

1 (2022) Dir. Vuk Jevremovic, Croatia/Germany, 5:00

Taking football (i.e., soccer) as a jumping-off point into politics, history, and culture, **11** uses a flurry of ink-on-paper, pastel, watercolor, and oil-on-canvas tools to take us inside the head of a football player as he stands alone on a field for a penalty kick facing a goalie, a net, a ball, and thousands of fans. Flashes of archival footage dash across the screen, reflecting the outside world, and the many external pressures and influences that are an inescapable part of competitive sports. As he confronts the goalie across the 11 meters that separate them, the shooter knows that whatever he does next will have repercussions beyond a simple kick and a single game.

Director's Statement

My two big passions are soccer and art. Both of my parents were architects, but my father was also a passionate soccer lover who took me to games, even pulling me out of school to see Pele play in an exhibition game. I always admired the movement of the players – they're almost like the best dancers, controlling the ball with their legs – and I enjoyed drawing them. The idea in **11** is: the best players can do the miracles, but if they miss a penalty kick (especially in a very important game), everybody remembers them as losers, and forgets about all the mastery and miracles which came before.

As for the technique, from my first film, my idea was that animation is an art of its own with its own language – a language of 24 frames – and that you can create drama or emotion using different graphic styles, and combining them to create tension. The same with colors. Music has also always been an important part of my films because there are never any "straight" narratives; but through music and animation, I hope to make people "feel" what they are about.

Awards

Best Film in Croatian Competition, Animafest, Zagreb
Jury's Special Mention, Animateka International Animated Film Festival
Best of the Fest, Melbourne International Animation Festival

"A blistering, breathtaking beauty of a work, *11* is a dizzyingly brilliant piece of improv. It's not just about a goal or a game, but about life."
– Chris Robinson, AWN

"The film feels liberated and completely untethered from audience expectations... Each frame on its own could be completely abstract, [but] the motion unlocks the images, and the eye is ... always rewarded. This separates this animation ... in a way that is rarely seen in filmmaking (animation or otherwise)."
– Judges' comment, Melbourne International Animation Festival

Bio

Vuk Jevremovic was born 1959 in Frankfurt am Main, Germany, but spent his childhood in the former Yugoslavia. Following the family tradition, he studied Architecture at The Technical

University Belgrade, graduating in 1984, and went on to study at the Academy of Fine Arts in Munich. He became involved with animation through a casual encounter with the renowned Croatian animator Nedeljko Dragic, later joining the animation course Dragic was teaching, and falling in love forever with moving images. His first animation, the multiple-award-winning *The Wind Subsides* (1997), was shown all over the world, and his next film, *Panther* (1998) was also highly successful, including being short-listed for an Oscar. His other films include *Diary* (2000), *Faces* (2002), *Close Your Eyes and Do Not Breathe* (2006), *Patience of the Memory* (2009), and *Sailor's Grave* (2016).

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Cameras Take Five (2003) Dir. Steven Woloshen, Canada, 3:00

Using as a soundtrack the Dave Brubeck Quartet version of Paul Desmond's jazz classic "Take Five," Steve Woloshen has produced a festive explosion of graphics that reflect and punctuate the musical score. Woloshen created the work by painting the thousands of individual frames on a three-hundred-foot-long piece of negative film. The abstract shapes, undulating lines, curves, stars, waves, spots, and points continuously evolve as the music plays.

"This is an experience thrown down (on film). It is the marriage of motion and music, the tender goodnight kiss of animation in its simplest form."

– Gregory Singer, *AWN*

"Always abstract, never abstruse, his films are very beautiful visual illustrations of jazz or rock standards."

– Stephane Dreyfus, *La Croix* magazine

Bio

Born in Montreal, Quebec, Steven Woloshen attended Vanier College and Concordia University in Montreal. He initially made documentaries and collage films, but the freedom and accessibility of scratch animation won him over. He has since created animated and experimental films, which have been shown at screenings and festivals around the world, including the Montreal World Film Festival, Tampere International Short Film Festival, Annecy International Animated Film Festival, Ottawa International Animation Festival, and I Castelli Animati in Rome.

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The Centrifuge Brain Project (2011) Dir. Till Nowak, Germany, 6:35

Based on his childhood fascination with amusement parks, Till Nowak created this mockumentary fantasy film. The film incorporates computer-generated imagery to create seven real-seeming fictional amusement park rides used in a faux documentary film about the construction of physics-defying rides intended for use in research efforts to improve human cognitive function.

Awards

Best Short Film, 34th Moscow International Film Festival
Best Short Short, Aspen Shortsfest
Audience Award, Hamburg International Short Film Festival

“*The Centrifuge Brain Project* toys with science in such a deadpan way that some commenters asked if the crazy amusement park rides were real or not. Yet, in the end, it's not a simplistic joke, but a short meditation on how we humans try to fight gravity – and nature in general – both in the lab and at amusement parks.”

– Carl Zimmer, *National Geographic*

Bio

Till Nowak is an artist and filmmaker born in Germany in 1980. In 1999, he founded the animation studio frameboX and gained international attention through several award-winning projects, including *The Centrifuge Brain Project*. In addition to animation, Nowak's work includes cultural projects such as his art installation at the Elbphilharmonie Hamburg, collaborations with pop stars such as Katie Perry, and serving as a concept artist for Marvel Studios' *Black Panther*.

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Father and Daughter (2000) Dir. Michaël Dudok de Wit, Netherlands, 8:00

A father says goodbye to his young daughter. Time passes and the daughter moves through life, age by age. She becomes a young woman, has a family, and in time she grows old. Yet within her, there is always a deep longing for her father, with whom, in the end, she is – or appears to be – reunited.

Awards

Best Short Animated Film, Academy Awards
Grand Prix, Annecy International Animated Film Festival
Best Short Animation, BAFTA Awards

“For anyone who has experienced a last moment like this, and many of us have, the film strikes a chord. How often does one travel back to that spot, even if it is only in one's mind?”

– Maureen Furniss, *AWN*

Bio

Michael Dudok de Wit was born in 1953 and educated in Holland. In 1978, he graduated from the West Surrey College of Art in England with his first film, *The Interview*. After working for a year in Barcelona, he settled in London where he directs and animates award-winning commercials for television and cinema. In 1992, he created the short film *Tom Sweep*, followed by *The Monk and the Fish* (1994), which was nominated for an Oscar and has won numerous

prizes, including a César and the Cartoon d'Or. Dudok de Wit also illustrates books and teaches animation at art colleges.

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Hasta Los huesos (Down to the Bone) (2001) Dir. René Castillo, Mexico, 10:00

In this exquisite stop-motion work, a newly dead man finds himself in an afterlife nightclub populated by others who are no more. Unsure if he's in purgatory or if this is his permanent resting spot, he tries to make the best of it and, ultimately, he must accept his fate.

Awards

FIPRESCI Prize, Annecy International Animated Film Festival

First Prize, Havana Film Festival

Jury Award, Palm Springs International ShortFest

Bio

René Castillo is a pioneer animator in the stop-motion technique in Mexico. His short films *Sin sostén* and *Hasta los huesos* won numerous awards in many of the most important film and animation festivals. He served as Senior Animator on *Guillermo del Toro's Pinocchio* and is currently writing, directing and producing his first stop-motion-animation feature film.

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Hilary (1994) Dir. Anthony Hodgson, UK, 9:00

"Hilary worked in an office with a rubber plant and a man whose name she'd forgotten, and she lived with her mother and her mother's father, who was 76 and deaf and who secretly ate dogfood, although it wasn't much of a secret." A man tells his daughter a bedtime story as they meander through a series of strange locations, each one illustrating a different chapter in the humorous but ultimately tragic life of his wife, Hilary.

Director's Statement

Hilary was my graduation film from the Royal College of Art. It took about a year to make, and most of that time was spent building the puppets and sets. Filming took about nine weeks. The college provided me with a studio, camera, lights, film stock and processing, as well as a small materials budget. I thought it might well be the last opportunity I would have to make a film of my own, so I included everything in it that I could think of. The look of the film was driven by my need to make things as simple as possible, because of the number of locations, the time restraints, and my own technical abilities.

I liked the idea of a parent telling a bedtime story as a cathartic experience, to a child who is not paying the slightest attention. The narration itself was not motivated by any kind of plot or structure, more by the sounds of the words when I put them together, and whatever made me

laugh. Nobody except my tutors had seen Hilary before the graduation screening, so it was a relief when people laughed in the right places.

Awards

Best Film, Fantoche International Animation Festival
Audience Award, Ottawa International Animation Festival
Jury Commendation, Montreal Animation Festival

Bio

Anthony Hodgson was born and raised in York, England. He moved to London to study Illustration at the University of Westminster, and then Animation at the Royal College of Art. He was Resident Animator at the Museum of the Moving Image, made a stop-motion short for Channel 4, and wrote scripts for children's television and the BBC. In the 1990s, he moved to California to work at DreamWorks Animation.

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I'm Hip (2023) Dir. John Musker, USA, 4:00

A self-absorbed cat, in a jazzy song and dance, proudly and comically proclaims his "hipness" to the world. The world is not impressed.

Director's Statement

Although I have a great deal of experience with studio-based, feature-length animation, I had long hoped to make a short animated film of my own. When I retired from Disney in 2018, I thought the time had come at last to pursue that dream. I wanted to make something that was me, undiluted, even if that meant my short might have quirky, oddball moments. I also wanted to celebrate hand-drawn animation.

I had several ideas for short films, all of them built around pieces of music. Some of my favorite moments in the films that Ron Clements and I directed at Disney were the songs, and I've loved the song "I'm Hip" for a long time. I had an early choice whether to animate on paper, which was the only way I ever had, or to embrace one of the available software options. After a few early tests, I was sold on drawing it with a stylus, using TVPaint, a French animation software program. However, this project would still be unfinished if not for the indefatigable work of my partner on this, Talin Tanielian. She knew TVPaint very well, and even more so, After Effects, which she used to composite everything. And she kept everything organized despite my best efforts to sow chaos.

Bio

John Musker (born November 8, 1953) is an American animator, film director, screenwriter, and film producer, who often collaborates with fellow director Ron Clements. Born in Chicago in 1953, Musker attended Loyola Academy and the Weinberg College of Arts and Sciences at Northwestern University. He obtained his Master of Fine Arts at the California Institute of the

Arts, where he served a two-year apprenticeship with famed Disney animator Frank Thomas. Musker is best known for writing and directing the Disney films *The Great Mouse Detective* (1986), *The Little Mermaid* (1989), *Aladdin* (1992), *Hercules* (1997), *Treasure Planet* (2002), *The Princess and the Frog* (2009), and *Moana* (2016).

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John and Karen (2007) Dir. Matthew Walker, UK, 5:00

An unlikely couple – John, a polar bear, and Karen, a penguin – try to resolve their problems in this dryly humorous and surprisingly touching short.

Awards

Best Short Short, Aspen Shortsfest

Special Prize, Hiroshima International Animation Festival

Bio

Matthew Walker attended Falmouth University and the University of South Wales, where he earned his BA in Animation. Since 2008, he has been a director, animator, writer, and storyboard artist at Aardman Animation in Bristol, UK. In addition to *John and Karen*, he directed the shorts *Astronauts* and *Operator*, and is the creator and series director of *Lloyd of the Flies*.

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The Record (2022) Dir. Jonathan Laskar, Switzerland, 8:00

A traveler gives an antiques dealer a magic vinyl record, telling him, "It reads your mind and plays your lost memories." Increasingly obsessed by this uncanny artifact, the dealer listens to it again and again.

Awards

Jean-Luc Xiberras Award, Annecy International Animated Film Festival

Swiss Film Prize for Best Animation Film

Jury Award - Best Animation Short, Santa Fe International Film Festival

Bio

Jonathan Laskar received a Bachelor in Fine Arts from the Université Aix-Marseille II, a diploma in Architecture from the Bauhaus-Universität Weimar, and a Master in Design from the Hochschule Luzern, Switzerland. From 2008 to 2011, he worked as an architect in Basel, Switzerland before turning his attention to animation. In addition to *The Record*, he directed the short film *From Earth and Ink* (2013), and has worked as an animator and composer for works by Georges Schwizgebel and others.

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Santa, The Fascist Years (2008) Dir. Bill Plympton, USA, 3:00

While we all think of Santa as "Jolly old St. Nick," it turns out that this beloved icon has a dark past that has only recently come to light. This short film uncovers and explores Santa's flirtation with politics and greed.

Bio

Among the best-known independent animators, Bill Plympton was born in Portland, Oregon, whose rainy climate he credits for nurturing his drawing skills and imagination. Plympton attended Portland State University, where, as a member of the film society, he made his first animation – a yearbook promo that was accidentally shot upside-down, rendering it totally useless. In 1968, Plympton moved to New York City, where he studied at the School of Visual Arts and worked as an illustrator and cartoonist. One of his first animated shorts, *Your Face* (1988), was nominated for an Academy Award, beginning an illustrious career that has included such high points as *How to Kiss* (1988), *25 Ways to Quit Smoking* (1989), *The Tune* (1992), *I Married a Strange Person* (1997), *Mutant Aliens* (2001), *Hair High* (2004), the Oscar-nominated *Guard Dog* (2004), *Idiots and Angels* (2008), and *Cheatin'* (2013). He shows no signs of slowing down.

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When the Day Breaks (1999) Dirs. Wendy Tilby & Amanda Forbis, Canada, 10:00

After witnessing the accidental death of a humanoid rooster, Ruby, a humanoid pig, seeks comfort from her everyday life in the city. Using pencil and paint on photocopies to achieve a textured look suggestive of a lithograph or a newsreel, the directors of this Oscar-nominated short create a tale at once whimsical and profound.

Awards

Grand Prix, Annecy International Animated Film Festival

Palme d'Or - Best Short Film, Cannes Film Festival

Grand Prize, Zagreb World Festival of Animated Films

Grand Prix, Hiroshima International Animation Festival

Bio

Canadian animation duo Wendy Tilby (b. 1960) and Amanda Forbis (b. 1963), partners in art and in life, have been working together for more than 20 years. Originally from Alberta, they first met in Vancouver at the Emily Carr College of Art and Design. Most of their work has been undertaken in conjunction with the National Film Board of Canada, with which both have been associated for much of their professional lives. All three of their short animated films (*When the Day Breaks*, *Wild Life* (2011), and *The Flying Sailor* (2022)) have received Academy Award nominations. In 2018, they were recipients of ASIFA's Winsor McCay Award for their "exceptional contribution to the art of animation."