of work, including an episode of Cartoon Network's *Adventure Time*, animated segments of the movies *Her* and *Son of Rambow*, and music videos for U2 and M.I.A. In between commercial works he's also found time for more personal projects and in the last 3 years he has moved into the games world with the multi-award winning games *Mountain* (2014) and *Everything* (2017)



David O'Reilly (Photo: Jack Bool)

David O'Reilly - in his own words...

On his personal history

I learned how to work hard from my parents, they are both good examples for that. Culturally, I don't satisfy the Irish clichés that stupid people look for, but there is a kind of Irish attitude to life which I have and benefit from. Our situation as being an island, having a population emaciated by famine and emigration and getting hammered around by the British Empire shapes a kind of world view that is different to what emerges in other parts of Europe or America.

I am more than ever inspired by very simple things. interactions with people, friends, looking at familiar things and finding the complexity in them. I went through many years of absorbing every kind of art but it's something I do less and less

On animation

Animation is just incredible. You create worlds, you can translate your dreams. When you learn animation you are breaking down the forms and behaviours of the entire natural world, and it really teaches you how to see. I could talk about how amazing animation is, even just from a theoretical perspective, all day long.

Making shorts was always an uphill battle, but I had a lot of fun doing it. I earned and spent huge amounts of money doing jobs to make things that I released for free, and I would probably do it again if I could, but you really don't get credit for it. You quite

literally have zero credit from doing it. People assume you're getting free money or grants, which for me was never the case.

The difficult truth is that the vast majority of interesting animation is experienced by people as random internet junk, and not this incredible artform. So I made *Mountain* which was a completely different direction, and it became the first time I made any real money with my own work. And I wound up spending it all again, so clearly I haven't learned very much.

I became fed up with animation for several reasons. Even though my work had a big impact, I kept going broke making film after film, and even doing high profile jobs was not very sustainable for the kinds of projects I wanted to do. In animation you tend to always be getting shafted by people. People just love shafting animators all day long for some reason. And very few really appreciate what you're doing.

I also know many people who direct animated features or have their own TV shows and they're not exactly happy people, which is to say, most of them are miserable. So it started feeling like a dead end. At the same time I started playing with game engines and getting ideas in that direction, so I just followed that.

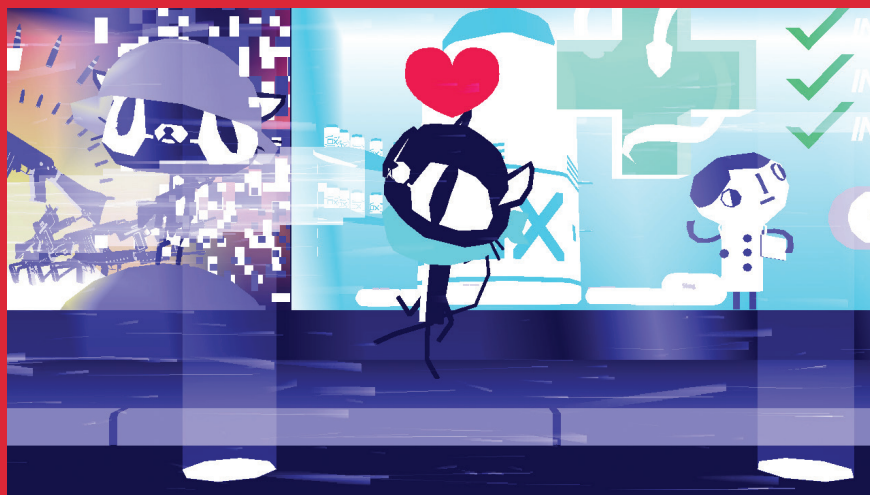
On working in the commercial world

I had a start in the commercial world and I learned a lot, but ever since I've had the opportunity to make my own work, I've just felt like I have a limited amount of time on Earth and I want to do the things that I want to do. Even throwaway independent projects usually create more joy, or happiness, or interest than the commercial things. But it comes down to my needs, to "How can you actually get someone to feel something more effectively?", and "How can you express something about the world more accurately?"

On working in 3D animation

What I've seen happen in the last six years is people have gotten increasingly comfortable with doing more stylised work in 3D. They've realized that this tool can do more than just realistic representation. I think people are doing a lot more unusual, strange ideas that wouldn't be possible with more traditional methods.

For a long time I called myself an independent 3D animator, and you wouldn't see anyone else calling themselves that. It just wasn't something that you did alone. Even now it's a very, very small community. These things that occur are really motivated by a love of the medium, or just by a very, very powerful will to create.



Please Say Something

Ireland/USA 2009, 10min



The External World

Ireland/USA 2011, 17min



Everything

Ireland/USA 2017, 11min

On games

I think all games are art... And I think that question was answered with Pong in 1972. I think the problem is, everyone got hung up on that particular thing because they accepted the argument in the first place: 'Oh, maybe they're not.' Why even engage with that? An interesting question for me is, 'Can games be philosophy?' 'Can games be therapy?'

I love the people in games, and I've had the most interesting adventures for the last three years. I am coming at this from the outside and I'm a late starter, I suppose. But I do think the possibilities within the medium are huge, and the fact that you can be an independent artist and make something like this is incredible. I've never spent so long or worked so hard on anything in my life.

On his game 'Everything'

More than any other game or something someone else did, *Everything* came out of observing the world. When I was starting to learn Unity, being able to represent nature with real time systems was very interesting to me. I wanted to make something very different from my animation work, and I wanted to make something beautiful. I feel like every game is a work of art. The first game was a work of art. I don't know why people have this attitude toward what's 'inside' and 'outside' of art.

There are definitely different ways of analysing *Everything* from various philosophical perspectives, because I wouldn't say that the game is beholden to any one of them in particular. *Everything* takes from Alan Watts and Eastern philosophy, but it also incorporates continental and stoic philosophy. It's not really meant to be a "mix" of these things, but to have different things that sometimes work together.

Everything really comes out of my interpretation of reading a bunch of things and feeling like, well, this seems to be true. *Everything* isn't arguing for any particular idea of how the world is. It's just offering you one particular interpretation of the world. It's not the right one, just another point of view that you can have.

On his role as an artist

I'm more comfortable with the word "artist" than I used to be. For years, I would have been happier to be called an animator. If people want to say game "designer" or, let's say "screensaver designer," I don't think they're necessarily wrong, but I'm not any one of those things. I'm all of them.

I'm an artist and a filmmaker and a game designer. It depends. I don't really define myself at all because it's never a comfortable

thing for anybody to do that. It's always a kind of shortcut. And it all depends on who you ask. Some people will say I do different things. Some people will deny that I'm a game developer. It's not something I spend too much time thinking about. I'm more interested in making stuff than figuring out what category I fit into.

On Games and art

One of the default questions I get asked is what I think about the whole "games and art" debate. It's a silly question to me because I feel like every game is a work of art. The first game was a work of art. I don't know why people have this attitude toward what's "inside" and "outside" of art. But games have this advantage of having been considered "not art" for a while, because you're seeing things happen in games now that aren't burdened by the system of the contemporary art scene – galleries, theory, and history. It's a very fertile environment for art to grow, though it might take a generation for the established art world to realize what's going on.

The 'is it art?' debate is something I had already been through in animation and it's really strange to be in the middle of it again in games. The arguments against games as art are very weak. The struggle for recognition is interesting though. Let me just pose the question — why respect any organisation's idea of what is or is not art? Nobody knows more about what constitutes art than you. Are we talking about the art world? The art world is elitist, self serving, trend obsessed and investment driven. It's rotten and everyone knows it.

I understand people's passion for recognition, but rest assured, art is truly alive in games. It has been for a long time, and it's more alive now than it has ever been.

On music

Music's the most emotionally driving component of anything you make. It goes straight to a feeling part of our brain. When I think about sound and music in the films I've made, it's kind of different to the games. In the film world, you're definitely following a particular thread of some kind, even if it's a crazy one. You're accessing it somehow and emphasising it somehow with music, because music sets the tone of it. Because everything is built up on all these systems, *Everything* doesn't play music based on what you're doing specifically, it's playing music based on the environments you're in and the scale you're in. But the way it's used is not necessarily to go along with a certain emotional thread the same way one would in film, but it's actually used to give the experience a kind of dignity and expressing something fundamental about nature. Something about the scale and ecosystem you're in.

On humour

When you're expressing something about the world and life you cannot exclude humour or absurdity from it, because it's always there under the surface, for me. The more serious you get, the more humour is required. And the more powerful it is, too! I don't necessarily think about how this fits into a greater thing or whatever, it's quite obvious to me that it'll be fun and interesting. I think that giving people laughter is as great a thing as you can do for someone as anything in the world.

On his future

I'm gonna' be staying busy. I've got some really big ideas that I wanna' do, but I just need to find out which one aligns with the world enough and which one I can probably pull off. I'm not sure what form it will take, but I will say I absolutely love working in games and real-time interactive stuff. For me, I get to utilise all parts of my brain and that's the most satisfying thing. I'm definitely not done with games. But I can't be specific about what's next, nor can anybody.

Thanks to Cartoon Brew, Glixel, Pulp, KCET and Hypebeast.

third window films present

ANIMERAMA

The first ever X-rated animated films!

From the "Godfather of Manga": **OSAMU TEZUKA** (Astro Boy)

A THOUSAND & ONE NIGHTS

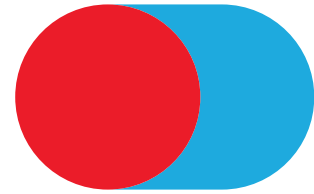
千夜一夜物語

CLEOPATRA

クレオパトラ

BOTH FILMS
OUT FOR THE
FIRST TIME EVER
ON BLURAY!
SPRING 2018





The MADness of Punto y Raya⁽¹⁵⁾

at Barbican **Wed 6 Dec 21:00**

at The Horse Hospital **Fri 8 Dec 19:00**

The Punto y Raya Festival is a truly remarkable event. Now celebrating 10 years in existence, Punto y Raya (which translates to “dots and lines” in English) is one of the boldest, most energetic proponents of abstract animation in its purest form. “Nothing representational” is the battle cry that defines the ethos of the festival and the work it celebrates.

Even its structure and organisational logistics have a certain abstractness to them. It is a roaming festival with no particular home and no fixed screening dates or even programme structure. The first Punto y Raya was held in Madrid in 2007. Six more have followed at irregular intervals: Barcelona (2009), Madrid again (2011), Barcelona again (2012), Reykjavik (2014), back to Madrid (2015) and Karlsruhe in Germany (2016).

Punto y Raya was established by the Barcelona-based non-profit organisation MAD (Moviment d'Alliberament Digital), a small collective who see themselves as some sort of combination of creatively optimistic change-agents and non-threatening artistic provocateurs. MAD's agenda was (and is) to engage in a form of social engineering through developing projects involving art, science and technology.

After curating several experimental film and animation programmes for various institutions, they wanted to organise something radical and challenging that would appeal to the artists' creativity and sense of humour. At heart, they wanted to construct a kind of creative context to share and enjoy films that are rarely seen anywhere else.

Increasingly numbed by the headlong rush to use computers to recreate ultra-realistic copies of representational visuality and deeply influenced by the works of earlier film pioneers, in 2007 they developed Punto y Raya as a way to go back to basics and reflect upon the essence of pure form, colour

and motion. The invitation was quite clear: 'No representation! Only dots and lines.'

Although every Punto y Raya festival utilises the passions, talents and skills of a range of people, the permanently crewed engine room of MAD consists of just two boundlessly energetic women, Noel Palazzo and Ana Santos. Ahead of their journey to LIAF to introduce the very special “Best of Punto y Raya” programme, we asked Noel to reflect on a decade of MADness, the gyrating trajectory of Punto y Raya and the state of abstract animation.

What do you remember about the very first PyR Festival?

I remember how difficult it was to convey what the festival was about, and what we wanted to achieve with it. Usually, the first reaction would be an uncontrollable burst of laughter. Or a giggle (and no, I'm not kidding). After a few seconds we would get an incipient smile accompanied by something like “But why?”.

We weren't trying to reinvent the wheel here; we just wanted to bring back the spirit of Absolute Cinema and Visual Music, sensitise new audiences, and boost the creation of films in this genre. We were VERY lucky to find kindred spirits at La Casa Encendida (Madrid), who felt that our project fell within the scope of their innovative programming. To this day we are grateful for their unconditional support.

The proposal in our first call for entries (distributed entirely via the internet) went something like: “No representation, only dots and lines. Can you take it?” We thought it was simple, challenging and funny. To our amazement, we received near 90 films from 20 countries. The participants turned out to be animation students, renowned animators, filmmakers, video-artists, special FX designers, scientists, architects, composers, VJ's, anthropologists and graphic designers. It looked like we had something special

going on.

What are the advantages and disadvantages of staging a festival in a different place every time?

One of the biggest disadvantages is that you need to engage the local audiences in a project that's usually new to them. But where there's a challenge, there is the joy of overcoming it. This system forces us to partner with different people and institutions each time, so we are constantly learning new ways of doing and communicating things.

We strongly believe that this “wandering” model also allows us to prove that we do speak a universal language, and that anybody in our community will feel at home wherever we go. And of course, it's a well known fact that the participating artists love to meet and share their works in a different city each time. I personally think that the experience of sharing a universal language is enhanced when the reality outside is foreign in some way.

What is it that fascinates you about abstract animation?

You cannot convey what the work is really about, even if you've been studying it for decades. It's art that needs to be experienced, and it's therefore new every time you see it, and different for everyone.

It also demands a very active attitude from the viewer, raising him/her almost to the status of co-creator. We are often asked “But I don't get it... What does the artist mean by all this?” One of the main issues we deal with when presenting these type of works is that people think that there must be a point to it, a “hidden message”, a “secret meaning” that they fear they're not really grasping.

I would argue that if these artists wanted to convey a clear message for you to

understand, they wouldn't be doing it through abstract films. In this artform, expression reigns over communication, even in the most calculated pieces. Most of these artists seek to build new worlds, with their own grammar and sets of rules, regardless of how whimsical they may be.

These worlds invite viewers to abandon him/herself to an intimate and unique experience. So I feel it's important for the viewers to, first of all, trust the authors. A tacit pact is sealed: this work won't give you anything you don't want to receive. It won't suggest anything you don't wish to discover. Just as every artist is different, every viewer is different. They are free to use their hearts, their minds, their guts to approach these types of works in the way they want. But I think there are a couple of hints that might help 'newbies' have a more fulfilling experience: Expect nothing. Trust the author.

What are you looking for in a film that screens in PyR?

Like in any other field (I would assume) we are looking for innovation. We want to be surprised. We want to be moved. We want to discover new things about ourselves and the world around us.

We are looking for new experiences in a genre that, due to its simple limitations, is -in principle- limitless. And we seek those films that will help us prove this idea.

The innovation could be in the applied technique, the form and execution of the piece, or its conceptualisation... it doesn't really matter. The piece needs to bring something new to the table, something we haven't seen before and which will hopefully inspire our artists and audiences as much as they've inspired us.

Do you think there are 'grey areas' between 'representational' and 'non-representational' animation?

Of course. There are 'grey areas' in everything, right? There are many works 'starred' by dots and lines where you can actually sense all the major elements of a narrative plot, such as character development, conflict and climax. And the other way round, there are some works created from representational imagery (tree branches, shiny objects, carpets and other textures) which, because of the way they have been captured or stylised, soon become void of representational connotations and turn into simple colours and shapes. But WHERE is that elusive line?!

I think this is a very important issue. During a recent presentation I've been asked why we allow artists to use well-known musical pieces for their works, like famous compositions by Bach or Mendelssohn.

These pieces might arouse memories in the viewer related to his/her own experience, like watching Saturday morning cartoons as a kid, for example, that the creator couldn't possibly anticipate. The "abstract" character of the piece would thus be dwarfed, correct?

Let's put it this way: what is actually IN the film that is not part of your cultural baggage somehow? Where do you draw the line between what's purely IN the film and not in your head or heart? For example, couldn't we argue that this particular Mendelssohn piece was performed by a real piano? A very concrete object that I can picture in my mind as I listen to it? Does the fact that there are instruments and musicians behind every note define where the music itself begins or ends?

Even better: what is Colour? Let's consider for a moment those well-known cases of people who feel dizzy at the sight of red. Or the number five is brought to mind when seeing a yellow surface. The pure colour, devoid of any particular form, can be loaded with connotations for them.

So to answer your question: there is a line between representation and non-representation in any type of artwork. The difference is that, in abstract art, we (both creators and viewers) have the most freedom to shift this line back and forth, either consciously or not. This private, intimate freedom makes every viewer perceive something completely different when watching the same film.

As wonderful as this may sound, it is unfortunately a double-edged sword, as some people need to be validated by others in their opinions. Thus, they'd rather go for more mainstream genres, where the illusion of control and meaning seem clearer and therefore, more reassuring.

What would you say about the general perceptions of abstract animation in the wider world?

Abstract animation is everywhere now. Take a look at the graphics in the 9 o'clock news. Infomercials for any type of product, live concerts, fashion shows, mapping... you name it.

People all over the world watch abstract animation every day without realising it. But as everywhere else, context is key. I

believe everybody can appreciate and enjoy abstract film if -as I mentioned earlier- they are willing to trust the artist and give in to the experience, if they are willing to discover instead of just expecting to receive.

Do you have any changes or developments planned for PyR?

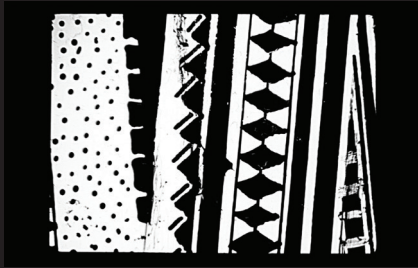
We are currently developing PyR TV, an online platform devoted to Abstract Art in Motion, which will allow us to showcase films, interviews and other related material 24/7. Bringing together artists, researchers and fans, we want the platform to act as the most complete online launch and distribution platform in the genre.

What do you think are the main contributions that PyR makes to the world of abstract animation?

I think that our main contribution is that we managed to agglutinate the greatest community of artists and fans of the genre worldwide. We feel that we provide a great context for these works to be perceived and appreciated as they deserve. Creators also feel motivated to continue developing their explorations, as we provide these meeting points with other artists and bring their works closer to ever increasing audiences.

We also know that there are many potential creators in the audience, who just need a friendly nudge to start experimenting in the genre. This is a wonderful gift for us, and one of the major reasons why we want the festival to travel the world and reach wider audiences.

Righto then... London, it's your turn now!

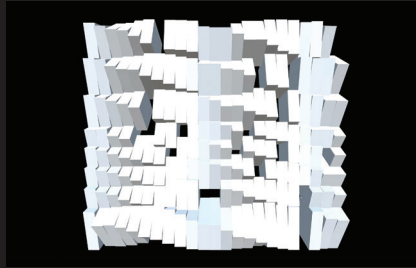


Ink meets blank

Poland 2016, 5min

Rectangles, triangles and squares pulsate, move, penetrate and disintegrate.

Director Tymon Albrzykowski

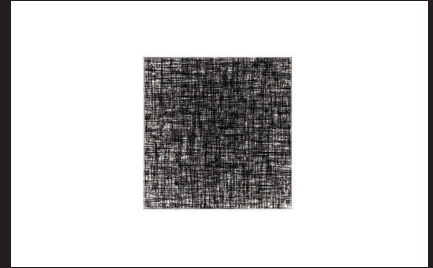


Proportion (Balance 5 of 5)

Canada 2015, 5min

A 5 piece video project made to be projected on 5 different buildings in Montreal. Harmony, stasis, proportion, tension and symmetry.

Director Daniel Iregui



Line

USA 2014, 2min

A congregation of voices. Simplicity personified.

Director Steven Subotnick



Fugue

France/Netherlands 2016, 6min

A sublimely subtle interweaving of melody, composition and image.

Director Oerd van Cuijlenborg

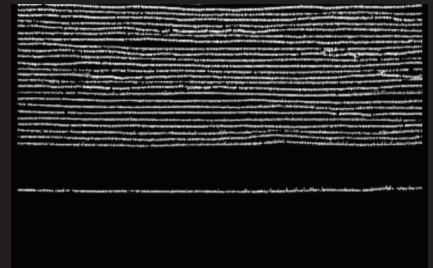


Vitreous

USA/Germany 2015, 3min

A riotously coloured nine-piece virtual sculpture resembling a Rorschach test on acid.

Director Robert Seidel



Composition

Slovenia 2015, 4min

Sound and image engraved directly onto film – so you can see the sound and hear the image.

Director Mitja Mancek

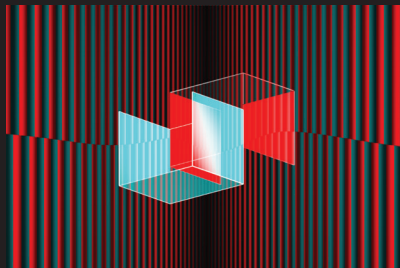


The Boyg

Norway 2016, 6min

Meet The Boyg: a coiling force that blocks your path and strangles ambition. Inspired by Norwegian mythology, lurking serpents, paralysing panic attacks, and The Great Boyg itself.

Director Kristian Pedersen

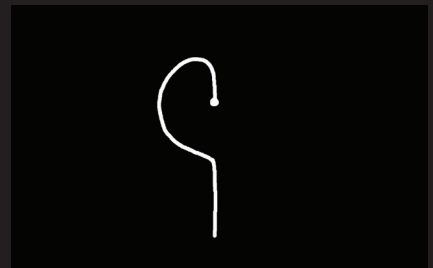


Interference Oscillations

Canada 2016, 4min

A navigation through synchronisation, extreme dynamics and static moments, building up and breaking down the dimensions and characteristics of light, sound, and colour.

Director Matthew Biederman

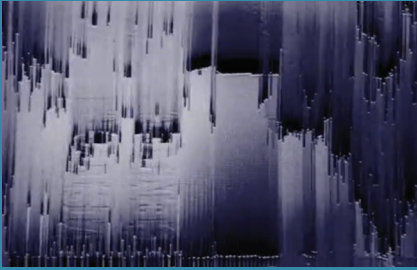


The Dancing Line

USA 2016, 2min

A line dances to a classic burlesque song while manipulating a small object.

Director Shelley Dodson

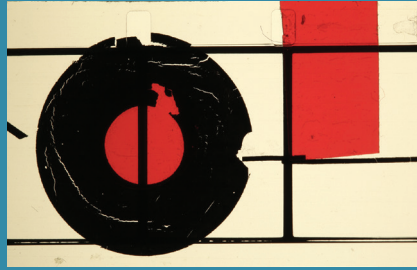


Almost 1.0

Slovakia 2015, 4min

An abstract landscape created from several glitched VHS tapes.

Director Gábor Szűcs

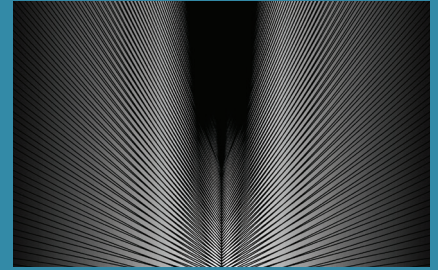


letters.EHO

Poland 2016, 4min

Inspired by early recordings of the Polish Radio Experimental Studio and 1950s/60s graphic direct-to-camera film.

Directors Aga Jarzab & Maciek Bączyk



Cosmic Vagina

Italy 2009, 5min

Op art imagery and electronic audio induce an immersive trip into metallic noise and feedback.

Director Luca Pertegato

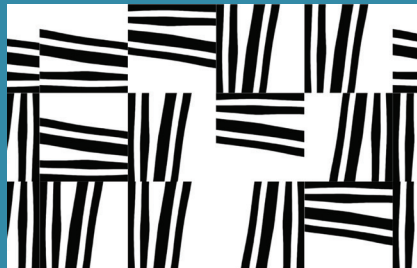


Jazz Orgie

Germany 2015, 1min

A total explosion of dots, lines, planes and forms drowning in a jazz-filled choreographic world.

Director Irina Rubina



SusY

Austria 2016, 7min

The cosmos of the hypothetical Supersymmetry. Dark matter and energy, space and time, force and matter.

Director Barbara Doser

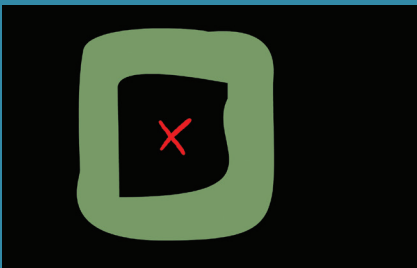


Oneiria

Belgium 2014, 4min

Painterly, abstract, dreamlike landscapes and found footage combine to reveal the ghost in the machine.

Director Jeroen Cluckers



Point

UK 2013, 2min

Abstract, drawn animation, commissioned for the Wilderness of Mirrors pavilion as part of The Wrong – New Digital Art Biennale.

Director Matt Abbiss

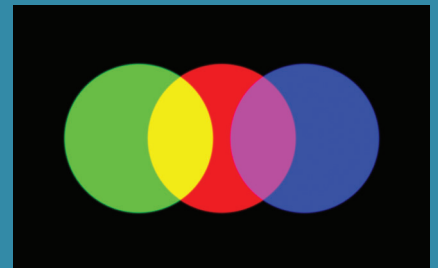


Virtuos Virtuell

Germany 2013, 7min

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

Director Thomas Stellmach



RGB Colour Model

Spain 2016, 5min

Based on the RGB (red-green-blue) colour model, this is a film that happens not just onscreen but in our neurons.

Director Blanca Rego Constela

The World of Tomorrow Episodes 1 & 2

Don Hertzfeldt⁽¹⁵⁾

at Barbican Sun 10 Dec 14:00

Don Hertzfeldt's short films have been described as "some of the most influential animation ever created" and "some of the most vital and expressive animation of the millennium".

So who is the man who created these films and where did he come from? Lets start at the very beginning

Don Hertzfeldt was born in California, the son of an airline pilot and a library worker. He drew homemade comic books and at the age of 15, he began to teach himself animation with a VHS video camera. He went to film school at the University of California, Santa Barbara and while there found he was drawn to animation as it was a less expensive form to work in. He could not afford to buy the numerous rolls of 16mm film required to shoot live action.

He has stated,

"I think I've always approached animation from a strange angle, a bit like a regular filmmaker who just happens to animate. Editing, writing, sound—those are the things that usually come first in my head. Animation is often just the busy work I need to get through to connect the dots and tell the story."

Hertzfeldt has never held a job other than creating his animated films. His earliest teenage video animations found film festival exposure, and in film school he was able to find international distribution for each of his 16mm student films. He graduated in 1998 with a BA in film studies.

As his body of work grew and his international reputation increased so did the accolades, to the extent that he is now a two-time Academy Award nominee and, his multi-award winning films include *It's Such a Beautiful Day*, *The Meaning of Life*, and *Rejected*. His work has played around

the world, receiving over 250 awards, and Don was asked to animate a couch gag on *The Simpsons* in 2014. Seven of his films have screened in competition at the Sundance Film Festival, where he is the only filmmaker to have won the overall Grand Jury Prize for Short Film twice.

Nowadays, Hertzfeldt primarily supports his work through self-distribution, such as ticket sales from theatrical tours, DVDs, and television broadcasts. He has steadfastly refused all advertising work.

In 2015 Don Hertzfeldt embarked on a new project and a new direction with *The World of Tomorrow Episode One*. On finally making the leap to digital animation after twenty years of working with pencil and paper, Hertzfeldt joked,

"I kind of feel like it's like a rock band who traditionally was guitar, guitar, guitar and then for their new album, they're like, we're going electronic! But [then] they only use Casio keyboards and drum machines... It's not the cutting edge CG we're all used to"

The World of Tomorrow Episode One builds a complete vision of the future, investigates the terrors of technological advancement, and ruminates on the power and pitfalls of the human condition with depth and imagination some sci-fi writers spend a career trying to achieve.

The World of Tomorrow Episode Two: The Burden of Other People's Thoughts builds on the setup of the first film and then some. At 22 minutes, it's six-minutes longer than the first film, and conceptually more complex. In the original, a young girl named Emily Prime (voiced by Hertzfeldt's niece Winona Mae) is visited by an adult clone of herself from the future (voiced by Julia Pott), who guides the girl on a tour through time and space to show her a glimpse of

the future. The simplicity of Hertzfeldt's stick-figure characters is offset by the film's complexity of thoughts and humorous gags. And the guile and naturalism in the child's voice is offset by the expository joylessness of the adult's voice.

In Episode Two, Emily is visited by an incomplete backup copy of a third-generation clone of herself. The journey in Episode Two is more convoluted but no less buoyed by its humour and more intricately animated backgrounds. This is a memory tour conducted as the clone tries to recover lost image data and backup versions, while Emily traipses through worlds of flowers and triangles with the crayon-like wonder of a child. The literal shimmers of hope discovered in the bog of realism are among the film's most charming highlights.

Hertzfeldt also advances his visual style and animation techniques exploring the outer reaches of space, time, and the human mind with even more exploration than we saw in the first film. Of course, he utilizes his signature stick figures to create his characters, but he also plays around freely with colour, texture, and dimension this time around, creating backgrounds and scenes that verge on photoreal at times. More often though, they redefine or recontextualise the mind-bending imagery he designed for *World of Tomorrow* to match the mind-bending ideas.

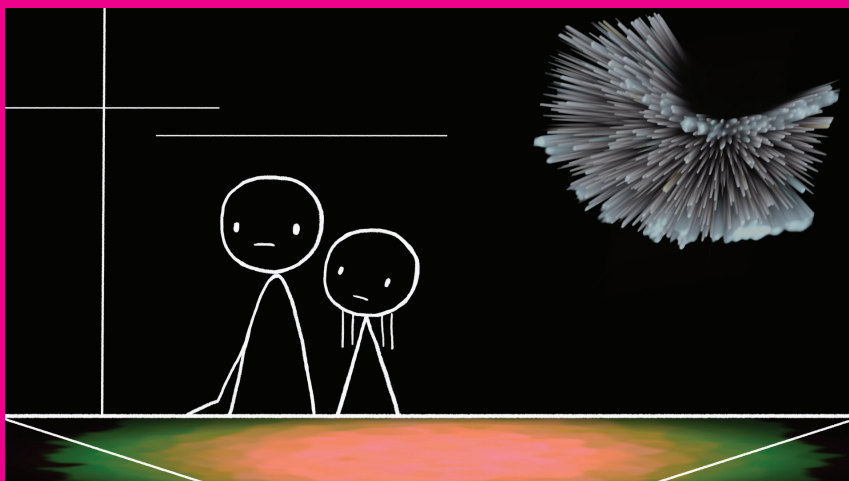
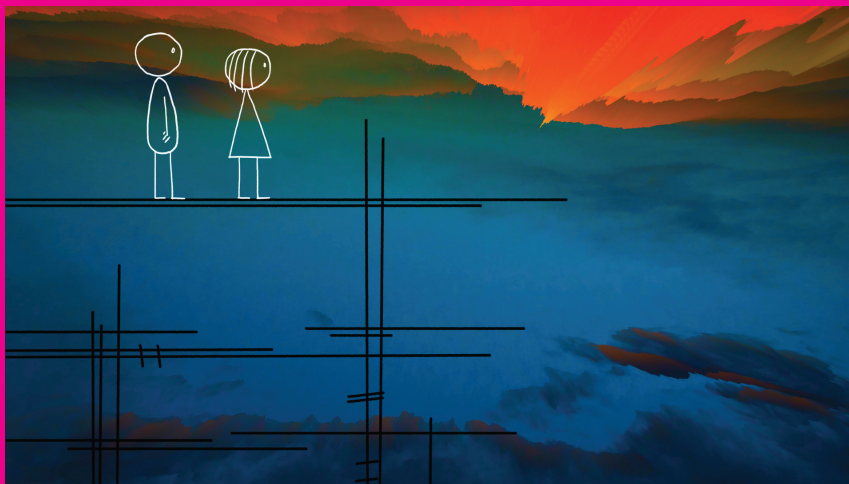
Hertzfeldt's message and themes here largely remain the same; our power is in the present, our anguish is in dooming ourselves to obsess and relive our past. Our memories feel precious, after all, what is our identity without them? But they can be prisons, dooming us to redundant cycles that rob our original experiences of their power and, in turn, rob the now of its joy. He has created two films that explore these concepts on existential levels, but also quite literally in the plot, with an astonishing work of science fiction.

Both films are painfully hilarious and bursting with heart. It might take a little chunk of your soul and rattle the mind, but it's the contrast of innocence and suffering that are so pure and anti-cynical. If Hertzfeldt's fearful vision of the future feels too real, so does the raw innocence of Emily Prime. We are responsible for what we make of our minds and our time, and once again Hertzfeldt has found a way to remind you of that with a bracing and beautiful look at the truths we too rarely face.

In a world when both the past and the future are both at our fingertips, people are spending less time in the present than ever before. And yet, despite our best efforts to convince ourselves otherwise, now is all we have. Everyone belongs to a blip in the universe, this is ours, and it's defined by the people with whom we share it. By the end of *The World of Tomorrow Episode Two*, a convincing case has been made that being a clone isn't better, that our differences are what makes life worth living. Hell isn't other people, hell is being stuck inside yourself.

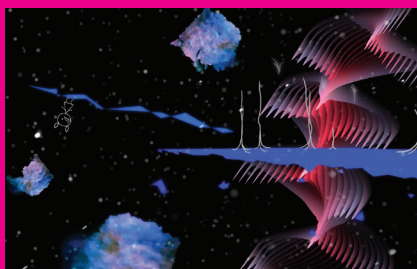
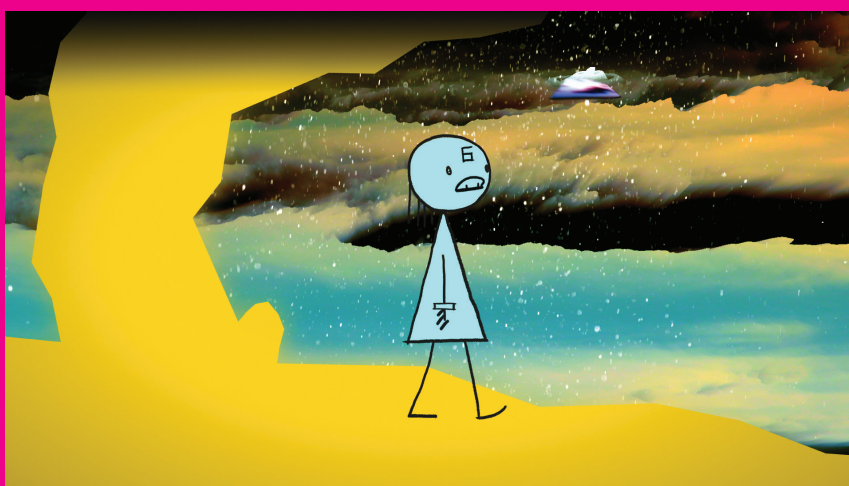
Don Hertzfeldt opens a tiny escape hatch, and you should use it if you can.

Blisteringly funny, deeply touching, and endlessly quotable, *World of Tomorrow Episodes One and Two* will make you better equipped to live life, and more prepared to accept death.



The World of Tomorrow

USA 2015, 17min



The World of Tomorrow Episode Two: The Burden of Other People's Thoughts

USA 2017, 23min

LONDON INTERNATIONAL
**ANIMATION
FESTIVAL 2017**

Female Figures

(15)

at Barbican **Wed 6 Dec 18:30**

As an antidote to the misogyny and male sexual fantasy rife in animation, here is Female Figures. In this programme you won't find any silent women being relentlessly pursued, no women being violently assaulted, no fragmented female bodies, all of which is rampant still in contemporary animation.

Symptomatic of the residual sexism in the animation sector was Annecy Festival's 2017 branding, which represented the festival's theme of animated erotica with an illustration of a woman in a swimsuit holding a dripping ice cream. This objectification was heightened in the festival's animated ident, which placed the viewer in the role of a heavy breathing voyeur, stalking the woman. Unseen by her, we stare intently through binoculars at her legs, her breasts, her ice cream, and her lips.

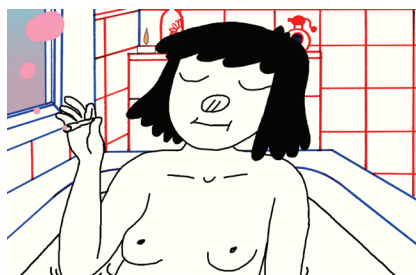
In online discussions, many male and female animation professionals have decried this branding outdated and problematic, particularly as Annecy also presented the first Women in Animation World Summit this edition. (What with recent sexual harassment and abuse allegations, and the continuing gender pay gap, it would seem that women still have a long way to go to be taken seriously).

I'm not just pointing the finger at Annecy - there are other festivals, events and online platforms that could encourage a more enlightened approach to representation by including more women in selecting, programming, and on juries. Critical discussion about sexism and gender stereotyping on screen seems to be much needed.

Yes, there are naked female bodies in this programme, but these are bodies that have been reclaimed by women animators, to present a more authentic version of the female form and character,

putting the female perspective centre stage. These films explore and represent the female figure in diverse, humorous, and often tender ways, celebrating an unfetishised version of female beauty, devoid of shame and guilt. Tales of the desire of women for women, of women for men, of women for their own bodies, are all gathered here.

We enter domestic spaces, where female characters are often found, but instead of performing expected chores, these women are able to be themselves in their own secluded spaces. In *Moms on Fire*, the heavily pregnant women confined to their disheveled apartments, amuse themselves by indulging in bad behavior whilst their children perceptively comment on their state of mind. In *Cipka*, the female protagonist is trying to enjoy some 'sweet solo pleasure' at home, whilst being stalked by a guy who, in the fantasy world of animation, gets his just desserts as he is attacked by her anthropomorphised vagina that has detached itself from her body on its search for pleasure.



Cipka (Renata Gasirowaska)

The dark, cautionary tale of *Before & After*, considers how gendered bodies conform, following a woman's quest to assimilate to unrealistic standards of beauty in South Korea, the plastic surgery capital of the world. Here the animator's hand visibly controls the character's body on screen, in a mix of the hand drawn and pixilation, reminding us of the omnipotent power of both the animator and the surgeon to sculpt bodies into idealised versions. Similarly in *Pink* the woman's body is

assaulted by cancer, portrayed as a marauding shark inside the otherwise tranquil seas of her body, and then by invasive surgical tools.

Works in this programme challenge the expected traditional male and female roles, giving female characters agency beyond a beautiful thing to gaze on or a perfect doting mother. In *Superbia* we see a subversion of roles where the female tribe are the wild, fleshy warriors, who spy on the antics of the more refined and civilized male tribe, in a separated and malfunctioning society that reflects back on our own. In *Toutes Nuancées*, Alliez's witty love letter to womankind, the female characters, made from a variety of household objects, are celebrated for their shortcomings as much as their charm.

We see explorations of desire not only in terms of sexual instinct, but also of biological urge in *Lying Belly* and *Love-in-idleness*, (and those whose sexual desire seem to outweigh their maternal instincts in the case of *Moms on Fire*). Also, the desire to connect with others, with the complexities of female friendships explored in *Beneath the Surface*, *Moms on Fire*, and in blossoming sexual attraction between friends in the charming animated documentary *I Like Girls*.

Notably, the majority of the films do not contain voiceovers, but the animator leaves it to vibrant images and sounds to transport the viewer into the intimate world of her characters. The shorts that do feature dialogue let us in on personal stories of first love, heartfelt frustrations, the awkwardness of real relationships, and unrequited passions. In *Beneath the Surface* two young women are shown navigating everyday casual racism over several years, whilst learning to embrace their differing identities.

The artists' hand is felt in the mark making, the texture, and the tactility of many of the works. The dreamy images fluidly

metamorphosise in the charcoal drawings of *Love-in-idleness*, as the lovers entwine and transform in this visceral conception, inspired by the madness of Shakespeare's *Midsummer Night's Dream*. In *Lying Belly* the imagined emptiness of a woman yearning for a child is presented in raw hand drawn images combined with stop motion abstraction of viscous material and a piercing vocal track by a female voice seemingly embodying the woman's sorrowful uterus.

Animation has always been a perfect medium to represent personal experience and unconscious desire in inventive ways. It is heartening to see more women are making self-portraits that present their authentic sense of self, and imaginative shorts filled with sensuality and fantasy. (Though some times erotic depictions can be met with hostility or lewdness from those who seem to struggle with the concept that not everything is made to satisfy male fantasy).

The animators in this programme follow on from many great women who explore dark desires in their work: Ruth Lingford, Alison de Vere, Michaela Pavlátová, Signe Baume, Michèle Cournoyer, Vera Neubauer, Marie Paccou, Joanna Quinn and many more... all inspiring figures who lecturers must share with their students to enthuse them to be confident, and to make work that reflects on their own experience of the world.

There are many support networks to get involved with - Animated Women UK, Women in Film & TV, Underwire Festival, to name a few. For inspiration it is worth listening to Skwigly's podcasts, including interviews with Diane Obomsawin and Kim Noce. There's also greatwomenanimators.com, an evolving archive of historical and contemporary female animators to explore.

We need women animators and their stories to be more visible. More women need to be screening at festivals, speaking on panels, and writing for magazines, so the female perspective is more broadly presented and problematic material can be called out.

Many thanks to all of the filmmakers and distributors, Nag Vladermersky, Elizabeth Hobbs, Samantha Moore, Ellie Land, Gary Thomas, Waltraud Grausgruber, Birgitt Wagner, Steve Henderson, Sarah Ann Kennedy, Kim Noce and Alys Scott Hawkins.

Speakers

Abigail Addison

Abigail Addison is a Producer, and is a Director of animation agency Animate Projects. Over the past 10 years she has produced many innovative projects including 15 shorts for Channel 4's Random Acts, and Silent Signal, a large-scale touring art & science project that received Wellcome Trust support. She also works independently with filmmakers, and co-produced Chris Shepherd's Johnno's Dead which won Best British Film at LIAF 2016. Abigail sits on the Advisory Board of Underwire Festival and of Animation Alliance UK.

Dr Steve Henderson

Dr Steve Henderson is the editor and co-owner of Skwigly.com, the largest UK-based animation magazine and resource. In 2015 he founded the Manchester Animation Festival. He is a senior lecturer in animation at Manchester Metropolitan University. He recently successfully defended his PhD thesis on Animation Archives and British Children's Television Animation at Loughborough University.

Sarah Ann Kennedy

Sarah Ann Kennedy runs the MA Animation course at the University of Central Lancashire. Previously Sarah has worked in the industry in a various roles including writer, animation director, creator, show runner, executive producer and voice artist. Sarah has won numerous awards in the UK and Internationally, but is probably best known as the voice of Miss Rabbit in the BAFTA winning series Peppa Pig, as well as the creator of Crapston Villas for Channel 4. Since working in academia Sarah has presented various papers about the role of women in the animation industry both here and internationally.

Kim Noce

Kim Noce is an Italian artist and filmmaker. Her animated films have been shown in many festivals and galleries across the world and won many awards. Kim is currently the course leader of MA animation at London College of Communication and an Animation Lecturer at the National Film and Television School. She holds an MA in Animation from the NFTS and a BA in Fine Art from BRERA Accademia di Belle art in Milan. Alongside her personal films, she works for the commercials and broadcast industry, and in 2005 she co-created the collective mewlab.com

Alys Scott Hawkins

Alys Scott Hawkins is an artist and director of several animated documentary films. She has an MA in Animation from the Royal College of Art. Her animated films have been screened at film festivals across the world, and won several awards. Alys co-runs the Animated Documentary blog with Ellie Land. Recent exhibitions include a light drawing performance in collaboration with dance company Rambert, and group show Find Me, at Spazio Kanz, Venice.

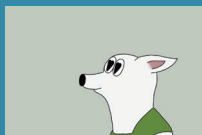


I Like Girls

Canada 2016, 8min

Four women reveal the nitty-gritty about their first loves, sharing funny and intimate tales of one-sided infatuation, mutual attraction and fumbling attempts at sexual expression.

Director Diane Obomsawin

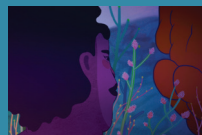


Love-in-idleness

UK 2016, 4min

A film exploring the fleeting delusional love between Shakespeare's Titania and Bottom. There is no story, only raw emotions and sensations.

Director Kim Noce

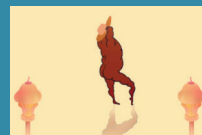


Superbia

Hungary 2016, 16min

The native people of the surrealistic land of Superbia, where men and women form separate societies, face the changes sparked by the first equal couple in their history.

Director Luca Toth

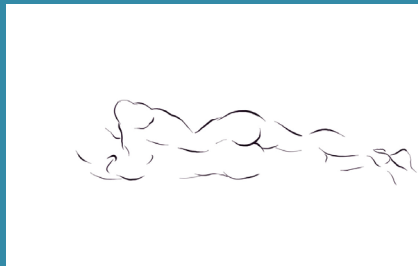


Beneath the Surface

UK 2017, 3min

At an East London hair salon, Cherelle and Minomi reflect on their complex and distant 25-year relationship.

Directors Yero Timi-Biu & Jessica Ashman



Lying Belly

UK 2016, 4min

She hears. She feels. It grows, though it's not really there. It's lying.

Director Alice de Barrau

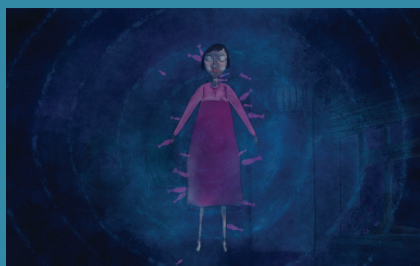


Cipka (Pussy)

Poland 2016, 8min

A young girl spends the evening alone, but not everything goes according to plan. A cute animated short about masturbation.

Director Renata Gasiorska



Pink

Iran 2016, 5min

The life and routine of a woman with breast cancer in the technological world. She tries to overcome the disease with hope.

Director Mahboobeh Mohammadzaki

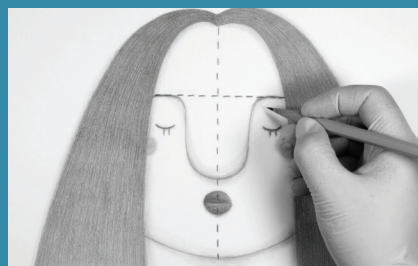


Moms on Fire

Sweden 2016, 13min

What's it like to be massively pregnant with only four days until you're due to pop? Plus your boyfriend is boring and you just want to have some fun.

Director Joanna Rytel

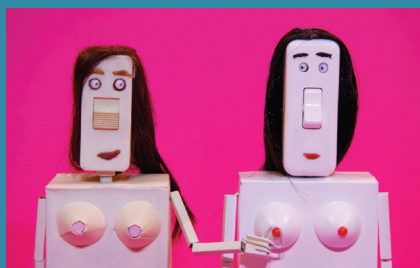


Before & After

South Korea 2016, 8min

We sculpt ourselves based on other people's opinions. But is the key to a brighter future plastic surgery?

Director Minji Kang



All Their Shades

Belgium 2015, 6min

Several different portraits of women illustrate the many subtle shades that women portray.

Director Chloé Alliez

KinoManual

Animation Workshop

at The Film & Video Workshop **Sun 3 Dec 10:00**

We are incredibly excited to welcome two of the World's most exceptionally talented proponents of 'Direct Animation' to LIAF 2017. Maciek Baczyk and Aga Jarzab (both animators and musicians from Poland, collectively known as KinoManual) will be running a unique workshop for anyone who wants to experiment with the moving image and sound, as well as get messy, have fun... and make a film!

This one-day workshop will encourage participants to explore the huge array of techniques that 'camera-less' filmmaking embraces, as well as discover new approaches along the way. You'll be encouraged to select materials, techniques and tools that work for you. Drawing, painting, scratching, sticking, bleaching, applying Letraset, stamps, flowers, leaves and all manner of other small objects – all can be applied directly onto the surface of leader (blank) film and previously shot material. You'll work with a 16mm projector, or simple animation software and a digital camera. All you need is patience, imagination and a sense of fun.

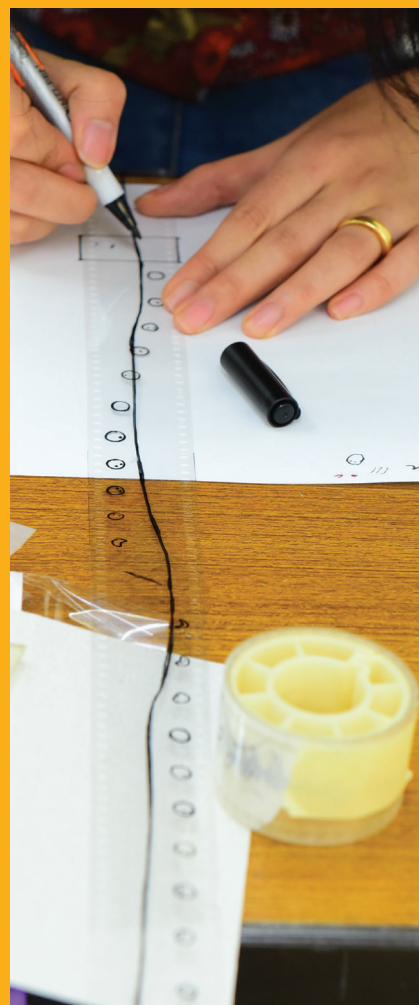
This workshop is designed for beginners, people who want to take their first step into experimental animation, as well as more experienced animators who want to take risks with animation.

KinoManual is a small, independent audio-visual production house focused on experimenting with the moving image and sound. They mainly explore analogue animation techniques such as hand-drawn, cutout or direct cinema. They enjoy manual contact with film and the production process itself. KinoManual creates films and objects that correspond with a rich tradition of moving images, kinetic art and experimental cinema.

Thanks to the Polish Cultural Institute and the Film and Video Workshop



Maciek Baczyk and Aga Jarzab



Edge of Frame

You, Me Them

at Close-Up Film Centre **Sat 2 Dec 19:30**

Following the sell-out success of our partnership with Edge of Frame during LIAF 2016, we're returning with three curated programmes of work at the intersection of animation, experimental film and artists' moving image.

Specially curated by Edwin Rostron – the London-based Artist, Animator, Writer, Curator, Editor of Edge of Frame blog and Festival Juror this trio of programmes seeks to celebrate this incredibly rich and vibrant, yet often marginalised and hard to define art form.

You, Me, Them presents ten films exploring disconnection and the limits of communication. Language and images can be misleading and inadequate but when recontextualised, distorted or ruptured, we can sometimes glimpse what lurks behind the surface.



Rotting Artist

UK 2002, 4'00

People try it on in the Croyley bunkers, and when the head of the household shoves his bendy brush right up the chimney we would do well to run to the other side of the road.

Directors Ann Course & Paul Clark

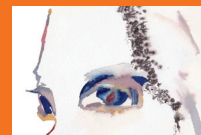


Bus Stop

USA 1983, 7'30

An animated ride through an American urban landscape in the early 1980s.

Director Andrea Gomez

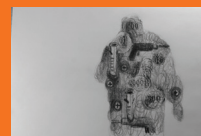


Broken Tongue

USA 2013, 3'00

An ode to the freedom of movement, association, and expression and a heartfelt tribute to avant-garde sound performer Tracie Morris and her poem Afrika.

Director Mónica Savirón



Analysis of Emotions and Vexations

Poland 2015, 14'00

A representation of my spirit's volatile state. I used animation with poetic comment to analyze my emotions and vexations. – WB

Director Wojciech Bąkowski



Plum

UK 2012, 4'30

A meditation on disingenuousness.

Director Stephen Sutcliffe



Vicki

UK 2017, 3'30

A comment on vacuous social media and Deep and Meaningful online self-expression. A text generator was used to produce the monologue, which was pasted into a text-to-speech app and recorded.

Director Natalia Stuyk



Happenstance (Part One of Many Parts)

USA 1982-83, 6'30

A kind of choreography of thought, which gives rise to an area of tension between the images and the spoken or written texts.

Director Gary Hill



Still Life

USA 2015, 3'30

Et tu doggy?

Director Kevin Eskew

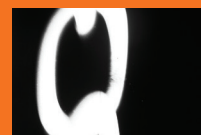


601 Revir Drive

USA 2017, 9'00

A series of spatial limits are defined while a maker imbibes. Interdependence is inherited after a substance cannot be shook. An animal carefully guards an outlined space as a river runs backwards. Showing on a 16mm print.

Director Josh Weissbach



Orpheus (Outtakes)

USA 2012, 6'00

"Using footage from Cocteau's 'Orphée', Mary Helena Clark optically prints an interstitial space where the ghosts of cinema lurk beyond and within the frames." – Andrea Picard. Showing on a 16mm print.

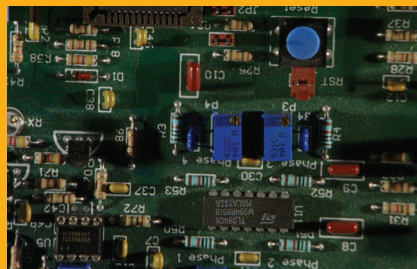
Director Mary Helena Clark

Edge of Frame

After Nature (Part One)

at Close-Up Film Centre **Sun 3 Dec 18:00**

After Nature is a two-part programme featuring works engaged with ideas of technology and the environment. In Part One a selection of films respond to man-made waste, disasters and ecological catastrophe.



Wasteland no. 1: Ardent, Verdant

USA 2017, 4'00

A eulogy for wasted potential sends the out of date to the out of body: trash to treasure. An appetite for destruction charts the product life cycle, interrupting the horizon through an intersection of perspectives. Showing on a 16mm print.

Director Jodie Mack



Mountain Castle Mountain Flower Plastic

USA 2017, 3'00

Small pieces of information can be stored separately within a shared container. The most efficient containers can store multiple pieces of information in the same location, intersecting from different angles.

Director Annapurna Kumar



Glass Gardens

USA 1982, 7'00

An animated allegory of the role creativity plays in the survival of the human spirit. The protagonist wanders the dystopian ruins of a consumer culture, gathering relics, and creating new works.

Director Lisa Crafts



2012

Japan 2012, 30'00

2012 developed almost subconsciously and marks a transitional year. Originally a live performance, 2012 ultimately congealed into a film with a new dynamic by switching from analogue to digital.

Director Makino Takashi



Fragments

Japan 2016, 8'00

Based on Chapter One of Hans Christian Andersen's The Snow Queen. The original text depicts a disaster brought about by tools and technology. There is a connection between this theme and a nuclear power plant accident that occurred in Japan in 2011. – NT. Showing on a 16mm print.

Director Naoyuki Tsuji

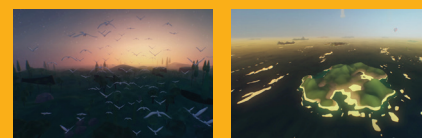


Big Surf

USA 2017, 8'00

March 12th, 1928: The sound a horse makes as it's drowning.

Director Brian Smee



Everything

Ireland / USA 2017, 11'00

Originating from O'Reilly's critically acclaimed video game of the same name, Everything is a procedural, AI-driven simulation of the systems of nature, seen from the points of view of everything in the Universe. Narrated by British philosopher Alan Watts.

Director David O'Reilly

Edge of Frame

After Nature (Part Two)

at Close-Up Film Centre **Sun 3 Dec 20:00**

After Nature is a two-part programme featuring works engaged with ideas of technology and the environment. Part Two explores ideas of landscape and technology, and the merging of the real and the virtual, with works combining CG animation, live action and found footage.



Sea

China 2016, 3'00

Strange occurrences at the sea front.

Director Kim Laughton



Sitting in Darkness

UK 2015, 15'30

Out of the darkness a sound emerges. It echoes and drones. Terrified people take to the streets in search of its source. Sitting in Darkness explores the circulation, spectatorship and undeclared politics of contemporary networked images.

Director Graeme Arnfield



The Mess

USA 2016, 14'00

A journey to the threshold of a utopian labyrinth. We follow the perspective of a solitary woman who descends into an abandoned subterranean arcology.

Director Peter Burr,



Speculations

USA 2016, 17'30

This catalogue of passing encounters traces the feelings imprinted onto a city's architecture. People talk about making their way through this precarious place. Most of them are gone now. The city soaks them up.

Director Ben Balcom



Time We Have

USA 2017, 6'00

A vision of a dreamland in decay, where a journey to a brighter future takes place. This work was commissioned by Steve Hauschildt for his album Strands.

Director Sara Ludy



Arrábida

Portugal / Denmark 2017, 16'00

A film centred on the production of landscape and concrete in the Arrábida Natural Park, Portugal. The film merges 16mm footage of Arrábida with 3D animation of the topographic landscape as an equal analogue layer. Há só uma terra. There is only one earth. Showing on a 16mm print.

Director Tinne Zenner

LET'S MAKE FILM

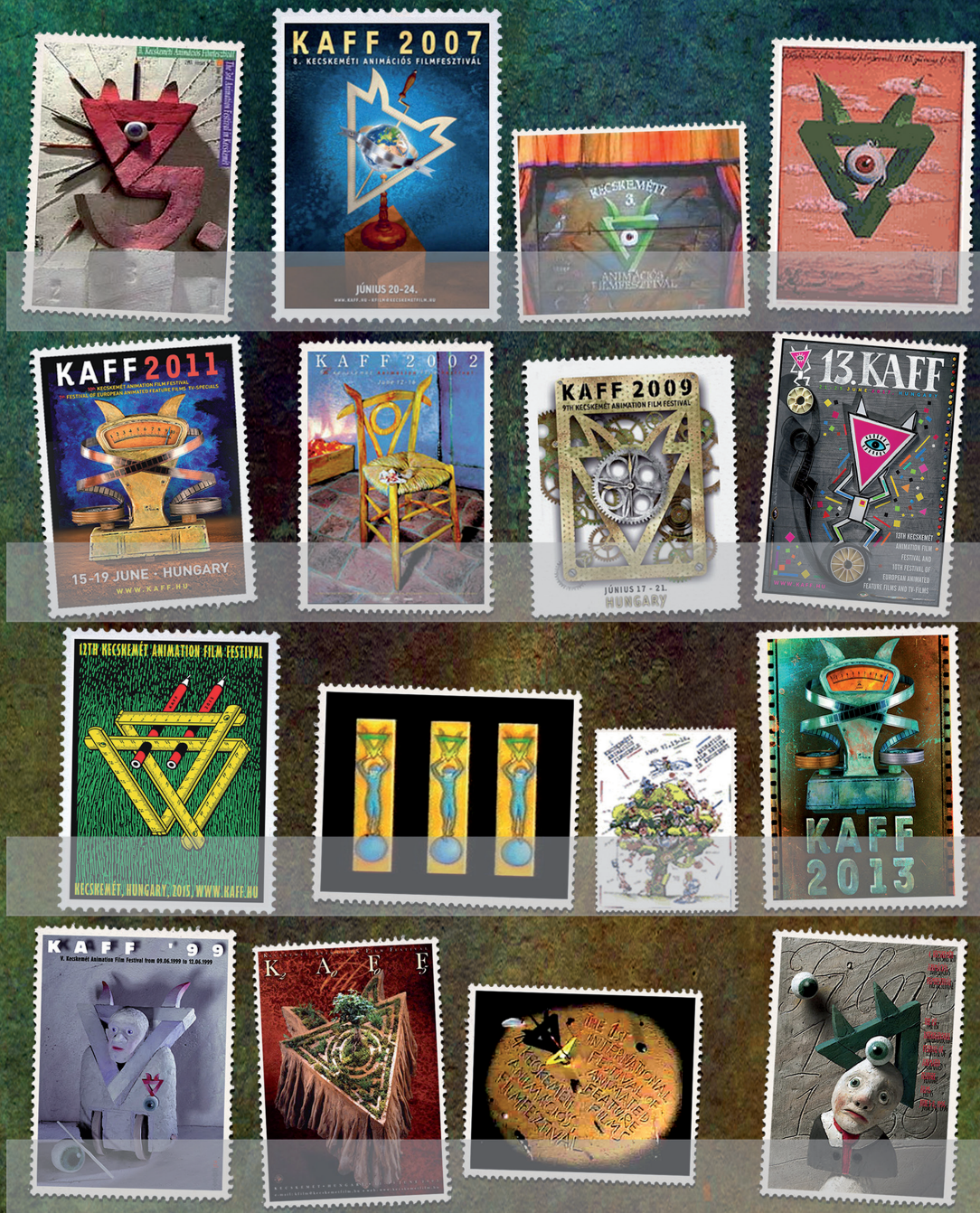


*A vibrant community of independent filmmakers.
We connect and collaborate to get films made and seen.*

shootingpeople.org

KAFF 2019

11TH FESTIVAL OF EUROPEAN
ANIMATED FEATURE FILMS AND TV-FILMS



WWW.KAFF.HU

electric a deviant view of cinema sheep

READ in-depth film reviews, articles and festival reports

FIND OUT about the neglected gems of cinema's darkest corners

WATCH bizarre and beautiful trailers and videos

LOOK OUT FOR specially commissioned comic strip reviews and illustrations

LISTEN to podcasts of interviews with visionary and provocative filmmakers

CHECK OUT *The End*, an *Electric Sheep* anthology of essays on transgressive cinema, published by Strange Attractor Press

"Superb — a masterly accomplishment. Beautifully produced — and its content and vision could not be more accurate and timely."

—PETER WHITEHEAD



www.electricsheepmagazine.com  @ESheepMagazine

The online magazine for lovers of offbeat, left-field and cult cinema

CiNaNiMa



**41º FESTIVAL
INTERNACIONAL
DE CINEMA DE
ANIMAÇÃO**

**41st INTERNATIONAL
ANIMATED FILM
FESTIVAL**

www.cinanjima.pt

ORGANIZAÇÃO
NASCENTE-COOPERATIVA
DE ACÇÃO CULTURAL, CRL /
CÂMARA MUNICIPAL DE ESPINHO

6|12 NOV. 2017

**ESPINHO
PORTUGAL**

Film Index

Film Index

4JM Alexander Dupuis 35
20 Chu-Yin Chu and Hsin Lo 57
69 Sec Laura Nicolas 20
149th and Grand Concourse Andy & Carolyn London 26
601 Revir Drive Josh Weissbach 76
2012 Makino Takashi 77

A

A Festive Wind Marjolaine Perreten 15
A Narrative Film Michael Edwards 35
A Pistol Against My Head Luca Schenato, Sinem Vardarli & Laurie Harris 31
A Place in Nowhere Bárbara Oliveira & João Rodrigues 32
A Rhino named Paul "Everybody Sleeps"
Dave Schlafman & Mike Annear 51
A Self Compassion Exercise Joe Bichard 43
Advice to the Young Artist Daniella Shuhman 32
After All Michael Cusack 23
Airport Michaela Muller 15
All their Shades Chloe Alliez 74
Almost 1.0 Gabor Szucs 69
Among the Black Waves Anna Budanova 26
Analysis of Emotions and Vexations Wojciech Bąkowski 76
And the Moon Stands Still Yulia Ruditskaya 14
Animated Daily Donato Sansome 25
Another Space Hsiao-Chieh Tung 57
Antoine Debarge - Dolly Zero Ugo Bienvenu 48
Arrábida Tinne Zenner 78
Art For Lawyers Rory Waudby-Tolley 39
Attraction Emily Scaife 36
Avalanches - Subway Mrzyk & Moriceau 48

B

Before & After Minji Kang 74
Belials Dream Robert Morgan 46
Below Olga Makarchuk 42
Beneath the Surface Jessica Ashman and Yero Timi-Biu 74
Beside Oneself Karolina Specht 16
Big Finds A Trumpet Dan Castro 44
Big Surf Brian Smee 77
Birdy Wouaf Wouaf Ayce Kartel 51
Black Lake David O'Reilly 64
Black Sheep Rosalie Benevello 54
Blind Eyes Yifan Hu 46
Blue Light Harriet Croucher 31
Broken Tongue Mónica Savirón 76
Brow on the window panes like those

who keep vigil on sorrow Clelia Nguyen 56
Bullet Time Frodo Kuipers 12
Bus Stop Andrea Gomez 76
Buzzing (Uncut) Jorge Mario Zuleta 35

C

Cacophony Ai Hsuan Shih 55
Call of Cuteness Brenda Lien 47
Casino Steven Woloshen 35
Catherine Britt Raes 12
Charles Dominic Etienne Simard 16
Chilli Martina Mikusova 57
(Cipka) Pussy Renata Gasiorowska 74
City and Heart Anne-Sophie Raimond 53
City Lights Jessica Lester 55
Cleopatra Osamu Tezuka & Eiichi Yamamoto 59
Closed Visit Jade Evans 54
Cobalt JJEun Shim 40
Cococo Julian Gallese 47
Colorscope Green Jorge R Canedo E. and Rafael Mayani 31
Colorscope White Jocie Juritz 32
Colorscope Yellow Sebastian Baptista 31
Composition Mitja Mancek 68
Contact Katy Wang 55
Cop Dog Bill Plympton 11
Cosmic Vagina Luca Pertegato 69
Cosmos Daria Kopiec 47
Crux Alexandre Roy 36
Cupcake Gina Kamensky 36

D

Dead Reckoning Susan Young & Paul Wenninger 25
Debut Katarzyna Kijek 16
Deep Beneath The Earth Kim Noce and Shaun Clark 51, 53
Don't Think of a Pink Elephant Suraya Raja 42
Double King Felix Colgrave 12, 47
Drop by Drop Laura Gonçalves & Xá 15
Dust Buddies Sam Wade & Beth Tomashek 51

E

Elsewhere Junyi Xiao 55
Emanations: A Visual Poem Patrick Jenkins 25
Even When We Sleep Camille Monnier 56
Everything David O'Reilly 64, 77

F

Father John Misty - Things it would have been helpful to know before the Revolution Chris Hopewell 48
First Hand Memories Haruka Umemura 19
Fish Arthur Sotto 56
Flying Putzi Ido Behar 57
Fragments Naoyuki Tsuji 77
Freedom Kathrin Steinbacher 43
Fugue Oerd van Cuijlenborg 36, 68

G

Garden Party Florian Babikian, Vincent Bayoux, Victor Caire, Theophile Dufresne, Gabriel Grapperon & Lucas Navarro 29
Glass Gardens Lisa Crafts 77
Gokurosama Clémentine Frère, Aurore Gal, Yukiko Meignien, Anna Mertz, Robin

Migliorelli, Romain Salvini 12

H

Hamlet.Comedy Eugeniy Fadeyev 51
Happenstance (Part One of Many Parts) Gary Hill 76
Have Heart Will Anderson 16
Heads Together Job Joris and Marieke 23, 53
Heaven's Countrylands Parts 1,2,4,7 David O'Reilly 64
Hedgehog's Home Eva Cvijanović 53
Help!Dying! Noah Malone 55
Her - Alien Child/Hologram sequences David O'Reilly 64
Homeland Alisi Telengut 15
Honeymoon Maya Erdelyi & Daniel Rowe 35
Hot Dog Hands Matt Reynolds 47
Hucho Hucho Juan Carve 20
Hypertrain Etienne Kompis & Fela Bellotto 54

I

I Am Here Eoin Duffy 16
I Like Girls Diane Obomsawin 20, 74
Immersion Lalita Brunner 55
Impossible Figures and Other Stories II Marta Pajek 23
In a Nutshell Fabio Friedli 26
In your hands/Entre Tes Mains Delphine Delannoy, Lisa Baillon, Tsu-Ning Lai, Atiyyah Lallmahomed, Gwenaël Renaud & Daphné Westelynck 55
Infinitude Scott Portingale 36
Ink meets blank Tymon Albrzykowski 68
Interference Oscillations Matthew Biederman 68
Into the Light: The Film Resistance Madi Piller 35
Island Max Mortl and Robert Loebel 51
It is my Fault Liu Sha 26

J

Jazz Orgie Irina Rubina 69
Jazzimation 2 Oerd van Cuijlenborg 35
Jungle taxi Hakhyun Kim 47

K

Kastaars Jasmine Elsen 57
Katie Melua - Perfect World Karni and Saul 49
Keep on Rolling Takashi Miike 50

L

Last Summer, in the Garden Bekky O'Neil 20
Lead in the Head Aurore Peuffier 55
Less Than Human Steffen Bang Lindholm 54
letters. EHO Aga Jarzab and Maciek Baczyk 69
Liberty Jon Boutin 56
Life Cycles Ross Hogg 42
Limites Giulia Landi 57
Line Steven Subotnick 68
Link Robert Loebel 20, 53
Little Girl Steven Subotnick 26
Little Wonders Triet Le 55
Lively Air Pierre Grillere 57
Look See Daniel Savage, Ambrose Yu 26
Looper: Farfisa Song Iain Gardner 40
Love-in-idleness Kim Noce 74

Lovestreams Sean Buckelew 19

Lying Belly Alice de Barrau 74

M

Magoo Opening Deep Dawda 35

Manivald Chintis Lundgren 11

Mark Lotterman - Happy Alice Saey 49

Material World Anna Ginsburg 31

Merlot Giulia Martinelli, Marta Gennari 53

Moczarski's Case Tomasz Siwiński 20

Moms on Fire Joanna Rytel 74

Mountain Castle Mountain Flower

Plastic Annapurna Kumar 77

Mr Night Has A Day Off Ignas Meilunas 50

My Brother Audrey Yeo 15

My Mum's Bonkers Naomi Van Niekerk 19

My Yiddish Papi Eleonore Goldberg 31

N

Nacho Scola - Rush Karni and Saul 48

Negative Space Ru Kawahata and Max Porter 14

Nevermen - Mr Mistake Sarina Nihei 49

Nocturne Anne Breymann 29

North Korean Pop Gabe Mangold 46

Not The Same River. Not The Same

Man. Michelle Brand 43

Nothing Happens Uri and Michelle Kranot 25

Nou Nen feat.utae Sawako Kabuki 47

Nueva Vida Jonathan Seligson 32

O

Octocat Adventure David O'Reilly 64

Oneiria Jeroen Cluckers 69

Orpheus (Outtakes) Mary Helena Clark 76

Oscar Marie-Josée Saint-Pierre 32

Ossa Dario Imbrogno 25

Our Wonderful Nature - the common

chameleon Tomer Eshed 12

Out of Internal Worlds Helen Unt 20

P

Penelope Heta Jaalinoja 57

Pink Mahboobeh Mohammadzaki 74

Pipe Dreams Christabel Jarrold 41

Please Say Something David O'Reilly 64

Plum Stephen Sutcliffe 76

Poilus various 57

Point Matt Abbiss 69

Poko poko shopping Piro Pito 46

Poles Apart Paloma Baeza 16

Postcard Fabienne Wagenaar 14

Prehistoricos - Our Destiny Marcos

Sanchez 49

Proportion (Balance 5 of 5) Daniel Iregui 68

R

Radiohead - Burn the Witch Chris

Hopewell 48

Re-vue Dirk de Bruyn 36

Remember How We Used to Play?

Matthias Cuciniello 55

Resistance Alex Chauvet, Anna Ledanois,

Quentin Foulon, Juliette Jean, Julie Narat,

Fabien Glasse 29

RGB Colour Model Rego Constela 69

RGBXYZ David O'Reilly 64

Roommates Jamie Wolfe 47

Rotting Artist Ann Course and Paul Clark 76

Run the Jewels - Don't Get Captured

Chris Hopewell 49

S

Sabaku Marlies van der Wel 51

Sand Arjan Brentjes 46

Sans Chlorophyll Phillip Davis 36

Scent of Geranium Naghmeh Farzaneh 55

Sea Kim Laughton 78

Seed Jan Kokolia 36

Shmevolution Nolan Downs 15

Shock Therapy Bali Engel and Matthieu

Landour 53

Sitting in Darkness Grame Arnfield 78

Six God Alphabet Peter Peter Millard 11

Skirt - Undercurrent Que 49

So I Danced Again.... Lottie Kingslake 40

Song of A Toad Kariem Saleh 29

Sore Eyes For Infinity Elli Vuorinen 12

Spank Shot Gina Kamensky 35

Speculations Ben Balcom 78

Spinning Record Emily Downe 41

Spinny headed guy Nigel Clark 47

Starting Over Mika Seike 26

Still Life Kevin Eskew 76

Story of Genki? David O'Reilly 64

Strange Case Zbigniew Przypadek 23

Strange Fish Steven Subotnick 36

Summer's Puke is Winter's Delight

Sawako Kabuki 19, 46

Superbia Luca Toth 74

Surprise Paulo Patricio 32

SusY Barbara Doser 69

Syd Barrett - Effervescing Elephant

Yoann Hervo 48

T

Tamaki Roy - Koto no Shida Ryo Orikasa

48

Tete-a-tete Natasha Tonkin 15

Thank you Very Much R.I.P Jolyne Yifan

Hu 47

The Absence of Eddy Table Rune Spaans

29

The Battle Of San Romano Georges

Schwizgebel 26

The Big Adventures of A Little Line

Antoine Robert 50

The Boyg Kristian Pedersen 68

The Bridge over the River Jadwiga

Kowalska 20

The Burden Niki Lindroth Von Bahr 23

The Cat Johanna Huck 56

The Correct Insult Janis Aschberger 47

The Curve of Your Eyes Encircles My

Heart Nicolas Rolland 56

The Dancing Line Shelley Dodson 68

The Escape Jaroslaw Konopka 29

The Ex-Magician Mauricio Nunes, Olimpio

Costa 29

The External World David O'Reilly 64

The Eyeless Hunter. A Khanty Story Olga

& Pritt Parn 29

The Full Story Daisy Jacobs 44

The Inverted Peak Brothers Mcleod 29

The Junction - Chilly Gonzales and

Peaches Patrick Doyon 31

The Kid and the Hedgehog Marc Riba &

Anna Solanas 51

The Little Bird and the Caterpillar Lena

van Doehren 51

The Luyas - Says You Amanda Bonaiuto

48

The Meal Emilie Phuong 15

The Mess Peter Burr 78

The Moment Karis Oh 57

The Ogre Laurene Braibant 16

The One Who Tamed the Clouds Julie

Rembauville & Nicolas Bianco-Levrin 51

The Pocket Man Ana Chubinidze 50

The Race Jodie Haslam 44

The Shrapnel Dmitry Ivanov 53

The Stranger in my Head Petra Balekic

16

The Supermarket Sam Moore 39

The Tesla World Light Matthew Rankin 25

The Unforgiven Moment Laurie Harris &

Salvador Maldonado 32

The Uses of Envy Lara Lee & Hannah

Jacobs 41

The Walker Thibault Chollet 26

Time We Have Sara Ludy 78

Torrey Pines Clyde Petersen 60

Totems Paul Jadoul 15

Two Trams Svetlana Andrianova 53

U

Under Mirabeau Bridge Marjorie Caup 20

V

Valentino - Deep down Low Ian Pons

Jewell 48

Vicki Natalia Stuyk 76

Virtuos Virtuell Thomas Stellmach 69

Vitreous Robert Seidel 68

W

Washed Out - Hard To Say Goodbye

Jonathan Hodgson 49

Wasteland no. 1: Ardent, Verdant Jodie

Mack 77

Water Path For A Fish Mercedes Marro

51

We Are the Immigrants Catalina

Matamoras Puerto/USC 57

Wednesday with Goddard Nicolas Menard

11

When I Worry About Things - Annabel's

Story Andy Glynne, Liam O'Connor 32, 53

When The Raffaele Gans-Pfister 47

Wicked Girl Ayce Kartal 16

WOFL 2106 David O'Reilly 64

Woman in Love Lea Krawczyk 56

World of Tomorrow Episode 1 Don

Hertzfeldt 71

World of Tomorrow Episode 2 'The

Burden of other people's thoughts' Don

Hertzfeldt 23, 71

Y

Yann Kornowicz - The Chase in the

Ghost Train Hugo Ramirez 49

You Rise the water unfolds Robin Vouters

56

Yours Faithfully, Edna Welthorpe (Mrs)

Chris Shepherd 32

Z

Zhu and Nero - Dreams Elliott Sellers &

Erik Ferguson 49



TORREY PINES

A STOP-MOTION ANIMATED ADVENTURE
FROM DIRECTOR CLYDE PETERSEN

ANIMATION BY CLYDE PETERSEN & CHRIS LOONEY SOUNDTRACK BY CHRIS WALLA

MUSIC BY YOUR HEART BREAKS EARTH LORI GOLDSTON KIMYA DAWSON CHRIS WALLA ZACH BURBA JACOB JAFFE DON GUNN THE BEACONETTES
COREY J BREWER CHRIS LOONEY ART PETERSEN THE MALEMEN FOLEY & SOUNDSCAPE BY SUSIE KOZAWA PRODUCTION TEAM AIDAN BAXTER-FERGUSON
DENA ZILBER JACK CARROLL TERRANCE ROBINSON ZACH BURBA MERCE LEMON LEAH GOLD DOUG HAIRE MELL DETTMER KENNETH PIEKARSKI
BRITTA JOHNSON WEBSTER CROWELL WYNNE GREENWOOD



TORREY PINES WAS MADE POSSIBLE WITH FUNDING BY THE NEW ENGLAND FOUNDATION FOR THE ARTS' NATIONAL THEATER PROJECT, WITH LEAD FUNDING FROM THE ANDREW W. MELLON FOUNDATION.

www.TORREYPINESFILM.COM

**LONDON INTERNATIONAL
ANIMATION
FESTIVAL 2017**

THE LONDON INTERNATIONAL ANIMATION FESTIVAL IS A NOT-FOR-PROFIT ORGANISATION THAT PROUDLY SUPPORTS, DELIVERS AND PROMOTES THE WHOLE SPECTRUM OF ANIMATION. WE'RE ONE OF THE LARGEST ANIMATION FESTIVALS IN THE WORLD AND IN OUR 14TH YEAR