





Welcome	4
Staff	6
Poster and Signal Film Artist	7
Schedule	8
Sponsors	16
Prizes and Awards	19
Features and Shorts Jury	20
Kids Jury	22
Feature Film Competition	27
Short Film Competition	36
VR Competition	42
Animated Series Competition	43
Young Audiences Competition	44
Teen Audiences Competition	45
Canadian Student Competition	46
Panoramas	52
Special Screenings	58
Animation Exposé and Indie Talks	80
Kids and Teen Guide	86
TAC, Art + Biz and Social Activities	88
Film Directory	94

Welcome

This is a Public Service Announcement from the Federal Owl Commission: the **Ottawa International Animation Festival (OIAF)** has returned. Knowing is half the battle and recommended actions include: attendance.

From September 20-24, the OIAF transforms the ByTowne Cinema, Arts Court, Club SAW, Strathcona Park, the National Arts Centre, Château Laurier, and the Ottawa Art Gallery into the epicentre of animation. If attending the OIAF, it is important for you to be aware of the potential side effects. Attendees may develop:

- knowledge of industry trends through talks, workshops, and networking opportunities at The Animation Conference (TAC);
- a profound appreciation for independent animation at screenings and Meet the Filmmakers talks;
- an existential crisis due to the whimsical dreamscapes of Masaaki Yuasa;
- an affinity for owls.

Please consult the Federal Owl Commission guidelines to determine if the OIAF is right for you.

La présente est un message d'intérêt public de la part de la Département des hiboux fédéraux : le Festival international d'animation d'Ottawa (OIAF) est de retour. En étant informé, la bataille est à moitié gagnée, et les mesures recommandées comprennent : la participation.

Du 20 au 24 septembre, l'OIAF transformera le cinéma ByTowne, la Cour des arts, le Club SAW, le parc Strathcona, le Centre national des arts, le Château Laurier et la Galerie d'art d'Ottawa en l'épicentre du gouvernement de l'animation. Si vous participez à l'OIAF, il est important de vous informer des effets secondaires possibles. Les participants pourraient développer :

- une connaissance des tendances de l'industrie au moyen de conférences, d'ateliers et d'occasions de réseautage lors de The Animation Conference (TAC);
- un respect profond pour l'animation indépendante et les projections lors des conférences permettant de rencontrer les cinéastes (Meet the Filmmakers);
- une crise existentielle à cause des paysages de rêve fantasques de Masaaki Yuasa;
- une affinité pour les hiboux.

Veuillez consulter les lignes directrices de la Département des hiboux fédéraux afin de déterminer si l'OIAF vous convient.

Message from the Executive Director and CEO, Telefilm Canada / *Message de la directrice générale et cheffe de la direction de Téléfilm Canada*

Showcasing and celebrating the works of Canadian creators is at the heart of what we do at Telefilm. That is why we are proud to partner with the **Ottawa International Animation Festival** to further boost our support for Canadian creatives at home and around the world.

At Telefilm, we are uniquely positioned to finance and support every stage of a film's career, from development and production, all the way to film festivals. In this ever-evolving audiovisual landscape, we are thankful to partner with engaging festivals such as the Ottawa International Animation Festival to bring audiences compelling stories made and told by Canadians. The diversity of our storytelling is one that puts Canada in the forefront of a global stage and is what sets us apart.

Festivals continue to play an important role in the film industry, growing the talent pool as well as promoting a communal experience for audiences to celebrate and connect with distinctive Canadian films and the talent behind them.

We encourage you to keep supporting Canadian talent in theatres and on digital platforms!

Mettre en vedette et célébrer les œuvres de créateurs canadiens est au cœur de ce que nous faisons à Téléfilm. C'est pourquoi nous sommes fiers de collaborer avec le Festival international d'animation d'Ottawa afin d'amplifier notre soutien pour les cinéastes canadiens ici et autour du monde.

À Téléfilm, nous jouissons d'une position unique pour financer et soutenir toutes les étapes de la carrière d'un film : de l'élaboration à la production, jusqu'aux festivals de films. En ce paysage audiovisuel en constante évolution, nous sommes reconnaissants de collaborer avec des festivals engageants comme le Festival international d'animation d'Ottawa pour apporter aux publics des histoires saisissantes faites et racontées par des Canadiens. La diversité de nos récits met le Canada à l'avant de la scène mondiale et c'est ce qui nous distingue.

Les festivals continuent de jouer un rôle important dans l'industrie du film, élargissant le bassin d'artistes talentueux et promouvant une expérience commune permettant aux publics de célébrer et de créer des liens avec des films canadiens distincts et l'équipe de talent derrière les coulisses.

Nous vous encourageons à continuer d'appuyer le talent canadien dans les cinémas et les plateformes numériques!



Julie Roy

**Executive Director and CEO,
Telefilm Canada**

*Directrice générale et cheffe
de la direction, Téléfilm Canada*



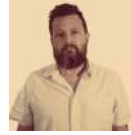
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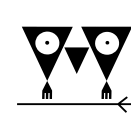
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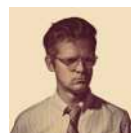
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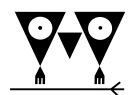
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Matthew Rankin
Poster and Signal
Film Designer



**Heather Marie
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2023 OIAF Poster and Signal Film Artist

This year’s poster and signal film were created by the wonderfully eclectic filmmaker and animator, Matthew Rankin. Below, he shares his thoughts about the creation of this year’s pieces.

“ One time, I spent a year in Ottawa making propaganda films for the Canadian Government. All the work I did there was banned and tossed out like a used condom but, in the process, I developed a very earnest love for the graphic identities of government institutions, some of which are truly dazzling works of art. Inspired by the minimalist pamphlets designed for Parks Canada by Gottschalk & Ash throughout the 1970s, my poster for OIAF is playing with that very Canadian tension between bureaucratic micro-management and experimental art.”

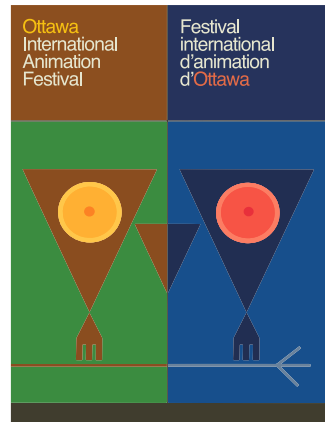
— Matthew Rankin

“ Une fois, j’ai passé un an à Ottawa à faire des films de propagande pour le gouvernement canadien. Tout le travail que j’y ai fait a été banni et jeté aux ordures comme un condom usagé. Mais lors du processus, j’ai développé un amour véritable pour les identités graphiques des institutions gouvernementales, certains d’entre elles étant des œuvres d’art vraiment sublimes. Inspiré par les dépliants minimalistes conçus pour Parcs Canada par Gottschalk & Ash pendant les années 70, mon affiche de l’OIAF joue justement avec cette tension très canadienne entre la micro-gestion bureaucratique et l’art expérimental.

— Matthew Rankin

“ The Signal Film is comprised of bits of Hinterland Who’s Who printed onto transparent vellum stickers and glued frame by frame onto 35mm clear leader, followed by hand-painting with translucent coloured inks. Once scanned, this material was integrated with construction paper cut-outs. Sacha’s equally elaborate sound work takes samples “Ottawa, Canada’s Capital City” (1938).

— Matthew Rankin





See bio on page 21.


2023 Festival Schedule

Day 1 - Wednesday, September 20th

Time	Name of Screening / Event	Venue
11:00 am - 2:30 pm	Kids Day @ OIAF (for elementary school students)	OAG: Alma Duncan
3:00 pm - 9:00 pm	Chicken Soup Symbiosis & Other Stories of Humanity: The Films of Justin Tomchuk	Arts Court: DARC Microcinema
5:00 pm	Nayola	OAG: Alma Duncan
7:00 pm	Opening Ceremony + Short Film Competition 1	ByTowne Cinema
9:00pm	White Plastic Sky	ByTowne Cinema
9:30 pm - 2:00 am	Opening Night Party	Pub 101


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2023 Festival Schedule

Day 2 - Thursday, September 21st

Time	Name of Screening / Event	Venue
9:30 am	Meet the Filmmakers: Short Film Competition 1	Arts Court: Theatre
11:00 am - 9:00 pm	Virtual Reality (VR) Competition	Art Court: Courtroom
10:00 am - 9:00 pm	Chicken Soup Symbiosis & Other Stories of Humanity: The Films of Justin Tomchuk	Arts Court: DARC Microcinema
11:00 am	Chicken for Linda!	OAG: Alma Duncan
11:00 am	Masaaki Yuasa: Shorts	ByTowne Cinema
11:00 am	Dots, Lines, Washes: Animating Ink	Arts Court: Theatre
1:00 pm	World Panorama	OAG: Alma Duncan
1:00 pm	History, Mystery & Odyssey – Six Portland Animators	Arts Court: Theatre
3:00 pm	Short Film Competition 2	ByTowne Cinema
3:00 pm	Masaaki Yuasa: Night is Short, Walk on Girl	OAG: Alma Duncan
3:00 pm	ONLY YOU: An Animated Shorts Collection	Arts Court: Theatre
5:00 pm	Canadian Panorama	OAG: Alma Duncan
5:00 pm	Knit's Island	ByTowne Cinema
5:00 pm	Soul Soothing: The Films of Xi Chen	Arts Court: Theatre
5:00 pm	Directors Guild of Canada 5 à 7	Jackson
7:00 pm	Short Film Competition 3	ByTowne Cinema
7:00 pm	Hilda Season Three Sneak Peek	Arts Court: Theatre
7:00 pm	Canadian Student Competition	OAG: Alma Duncan
9:00 pm	Masaaki Yuasa: Inu-Oh	ByTowne Cinema
9:00 pm	Animated Series Competition	Arts Court: Theatre
9:00 pm	No Dogs or Italians Allowed	OAG: Alma Duncan
9:30 pm - 2:00 am	Salon des Refusés	Arts Court: Club SAW

2023 Festival Schedule

Day 3 - Friday, September 22nd

Time	Name of Screening / Event	Venue
8:30 am - 12:30 pm	Art + Biz Day: BRIC @ TAC (all passholders welcome)	National Arts Centre
9:30 am	Meet the Filmmakers: Short Film Competition 2	Arts Court: Theatre
9:30 am - 4:30 pm	Teen Day @ OIAF (for high school students)	OAG: Alma Duncan
11:00 am - 9:00 pm	Virtual Reality (VR) Exhibition	Arts Court: Courtroom
10:00 am - 9:00 pm	Chicken Soup Symbiosis & Other Stories of Humanity: The Films of Justin Tomchuk	Arts Court: DARC Microcinema
11:00 am	Short Film Competition 4	ByTowne Cinema
11:00 am	Nelvana Presents: Jelly, a new film by Robin Budd	Arts Court: Theatre
12:30 pm - 4:00pm	Animators' Picnic	Strathcona Park
3:00pm	Animation Made for Teen Audiences 13+ Competition	OAG: Alma Duncan
3:00 pm	Animated Series Competition	Arts Court: Theatre
3:00 pm	Masaaki Yuasa: Inu-Oh	ByTowne Cinema
5:00 pm	Unicorn Boy	OAG: Alma Duncan
5:00 pm	Masaaki Yuasa: Shorts	ByTowne Cinema
5:00 pm	Soul Soothing: The Films of Xi Chen	Arts Court: Theatre
5:00 pm	History, Mystery & Odyssey – Six Portland Animators	Arts Court: Club SAW
7:00 pm	Short Film Competition 5	ByTowne Cinema
7:00 pm	Canadian Panorama	Arts Court: Theatre
7:00 pm	Nayola	OAG: Alma Duncan
9:00 pm	When Adam Changes	OAG: Alma Duncan
9:00 pm	World Student Panorama	Arts Court: Theatre
9:00 pm	Masaaki Yuasa: Mind Game	ByTowne Cinema
9:30 pm - 2:00 am	Jam-Filled Entertainment's Sweet Antics Party	Arts Court: Club SAW

2023 Festival Schedule

Day 4 - Saturday, September 23rd

Time	Name of Screening / Event	Venue
9:00 am - 4:00 pm	Animation Exposé Fair	NAC
9:30 am	Meet the Filmmakers: Short Film Competition 3	Arts Court: Theatre
9:30 am	Animation Made For Young Audiences 7+ Competition	OAG: Alma Duncan
10:00 am	Advice from Animation Professionals: How to Thrive in Tough Times	NAC: Canada Room
10:00 am - 2:00 am	Chicken Soup Symbiosis & Other Stories of Humanity: The Films of Justin Tomchuk	Arts Court: DARC Microcinema
11:00am - 11:00pm	Virtual Reality (VR) Exhibition	Arts Court: Courtroom
11:00 am	Meet the Filmmakers: Short Film Competition 4	Arts Court: Theatre
11:00 am	White Plastic Sky	ByTowne Cinema
11:00 am	Masaaki Yuasa: Lu Over the Garden Wall	OAG: Alma Duncan
11:30 am	Behind the Scenes of Nimona	NAC: Canada Room
1:00 pm	Dots, Lines, Washes: Animating Ink	Arts Court: Theatre
1:00 pm	Chicken for Linda!	OAG: Alma Duncan
1:00 pm	Short Film Competition 1	ByTowne Cinema
1:00 pm	Hilda Creator Luke Pearson in Conversation with Andy Coyle	NAC: Canada Room
2:30 pm	Personal Drawing Practice and Professional Work: A talk with Cartoon Saloon's Tomm Moore	NAC: Canada Room
3:00 pm	Short Film Competition 2	ByTowne Cinema
3:00 pm	Animation Made for Teen Audiences 13+ Competition	OAG: Alma Duncan
4:00 pm	Mind Games: Diving Into the Work of Masaaki Yuasa	NAC: Canada Room
5:00pm	Short Film Competition 3	ByTowne Cinema
5:30 pm	Behind the Scenes of Disney Animation's Once Upon a Studio with Directors Dan Abraham and Trent Correy	NAC: Canada Room
6:00 pm	The Art of Wasting Time	Arts Court: Studio
6:00 pm - 2:00 am	OIAF @ Pique ft. Drink & Draw – Presented by Atomic Cartoons	OAG and Arts Court
7:00 pm	Awards Ceremony	NAC: Canada Room
7:00 pm	Unicorn Boy	ByTowne Cinema
9:00 pm	Masaaki Yuasa: Mind Game	ByTowne Cinema

2023 Festival Schedule

Day 5 - Sunday, September 24th

Time	Name of Screening / Event	Venue
9:30 am	Meet the Filmmakers: Short Film Competition 5	Arts Court: Theatre
10:00 am - 6:00pm	Chicken Soup Symbiosis & Other Stories of Humanity: The Films of Justin Tomchuk	Arts Court: DARC Microcinema
11:00 am - 6:00 pm	Virtual Reality (VR) Exhibition	Arts Court: Courtroom
11:00 am	Masaaki Yuasa: Lu Over the Garden Wall	ByTowne Cinema
11:00 am	Canadian Student Competition	OAG: Alma Duncan
11:30 am	Meet NFB Animation & Interactive Studio	Arts Court: Theatre
1:00 pm	World Panorama	Arts Court: Theatre
1:00 pm	When Adam Changes	OAG: Alma Duncan
1:00 pm	Short Film Competition 4	ByTowne Cinema
3:00 pm	Short Film Competition 5	ByTowne Cinema
3:00 pm	Knit's Island	OAG: Alma Duncan
3:00 pm	World Student Panorama	Arts Court: Theatre
5:00 pm	No Dogs or Italians Allowed	OAG: Alma Duncan
5:00 pm	Masaaki Yuasa: Night is Short, Walk on Girl	ByTowne Cinema
7:00 pm	Best of OIAF	ByTowne Cinema
7:00 pm - 12:00 am	Closing Night Party	Arts Court: Studio
9:00 pm	Best of OIAF	ByTowne Cinema



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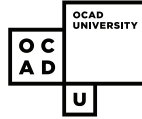
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Enter your film in this year's
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Visit annieawards.org on
September 11, 2023 for submission details.

OIAF 2023 Official Competition Prizes and Awards

The Official Competition section consists of works selected by the festival programming team (Chris Robinson, Devin Hartley, Ben Compton, David Cuevas).

Three official juries will judge the Short, Feature, and Kids Competition screenings during the festival. The Short and Feature jury members are chosen from the international animation community. The Kids jury is composed of children from the Ottawa area.

On Saturday, September 23th at 7:30 pm, the Juries will announce the award-winning films during the OIAF's Awards Ceremony being held in the Canada Room at the National Arts Centre.

A Best of Ottawa 2023 screening (a selection of the Festival's award-winning films) will be screened on Sunday, September 24 at 7:00 pm and 9:00 pm at the ByTowne Cinema.

THE OIAF AWARDS

The OIAF awards are designed by local artist Tick Tock Tom, with an animation originally created by New York animator George Griffin.

OIAF 23 Awards

- Grand Prize for Short Animation
- Grand Prize for Feature Animation

Category Awards:

- Narrative Short
- Non-Narrative
- Bento Box Award for Best Student Animation
- Commissioned
- Virtual Reality Project
- Animated Series
- Kids
- Teens

Craft Awards:

- Script
- Design
- XPPen Craft Prize for Best Animation Technique
- Sound

OTHER AWARDS

Wacom Public Prize

Awarded for the best film of the short competition as selected by the audience.

DGC Award for Best Canadian Animation Film

Awarded for the most outstanding Canadian production in competition and Canadian panorama screenings. Voted on by the Canadian Film Institute.

NBCUniversal award for Best Canadian Student Animation Film

Awarded for the most outstanding Canadian student animation work as judged by the Canadian Film Institute.

Hélène Tanguay Award for Humour

Named for a long time champion of the OIAF, this new award is presented to the work conveys the best sense of wild, dark or absurd humour.

La section Compétition officielle est composée d'œuvres sélectionnées par l'équipe de programmation du festival (Chris Robinson, Devin Hartley, Ben Compton, David Cuevas).

Trois jurys officiels jugeront les projections des courts et longs métrages et de la compétition jeune public pendant le festival. Les membres du jury des courts et longs métrages sont choisis parmi la communauté internationale de l'animation. Le jury de la compétition jeune public est composé d'enfants de la région d'Ottawa.

Le samedi 23 septembre à 19 h 30, les jurys annonceront les films primés lors de la cérémonie de remise des prix du festival, qui se tiendra dans la salle Canada du Centre national des Arts.

Une projection de Best of Ottawa 2023 (une sélection des films primés du festival) sera présentée le dimanche 24 septembre à 19 h et à 21 h au cinéma ByTowne.

LES PRIX ET RÉCOMPENSES DE OIAF

Les trophées ont été conçus par l'artiste local Tick Tock Tom, à partir d'une animation originale de l'animateur new-yorkais George Griffin.

Prix de OIAF 2023

- Grand Prix pour le meilleur court-métrage
- Grand Prix pour le meilleur long-métrage

Prix par catégories

- court-métrage narratif
- court-métrage expérimental
- Le Prix Bento Box pour le meilleur court-métrage d'étudiant
- film de commande
- séries d'animation
- réalité virtuelle
- enfants: 7+
- ado

Récompenses techniques:

- Scénario
- Conception graphique
- Prix XPPEN pour la meilleure technique d'animation
- Son

AUTRES PRIX:

Prix du Public Wacom

Décerné par le public au meilleur court-métrage en compétition.

Prix de GCR pour le meilleur film d'animation canadien

Décerné à la production canadienne la plus remarquable en compétition et dans les projections panoramiques canadiennes. Jugé par l'Institut canadien du film.

Prix NBCUniversal pour le meilleur film d'animation d'un étudiant canadien

Décerné à l'œuvre d'animation la plus remarquable par un(e) étudiant(e) canadien(ne), telle que jugée par l'Institut canadien du film.

Prix Helene Tanguay de l'humour

Nommé en l'honneur d'une championne de longue date de l'OIAF, ce nouveau prix est décerné à l'œuvre qui fait preuve du meilleur sens de l'humour noir ou absurde.

Shorts Jury



Xi Chen is an independent animation filmmaker and comics writer. He started to draw comics at an early age, and his works were published serially in many Chinese magazines. He is currently a lecturer at Beijing Film Academy. His animation films (e.g. *The Fly in The Restaurant*, *The Swallow*, *The Loach*) have been screened and awarded at many international animation festivals including the OIAF. He has been invited to France, Japan, and Canada for residency programs. An animation film retrospective of his work was previously held in Japan, France, and Russia. Co-directing independent animation films with Mr. Xu An (1977-2017) since 2007, Chen is one of the founders of Feinaki Beijing Animation Week.

Xi Chen est un cinéaste indépendant et un écrivain de bandes-dessinées. Il a commencé à dessiner des bandes-dessinées à un jeune âge et ses œuvres ont été publiées en série dans plusieurs magazines chinois. Il enseigne actuellement à l'Académie de cinéma de Pékin. Ses films d'animation (p. ex. *The Fly in The Restaurant*, *The Swallow*, *The Loach*) ont été projetés et récompensés à plusieurs festivals de l'animation, dont l'OIAF; il a été invité en France, au Japon et au Canada pour des programmes de résidence; une rétrospective de films d'animation de ses œuvres a été précédemment tenue au Japon, en France et en Russie. Il a coréalisé des films d'animation indépendants avec M. Xu An (1977-2017) en 2007. Chen est le fondateur de la Semaine d'animation Feinaki de Pékin.



Alla Gadassik is an animation scholar and curator. She's an associate professor at Emily Carr University of Art + Design, where she founded the Animate Materials Workshop. Her recent article "Homeworkers", published in the journal *Feminist Media Histories* (available on her website Gadassik.com) is a love letter to independent animation. Alla lives, works, and commits to anticolonial efforts on the unceded lands of the Coast Salish people (Vancouver, Canada).

Alla Gadassik est une universitaire et conservatrice d'animation. Elle est professeure agrégée à l'Université Emily Carr d'art et de design, où elle a fondé l'atelier Animate Materials. Son plus récent article *Homeworkers*, publié dans le journal *Feminist Media Histories* (qu'on peut trouver sur son site Web au www.gadassik.com) est une lettre d'amour à l'animation indépendante. Alla vit, travaille et s'engage à des efforts anticoloniaux sur les terres non cédées du peuple Salish de la côte (Vancouver, Canada).



Parissa Mohit is an Iranian-Canada filmmaker and animator. Creating animated films and installations, she uses a wide array of techniques, ranging from drawings and constructed sets to found objects and photography. Her driving inspiration is cities— their colourful texture giving her cause to reflect, react and simply be. Her latest film *Une visite* premiered at the Oberhausen film festival and was nominated for the Canadian screen award in 2019. She is currently collaborating with the National Film Board of Canada on several animation films. Meanwhile for her next film, she is exploring the translation of her hands-on techniques into real time workflow with game engines.

Parissa Mohit est une cinéaste et animatrice irano-canadienne. Créant des films et des animations d'installation, elle se sert d'une palette de techniques, s'étalant du dessin à la construction de scènes, aux objets trouvés et à la photographie. Elle trouve son inspiration dans les villes — leurs textures colorées lui donnent de quoi réfléchir, réagir, et simplement, être. Son dernier film, *Une visite*, a été présenté en première au Festival international du court-métrage d'Oberhausen et a été nommé pour les prix Écrans canadiens de 2019. Elle collabore actuellement avec l'Office national du film du Canada à plusieurs films d'animation. Pendant ce temps, pour son prochain film, elle explore la traduction de ses techniques d'animation à la main, vers des moteurs de workflow en temps réel pour des jeux.

Features Jury



Jessica Borutski started her animation career at Spumco working on *The New Ren* and *Stimpy*. From there she ventured to the East Coast and worked with Collideascope and Copernicus on various projects. Her own short film entitled *I Like Pandas* won the the "Frederator Flash Film of the Year Award." She was soon approached by WB to to re-design the *Looney Tunes*, and from there went on to direct the *Merrie Melodies* part of the show. She also re-imagined Bugs and the gang again for the *Wabbit* series, which evolved into *The New Looney Tunes Show*. Jessica went on to work on many of the WB legacy properties. One DC Nation Short, *Wisdom*, that she produced, was nominated for an Emmy. She also produced the series *Bunnica* for Cartoon Network International. Today Nickelodeon is her new home and she is currently the Supervising Director on *Loud House*.

Jessica Borutski a commencé sa carrière d'animation à Spumco, en travaillant sur *The New Ren* and *Stimpy*. Elle s'est ensuite aventurée vers la côte Est et a travaillé avec Collideascope et Copernicus sur divers projets. Son propre court métrage intitulé *I Like Pandas* a remporté le prix « Frederator Flash Film » de l'année. Peu après, elle s'est fait approcher par WB afin de redessiner les *Looney Tunes*, et c'est de là qu'elle a ensuite réalisé la partie de l'émission *Merrie Melodies*. Elle a aussi réimaginé Bugs et la bande pour la série *Wabbit*, qui est devenu *The New Looney Tunes Show*. Jessica a par la suite travaillé sur d'anciennes propriétés de WB. Un court métrage de DC Nation Short, *Wisdom*, qu'elle a produit, a été nominé pour un Emmy. Elle a aussi produit la série *Bunnica* pour le Cartoon Network International. Aujourd'hui, Nickelodeon est son chez-soi et elle travaille actuellement en tant que réalisatrice-superviseuse de l'émission *Loud House*.



Tomm Moore, Co-founder and Creative Director of Cartoon Saloon, has worked as a director, art director, storyboarder, animator and illustrator across a range of the studio's projects. Moore has directed three universally successful feature films. All three were nominated for Best Animated Feature at the ACADEMY AWARDS® *The Secret of Kells* in 2010 and the spiritual follow-up, *Song of the Sea* in 2015. His latest feature film *Wolfwalkers* which he co-directed with Ross Stewart received several prominent critics awards including LAFCA Award and NYFCC Award as well as nominations for a Golden Globe and a Bafta and wins in several categories including Best Director and Best Independent Feature at the 2021 Annie Awards. He is currently working as a producer across several of Cartoon Saloon's new film and series projects as well as refocusing on his personal art training.

Tomm Moore, cofondateur et directeur de la création chez Cartoon Saloon, a travaillé à titre de réalisateur, directeur artistique, scénariste, animateur et illustrateur auprès d'une gamme de projets du studio. Tomm a réalisé 3 longs métrages ayant connu du succès sur la scène internationale. Tous les trois ont été nominés pour le prix du Meilleur long métrage animé aux Oscars : *The Secret of Kells* en 2010 et la suite spirituelle, *Song of the Sea* en 2015. Son plus récent long métrage *Wolfwalkers*, qu'il a coréalisé avec Ross Stewart, a reçu plusieurs prix de la critiques notables, dont le prix LAFCA et le prix NYFCC, ainsi que des nominations pour un Golden Globe et un Bafta, et a remporté plusieurs catégories, dont celui du meilleur réalisateur et du meilleur long métrage indépendant aux prix Annie de 2021. Il travaille actuellement en tant que directeur dans plusieurs nouveaux projets de films chez Cartoon Saloon ainsi qu'à se tourner davantage sur sa formation artistique personnelle.



Matthew Rankin grew up in Winnipeg and studied history at McGill and Université Laval. He is the director of some 40 short films and one feature which have been variously presented at Sundance, Annecy, the Berlinale, Cannes Critics Week and on the Criterion Channel. His animated projects include *Cattle Call* (co-directed with Mike Maryniuk, 2008), *Mynarski Death Plummet* (winner of the 2015 OIAF Best Canadian Animation Prize), and *Tesla: World Light* (Canadian Screen Award for Best Animated Film, 2018). He is hard at work on his second feature in Montréal.

Matthew Rankin a grandi à Winnipeg et a étudié l'histoire à McGill et à l'Université Laval. Il est le réalisateur d'une quarantaine de courts métrages et d'un long métrage qui ont été présentés de diverses façons au Sundance, Annecy, Berlinale, à la Semaine de la Critique de Cannes et sur le Criterion Channel. Ses projets d'animation comprennent *Cattle Call* (coréalisé avec Mike Maryniuk, 2008), *Mynarski Death Plummet* (gagnant du prix du meilleur film d'animation canadien à l'OIAF de 2015) et *Tesla: World Light* (gagnant des prix Écrans canadiens pour le meilleur film animé, 2018). Il concentre ses efforts à son deuxième long métrage à Montréal.

Kids Jury

The OIAF Kids Jury is a unique opportunity for animation enthusiasts ages 8-12 to judge the Animation Made For Young Audiences 7+ competition at North America's largest animation festival. Led by the intrepid Kids Jury Coordinator, Pilar Newton-Katz, the jurors deliberate and choose their favourite film to award at the OIAF Awards Ceremony.

Le Jury enfants de l'OIAF est une occasion unique pour les amateurs d'animation de 8 à 12 ans de juger la compétition « L'animation pour les jeunes publics 7+ » au festival d'animation le plus important en Amérique du Nord. Mené par l'intrepide coordonnatrice du Jury enfants, Pilar Newton-Katz, les jurés ont délibéré et choisi leur film préféré, qui recevra un prix lors de la Cérémonie des prix de l'OIAF.

2023 Kids Jury



Max M.-L.
.....



Jack C.
.....



Maraya J.
.....



Matthias B.-M.
.....



Nico R.
.....



Fran W.
.....



Tia M.
.....



Pilar Newton-Katz
Kids Jury Coordinator



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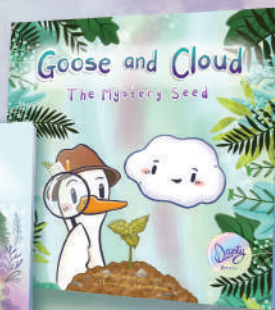
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Competition by Category / *Compétition par catégorie*

Animated Feature

Adam change lentement (When Adam Changes) / Joël Vaudreuil
Interdit aux chiens et aux Italiens (No Dogs or Italians Allowed) / Alain Ughetto
Knit's Island / Quentin L'helgoualc'h, Ekiem Barbier & Guilhem Causse
Linda veut du poulet ! (Chicken for Linda) / Chiara Malta & Sébastien Laudenbach
Müanyag Égbolt (White Plastic Sky) / Tibor Bánóczki & Sarolta Szabó
Nayola / José Miguel Ribeiro
Unicorn Boy / Matt Kiel

Narrative Short Animation

Ikimono-san: Turtle / Atsushi Wada
27 / Flóra Anna Buda
A Bear Named Jesus / Terril Calder
Antipolis / Kaspar Jancis
Box Cutters / Naomi van Niekerk
Eeva / Morten Tšinakov & Lucija Mržljak
Etoimoi (Ready) / Eirini Vianelli
Haljina za finale (Her Dress for the Final) / Martina Mestrovic
Herzog's Chicken / Lukas Conway
La fille au béret rouge (The Girl with the Red Beret) / Janet Perlman
Living The Dream / Ben Meinhardt
Misérable Miracle (Miserable Miracle) / Ryo Orikasa
Obok (Outside) / Izabela Plucinska
Retour à Hairy Hill (Return to Hairy Hill) / Daniel Gies
The Miracle / Nienke Deutz
Un trou dans la poitrine (A Crab in the Pool) / Alexandra Myotte & Jean-Sébastien Hamel
Vanlav (Oneluv) / Varya Yakovleva
Via Dolorosa / Rachel Gutgarts
World to Roam / Stephen Irwin
Zima / Tomek Popakul & Kasumi Ozeki

Non-Narrative Short Animation

I Am a Horse / Chaerin Im
Albums de familles (Families' Albums) / Moïa Jobin-Paré
Aleph / Slobodan Tomić
Baby Force / Yuki Kubo
Foot Print Shop / Gina Kamensky
Forår (Spring) / Pernille Kjaer
Our Pain / Shunsaku Hayashi
Vitanuova / Niles Atallah

Student Animation

Cyclepaths / Anton Cla
Electra / Daria Kashcheeva
Fur / Zhen Li
Furrie / Lucie Grannec
Pipes / Kilian Feusi, Jessica Meier & Sujanth Ravichandran
Sewing Love / Yuan Xu
The Eastern Rain / Milly Yencken

Commissioned Animation

14th Anibar Animation Festival Trailer Love / Sander Joon
Ride on Joyfulness 'The Afternoon Tea' / Lei Lei
Silent Labs Launch / Winston Hacking & Michael Enzbrunner
Starlight Nightcrash / Patrick Buhr
The Beatles 'I'm Only Sleeping' / Em Cooper

Animated Series

Ballmastrz: Rubicon / Christy Karacas
Boys Boys Boys 'Tristan' / Valentine Vendroux, Clawdia Prolongeau & Marie Villette
Haha, You Clowns 'Episode 1: Movie Night' / Joe Cappa
I Am A Robot / Sean Buckelew
In The Heat / Sam Chou
Little Edy 'Episode 2' / Felipe Di Poi
The Sandman 'A Dream of a Thousand Cats' / Hisko Hulsing
Yellowbird / Tsvetelina Zdraveva & Jerred North

Virtual Reality

Caves / Alex Raúl
I Took a Lethal Dose of Herbs / Yvette Granata
Kabaret / Gina Thorstensen
Kristine Is Not Well / Seeyam Quine
My Inner Ear Quartet / Koji Yamamura

Young Audiences 7+

Aaaah ! / Osman Cerfon
Ciranda Feiticeira / Lula Gonzaga & Tiago Delácio
Entre deux sœurs (To Be Sisters) / Clément Céard & Anne-Sophie Gousset
Harvey / Janice Nadeau
Indlela Yokuphila (The Soul's Journey) / Dylan McGarry & Marc Moynihan
Swimming With Wings / Daphna Awadish Golan
The Goose / Jan Mika
Va-t'en, Alfred ! (Go Away, Alfred!) / Célia Tisserant & Arnaud Demuynck

Teen Audiences 13+

Me and Me / ChiuLing Chen
Boat People / Thao Lam & Kjell Boersma
Ça décale (Let's Roll) / Chloé Musa, Annabelle Tamic, Alexandre Terrier, Louis Lukasik, Yann Laurent, Camille Flinois & Philip Gonçalves
Daffy in Wackyland / Max Winston
Deniska umřela (Dede Is Dead) / Philippe Kastner
First Period / Julianna Romero
Hottest Tokyo / Miho Kidoguchi
Our Uniform / Yegane Moghaddam
Pressure / Jennah Kips
Taiyo ga Mizu wo Kunderu (Glow in the Water) / Kagami Honoka
Yellow Light / Tal Kantor

Canadian Student Competition

Жвачка (Zhivachka) / Liz Adler
Lament of Andalusia / Anas M'birkou
Don't Understand / Weiwei Wu
...To The Sea / Ishaan Thompson
A Body Transgressive / Charlie Galea McClure
Abby / Fanny Lord-Bourcier
Alongside / River Park
An Ego and I / Jesu Medina
Between You and Me / Cameron Kletke
Bliss / Nadya Aubrey
Clean / Nicholas Vassos
Corvette / Émile Désilets
Egg Film / Jacob Tobin
Fruiting Bodies / Mia Milardo
Jitters / Melanie Tikhonova
Look / Constant Yen
Mission Po=po / Jennifer Wu
Mr. Vaxt's Venture / Nina Berionni
Prion / Maya Patrich
Rain / Craig Renaud
Ruines d'équinoxe (Ruins of Equinox) / Philippe Shewchenko
Synodic / Rebecca Devitt
The Clock Is Ticking / Thibault Picquoin
The Fool / Noémi Baron
The Pest / Jungwoo Choi

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Nayola

SHOWTIMES

Wednesday, Sept 20, 5pm
OAG - Alma Duncan

Friday, Sept 22, 7pm
OAG - Alma Duncan

mercredi 20 sept, 17h00
GAO - Alma Duncan

vendredi, 22 sept, 19h00
GAO - Alma Duncan



José Miguel Ribeiro | Portugal, Belgium, France,
Netherlands | 2022 | 90:00
Portuguese with English subtitles

José Miguel Ribeiro | Portugal, Belgique, France,
Pays-Bas | 2022 | 90:00
En portugais avec des sous-titres en anglais.

Angola. Three generations of women in a 25-year-long civil war: Helena, the grandmother, her daughter Nayola and her granddaughter Yara. Past and present interlace. Nayola goes in search of her missing husband at the height of the war. Years later, the country is finally at peace but Nayola has not returned. Yara has become a rebellious teenager and a subversive rap singer. Helena tries to contain her for fear of the police coming to arrest her. One night, a masked intruder breaks into their house, armed with a machete. An encounter like nothing they could have imagined. **(Animateka Festival)**

Nayola is essentially a road movie and involves many graphic universes. One of the most interesting things in a road movie is to journey through different landscapes. This also enabled each of the coproducers, who to date have concentrated on animation shorts, to bring their own vision to the film. Some scenes are more impressionistic, others are more realistic and monochromatic. I've always felt that the film would need to have a visual style that blends elements of reality and fantasy. **(José Miguel Ribeiro)**

Angola. Trois générations de femmes dans une guerre civile de 25 ans : Helena, la grand-mère, sa fille Nayola et sa petite-fille Yara. Le passé et le présent se s'entrelacent. Nayola part à la recherche de son mari disparu au milieu de la guerre. Des années plus tard, le pays connaît enfin la paix, mais Nayola n'est pas revenue. Yara est devenue une adolescente rebelle et une chanteuse rap subversive. Helena essaie de la contenir, de peur que la police ne vienne l'arrêter. Une nuit, un intrus masqué s'infiltré dans leur maison, armé d'une machette. Une rencontre comme elles n'auraient jamais pu imaginer. **(Animateka Festival)**

Nayola est essentiellement un road-movie et comprend plusieurs univers graphiques. L'une des choses les plus intéressantes de ce road-movie, c'est le parcours dans différents paysages. Cela a aussi permis à chaque coproducteur, qui jusqu'à lors s'étaient concentrés sur des courts métrages animés, d'apporter leur propre vision du film. Certaines scènes sont plus impressionnistes, d'autres sont plus réalistes et monochromes. J'ai toujours senti que le film aurait besoin d'un style visuel qui mélangerait des éléments de la réalité et de l'imagination. **(José Miguel Ribeiro)**

Müanyag Égbolt *White Plastic Sky*

SHOWTIMES
Wednesday, Sept 20, 9:00pm
Bytowne Cinema

Saturday, Sept 23, 11:00am
Bytowne Cinema

mercredi, 20 sept, 21h00
Cinéma ByTowne

samedi, 23 sept, 11h00,
Cinéma ByTowne



Tibor Bánóczki & Sarolta Szabó | Hungary,
Slovakia | 2023 | 112:00
Hungarian with English subtitles

Tibor Bánóczki et Sarolta Szabó | Hongrie et
Slovakie | 2023 | 112:00
En hongrois avec des sous-titres en anglais

The year is 2123. Humanity is still thriving, with one grave caveat. Human bodies are recycled at the mandatory age of fifty — to harvest oxygen and food for the remaining population. We begin to unravel the socioeconomic fallacies of a new Budapestian order through the naive eyes of Stefan. His world is turned upside-down when his partner Nora voluntarily donates her body to the state, advancing the process of her physical metamorphosis. A whirlwind of confusion and disarray consumes Stefan's subconscious. On the brink of desperation, he begins his journey of heartbreak and rare scientific encounters.

There are no easy answers buried within *White Plastic Sky's* confounding tale of love and loss. What remains is a beautifully realized tale of perseverance. Stefan's empathetic perspective is accompanied by a stunning rotoscope rhythm, utilizing frame-rate interchanges to appropriately depict the parameters of the character's fleeting mortality. For those who are craving the nostalgic majesty of Richard Linklater's *Apollo 10 1/2: A Space Age Childhood* (2022) and the proletarian plight of Karel Zeman's *Invention for Destruction* (1958), *White Plastic Sky* is an essential genre-remedy for our present reality and beyond. (David Cuevas)

Nous sommes en l'an 2123. L'humanité bat encore son plein, sauf pour un grave bémol. Les corps humains sont recyclés à l'âge obligatoire de 50 ans — pour recueillir de l'oxygène et de la nourriture pour la population qu'il reste. Nous commençons à dévoiler les failles socioéconomiques d'un nouvel ordre budapestien à travers les yeux naïfs de Stefan. Son monde est viré à l'envers lorsque sa partenaire, Nora, donne volontairement son corps à l'État, faisant avancer le processus de sa métamorphose physique. Un tourbillon de confusion et de désarroi consume le subconscient de Stefan. Au bord du désespoir, il entreprend un parcours de deuil amoureux et de rares découvertes scientifiques.

Il n'y a pas de réponses faciles enfouies dans le conte déconcertant de *White Plastic Sky* sur l'amour et le deuil. Ce qu'il en reste, c'est une histoire de persévérance magnifiquement réalisée. La perspective empathique de Stefan s'accompagne d'un éblouissant rythme de rotoscopie, qui utilise des interchanges de cadence de trame afin d'illustrer adéquatement les paramètres de la mortalité fugace du personnage. Pour ceux et celles qui ont envie de la majesté nostalgique du film *Apollo 10 1/2: A Space Age Childhood* (2022) de Richard Linklater et de la détresse prolétaire de *Invention for Destruction* (1958) de Karel Zeman, *White Plastic Sky* est un genre-remède essentiel pour notre réalité actuelle et future. (David Cuevas)

Linda veut du poulet ! *Chicken For Linda!*

Presented by the Embassy of France



SHOWTIMES

Thursday, Sept 21, 11:00am
OAG - Alma Duncan

Saturday, Sept 23, 1:00pm
OAG - Alma Duncan

jeudi, 21 sept, 11h00
GAO - Alma Duncan

samedi, 23 sept, 13h00
GAO - Alma Duncan

8+

Chiara Malta & Sébastien Laudenbach | France,
Italy | 76:00
French with English Subtitles

Chiara Malta et Sébastien Laudenbach | France,
Italie | 76:00
En français avec des sous-titres en anglais



A beautiful opening that immediately grabs your attention with a pivotal scene playing out inside brightly coloured floating circles. The overall design with its raw, sketchy, pastel vibes brings to mind U.P.A. and assorted Little Golden Books from a time before you and I existed. So, what's it all about you ask? Well...

it's sort of about chicken. See, a young girl named Linda is accused of stealing her Mom's ring. The angry mother loses it and smacks Linda. The thing is, she didn't do anything wrong. See, the cat ate the ring and then puked it out. How can Mom make it up to poor Linda? Well, chicken of course! Come on, it's in the title.

Linda wants a chicken dinner with peppers. The last time she had chicken was when her father made it on 'that' day... his last day. Unfortunately, there's a problem. See, there's a general strike going on (when isn't there a strike in France?) and all the shops are closed! Well, they need to go to the source and find a farmer who might give them a chicken.

Chicken for Linda! is a touching, funny, and frantic story (be warned— there are musical numbers). Silly storyline aside, this is a refreshing exploration of the relationship between a mother and daughter as they travel together through the often turbulent landscape of single parenting; a journey that is occasionally littered with potholes and pitfalls yet always enveloped by love. **(Chris Robinson)**

Une belle introduction retient immédiatement votre attention au moyen d'une scène centrale qui se joue à l'intérieur de cercles flottants aux couleurs vives. La conception dans son ensemble, avec son atmosphère à fleur de peau, caricaturale et aux couleurs pastel, nous rappelle l'UPA et la collection des Little Golden Books, provenant d'une ère avant la nôtre. Vous vous demandez peut-être sur quoi porte le film? Disons que... ça parle de poulet. Vous voyez, une jeune fille qui s'appelle Linda est accusée d'avoir volé la bague de sa mère. La mère en colère pète les plombs et gifle Linda. Le hic, c'est que la petite n'a rien fait de mal. Vous voyez, c'est le chat qui a mangé la bague et qui l'a dégoûtée. Comment Maman peut-elle se faire pardonner par la pauvre Linda? Mais avec du poulet, bien sûr! Allez, c'est dans le titre.

Linda veut un repas de poulet avec des poivrons. La dernière fois qu'elle a mangé du poulet, c'était quand son père l'avait fait ce « jour-là »... son dernier jour. Malheureusement, il y a un problème. Vous voyez, une grève générale est en cours (quand la France n'est-elle pas en grève?) et tous les magasins sont fermés! Elles doivent donc se rendre à la source et trouver un fermier qui pourrait leur donner un poulet.

Linda veut du poulet! est une histoire touchante, drôle et frénétique (soyez avertis — il y a des numéros musicaux). Outre le scénario follet, il s'agit d'une exploration rafraîchissante de la relation entre une mère et sa fille alors qu'elles voyagent ensemble à travers le paysage souvent turbulent de la monoparentalité; un parcours parfois semé de nids-de-poule et d'embûches, mais toujours enveloppé d'amour. **(Chris Robinson)**

Knit's Island

Presented by the Embassy of France



14+

SHOWTIMES

Thursday, Sept 21, 5:00pm
ByTowne Cinema

Sunday, Sept 24, 3:00pm
OAG - Alma Duncan

jeudi 21 sept 17h00
Cinéma ByTowne

dimanche, 24 sept, 15h00
GAO - Alma Duncan

Quentin L'helgoualc'h, Ekiem Barbier, Guilhem Causse | France | 95:00
English

Quentin L'helgoualc'h, Ekiem Barbier, Guilhem Causse | France | 95:00
Anglais



AMBASSADE
DE FRANCE
AU CANADA

Liberté
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Across the great scapes of endless computer-generated flora and zombie-invaded debris, a community of players rejoice in the comfortable confines of their virtual society. The rules are simple. If you're killed in the game, there are no second chances. For the avid player, the secluded DayZ sandbox is a

parallel universe to their own — a new identity birthed from the imaginative solitude of their simulated reality. Sprawling across 250 square kilometres of finite territory to roam and colonize, a new society is born from the wreckage of the players' insular lives. To document and preserve the community's resilience, three filmmakers begin an internal investigation into the parasocial lives of the players who occupy the arena. We meet cruel cannibals, sympathetic preachers, and murderous couples on our perplexing yellow-brick road.

In *Knit's Island*, the conventions of the documentary and animation mediums are warped into a distinct study of human behaviour. Conventions are purposefully subverted, to generate a kinetic animated experience. Emulating the form of a renegade war documentary told in the participatory tradition, directors Ekiem Barbier, Guilhem Causse, and Quentin L'helgoualc'h implement atmospheric B-Roll and affecting interview footage into their anthropological saga. The editorial form compliments the minimalist shooting method; emphasizing the player's internal isolation with great sensitivity. For its unique directorial insight and subversive storytelling techniques, *Knit's Island* strays away from the predictable 'gameplay' label. The longer we stay on the server, the more we connect with the expressionless avatars. The liminality of telecommunication generates bountiful humanitarian cinema in *Knit's Island* — an expansive avant-garde reminder about the power of finding community in the most unlikely of places. (David Cuevas)

Parmi les immenses contrées de flore infinie générée par ordinateur de débris envahis par des zombies, une communauté de joueurs se complait dans le confort de leur société virtuelle. Les règles sont simples : si vous vous faites tuer dans le jeu, il n'y a pas de deuxième chance. Pour le joueur avide, le carré de sable retiré de DayZ est un univers parallèle au leur — une nouvelle identité est née de la solitude imaginative de leur réalité simulée. S'étendant sur 250 kilomètres carrés de territoire limité à découvrir et coloniser, une nouvelle société est née des épaves des vies insulaires des joueurs. Afin de documenter et de préserver la résilience de la communauté, trois cinéastes commencent une investigation interne sur les vies parasociales des joueurs qui occupent le terrain. Nous rencontrons des cannibales cruels, des prêtres sympathiques et des couples meurtriers sur notre route de briques jaunes troublante.

Dans *Knit's Island*, les conventions du documentaire et des médiums de l'animation sont joints en une étude distincte du comportement humain. Les conventions sont expressément renversées afin de générer une expérience animée cinétique. Imitant la forme d'un documentaire rebelle sur la guerre raconté selon la tradition participative, les réalisateurs Ekiem Barbier, Guilhem Causse et Quentin L'helgoualc'h insèrent le rouleau B atmosphérique et la séquence d'entrevue poignante et dans leur saga anthropologique. La forme éditoriale complémente la méthode de tournage minimaliste; mettant en lumière l'isolement intérieur du joueur avec grande sensibilité. De par son flair de réalisation unique et ses techniques de narration qui sortent de l'ordinaire, *Knit's Island* s'éloigne de l'étiquette prévisible d'expérience de jeu. Plus on passe de temps sur le serveur, plus on crée des liens avec les avatars sans expression. La liminalité des télécommunications génère un riche cinéma humanitaire dans *Knit's Island* — un vaste rappel avant-gardiste sur la possibilité de trouver une communauté dans les endroits les plus inusités. (David Cuevas)

Interdit aux Chiens et aux Italiens *No Dogs or Italians Allowed*

Presented by the Embassy of France



SHOWTIMES

Thursday, Sept 21, 9:00pm
OAG - Alma Duncan

Sunday, Sept 24, 5:00pm
OAG - Alma Duncan

jeudi 21 sept 21h00
GAO - Alma Duncan

dimanche, 24 sept, 17h00
GAO - Alma Duncan

14+

Alain Ughetto | France, Italy | 2022 | 70:00
French with English and Slovenian subtitles

Alain Ughetto | France, Italie | 2022 | 70:00
En français avec des sous-titres en anglais
et en slovène



**AMBASSADE
DE FRANCE
AU CANADA**

*Liberté
Égalité
Fraternité*

Beginning of the 20th century – Ughettera, Northern Italy, the Ughetto family's village. Living in the region had become very difficult and the Ughettos dream of a better life abroad. Legend has it that Luigi Ughetto crossed the Alps starting a new life in France, thus changing the destiny of his beloved family forever.

His grandson travels back in time revisiting their history. The film is conceived as a fictional dialogue with Cesira, the director's grandmother, whom he asks everything he would have liked to know. A testimony to the experiences of these generations of Italian migrants and a tribute to their courage. **(Animateka Festival, 2022)**

-
At the beginning: an old image circulating on the net intrigued me, a black and white sign hanging in front of an old café: No dogs or Italians allowed. I thought that this image came from Savoy or from Ain or maybe from Switzerland, but in fact, its first appearance was in Belgium. Other countries followed, but it was part of my history. The violence, the cruelty and the ferocity of this little sign that welcomed migrants fits perfectly with the historical evocation that is the basis of the theme of this film. An entire scene is devoted to this poster which became the title. **(Alain Ughetto)**

Au début du 20e siècle – Ughettera, nord de l'Italie, le village de la famille Ughetto. Vivre dans la région est devenu très difficile et les Ughetto rêvent d'une vie meilleure à l'étranger. Selon la légende, Luigi Ughetto aurait traversé les Alpes avec sa famille pour commencer une nouvelle vie en France, changeant ainsi à jamais la destinée de sa famille bien-aimée. Son petit-fils fait un voyage dans le temps et revisite leur histoire.

Le film est conçu comme un dialogue fictif avec Cesira, la grand-mère du réalisateur à qui il demande tout ce qu'il aurait aimé savoir. Un témoignage des expériences de ces générations d'immigrants italiens et un hommage à leur courage. **(Animateka Festival, 2022)**

-
Au début : une vieille image circulant sur le net m'a intrigué, une enseigne noire et blanche accrochée devant un vieux café : Interdit aux chiens et aux Italiens. Je croyais que l'image provenait de Savoie ou d'Ain, ou peut-être de Suisse, mais en fait, elle est d'abord apparue en Belgique. D'autres pays ont suivi, mais ça faisait partie de mon histoire. La violence, la cruauté et la férocité de cette petite enseigne qui accueillait les immigrants s'immisce parfaitement dans l'évocation historique qui est à la base du thème de ce film. Une scène entière est dédiée à cette affiche, qui est devenue le titre du film. **(Alain Ughetto)**

Unicorn Boy

SHOWTIMES

Friday, Sept 22, 5:00pm
OAG - Alma Duncan

Saturday, Sept 23, 7:00pm
Bytowne Cinema

vendredi, 22 sept, 17h00
GAO - Alma Duncan

samedi, 23 sept, 19h00
Cinéma ByTowne



14+

Matt Kiel | U.S.A. | 2023 | 90:00
English

Matt Kiel | É.-U. | 2023 | 90:00
Anglais

Would a rainbow-puking unicorn crashing through your apartment before departing back to another dimension help you post-breakup or just add more stress to your already fragile mental state?

It's pretty distressing for Matty, a down-on-their-luck artist, until the little unicorn returns and brings Matty into a magical and colourful land ruled by unicorns. It may literally be sunshine and rainbows there but there are also some strong personalities to contend with and strict rules that Matty's new friend, Prince Purpleton, doesn't seem to be able to follow. Not to mention something ominous threatening the land.

Matty will have to return home, process that break-up, and find their inner unicorn to be able to return to the Land of Inhorning and save their new friends. *Unicorn Boy* is both a snort-rainbows-out-of-your-nose funny story of unicorns and weird creatures fighting a far-off villain and a substantial story of learning to love yourself for who you are, even when who you are turns out to be different from when you started.

(Tish Chambers)

Est-ce qu'une licorne vomisseuse d'arcs-en-ciel entrant en trombe dans votre appartement avant de repartir vers une autre dimension vous aiderait dans votre peine d'amour, ou ajouterait-elle du stress à votre état d'esprit déjà fragile?

Matty, un artiste malchanceux, se sent plutôt affligé, jusqu'au jour où une petite licorne revient et amène Matty dans un monde magique et coloré, régi par des licornes. La vie est peut-être faite de rayons de soleil et d'arcs-en-ciel, mais il y a aussi de fortes personnalités avec lesquelles il faut composer, ainsi que des règles strictes que le nouvel ami de Matty, Prince Purpleton, ne semble pas être capable de suivre. Sans oublier que quelque chose de sinistre menace ce monde.

Matty devra retourner chez lui, passer à travers cette peine d'amour et trouver leur licorne interne afin de pouvoir retourner dans le « Land of Inhorning » et sauver leurs nouveaux amis. *Unicorn Boy* est à la fois une histoire drôle à en sortir des arcs-en-ciel par le nez sur des licornes et des créatures bizarres qui combattent un méchant lointain, et une histoire profonde sur l'apprentissage de l'amour de soi pour qui l'on est, même lorsque l'on apprend que cette personne est différente de celle qu'on était au début. **(Tish Chambers)**

Adam change lentement *When Adam Changes*



SHOWTIMES

Friday, Sept 22, 9:00pm
OAG - Alma Duncan

Sunday, Sept 24, 1:00pm
OAG - Alma Duncan

vendredi, 22 Sept, 21h00
GAO - Alma Duncan

dimanche, 24 sept, 13h00
GAO - Alma Duncan

14+

Joël Vaudreuil | Canada | 94:00
French with English Subtitles

Joël Vaudreuil | Canada | 94:00
En français avec des sous-titres en anglais

This unconventional coming-of-age tale set in a Quebec town is a pleasantly awkward under-the-radar surprise that captures the comedy, tragedy, stupidity, and heartbreak of a period in an awkward teenager's life.

Adam is a 15-year-old who is frequently bullied and shamed about his long torso and awkward body by classmates and his bitchy grandmother. There's a twist, though; each time Adam is mocked, his body changes. During summer break, Adam faces a number of life-changing challenges (loss, love, friendship, family, puberty, and summer jobs) and comes to see that life can be utterly baffling and shitty yet somehow kind of beautiful.

The subdued, lo-fi graphics and quirky, deadpan characters will likely remind some of the works of Mike Judge, Aki Kaurismaki, and Richard Linklater but this is no tepid cover song. Vaudreuil's minimalist animation and design perfectly mirror the awkwardness of Adam's life and his surrounding world. *When Adam Changes* is a strange, touching, and original work about a familiar theme that also shows you don't need a big budget or a flashy graphic style to tell a good story. (Chris Robinson)

Cette histoire non conventionnelle de passage à l'âge adulte se déroulant dans une petite ville du Québec est une surprise sous le radar agréablement maladroite qui capture la comédie, la tragédie, la stupidité et la peine d'amour d'une période maladroite de la vie d'un adolescent.

Adam a 15 ans et il se fait fréquemment intimider et humilier à cause de son long tronc et de son corps dégingandé par ses camarades de classe et sa grand-mère chiante. Il y a cependant une tournure inattendue; chaque fois qu'on se moque d'Adam, son corps change. Pendant les vacances d'été, Adam se heurte à plusieurs défis qui changeront sa vie (le deuil, l'amour, l'amitié, la famille, la puberté et les emplois d'été) et il commence à voir que la vie peut être énormément déconcertante et merdique tout en étant belle.

Les graphiques modestes et lo-fi, et les personnages particuliers et pince-sans-rire, rappelleront probablement certaines œuvres de Mike Judge, Aki Kaurismaki et Richard Linklater, mais il ne s'agit pas ici d'une reprise sans saveur. L'animation minimaliste de Vaudreuil et sa conception reflète parfaitement la maladresse de la vie d'Adam et du monde qui l'entoure. *Adam change lentement* est une œuvre étrange, touchante et originale sur un thème familier qui montre aussi qu'il n'est pas nécessaire d'avoir un gros budget ou un style graphique impressionnant pour raconter une bonne histoire. (Chris Robinson)



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A MODERN FAIRY TALE BY ROBIN BUDD

Jelly

**Embrace the Creative Journey at the
Ottawa International Animation Festival**

**Join us for a special screening event
Friday, Sept 22 | 11AM ET | Arts Court**

Short Film Competition 1 / Courts-métrages en compétition 1

Mature

Presented by:



Baby Force

Yuki Kubo | Japan | 01:40
I Non-Narrative

They are helpless now, but they have hope. That's baby warrior, BABYFORCE!



27

Flóra Anna Buda | France, Hungary | 10:38 | Narrative

Alice turns 27. She parties too much and still lives with her parents. Will a bike crash finally wake her up?



Furrie

Lucie Granrec | France | 08:36 | Student

A dolphin in free relationship with fifteen inflatable animals, a fox crazy in love with a cereal mascot, a band of animals adept at firearms...

SHOWTIMES

Wednesday, Sept 20,
7:00pm
By Towne Cinema

Saturday, Sept 23,
1:00pm
Bytowne Cinema

mercredi, 20 sept, 19h00
Cinéma By Towne

samedi, 23 sept, 13h00
Cinéma By Towne



Silent Labs Launch

Winston Hacking & Michael Enzbrunner | Canada, United States | 01:05 | Commissioned

Made for the launch of Jason White's new studio and laboratory dedicated to the exploration of microorganisms and biotechnologies.



Vitanuova

Niles Atallah | Chile, Mexico, Spain | 13:43 | Non-Narrative

In a fable made by hypermechanisms of the future, a message in an algorithmic bottle relives a story of extinction from the past to a clay humanoid in the present.



いきものさん「カメ回」 (Ikimono-san: Turtle)

Atsushi Wada | Japan | 01:39 | Narrative

With the help of his dog, a boy tries to become a turtle.



Via Dolorosa

Rachel Gutgarts | France | 12:00 | Narrative

The filmmaker searches for her lost youth by wandering the streets of Jerusalem.



Antipolis

Kaspar Jancis | Estonia | 25:41 | Narrative

Every idiot knows the earth is flat. Except, that's not true. The earth is a solid-matter bubble. This is the tale of a place within that hollow world.

Short Film Competition 2 / Courts-métrages en compétition 2



The Beatles 'I'm Only Sleeping'

Em Cooper | United Kingdom | 03:03 | Commissioned

Floating us backwards through Beatles history while exploring the space between dreaming and wakefulness.



Retour à Hairy Hill (Return to the Hairy Hill)

Daniel Gies | Canada | 18:32 | Narrative

Ethel's childhood ends abruptly when her mother flies away, leaving Ethel alone to care for her younger siblings.



Foot Print Shop

Gina Kametsky | United States | 03:50 | Non-Narrative

"Pisces have big feet and big hands!"



Cyclepaths

Anton Cla | Belgium | 12:25 | Student

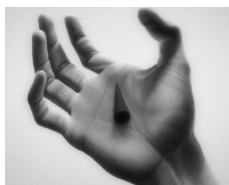
An old woman is carrying shopping bags. A child with a gun is riding a scooter. Birds are flying



The Miracle

Nienke Deutz | Belgium, Netherlands, France | 14:58 | Narrative

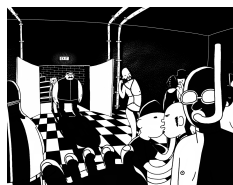
The Miracle, a place where the sun always shines, with endless opportunities to relax and food in abundance.



Forår (Spring)

Pernille Kjaer | Denmark | 12:28 | Non-Narrative

Unrequited love on the rugged wind-swept west coast of Jutland.



Pipes

Kilian Feusi, Jessica Meier & Sujanth Ravichandran | Switzerland | 04:02 | Student

Bob the plumber is hired to fix a broken pipe in a gay fetish club.

La fille au béret rouge (The Girl with the Red Beret)

Janet Perlman | Canada | 05:35 | Narrative

A girl takes a wild ride on the Montreal metro.

Mature

Thursday, Sept 21,
3:00pm
ByTowne Cinema

Saturday, Sept 23,
3:00pm
ByTowne Cinema

jeudi 21 sept, 15h00
Cinéma ByTowne

samedi 23 sept, 15h00
Cinéma ByTowne

SHOWTIMES

Mature



World to Roam

Stephen Irwin | United Kingdom | 12:21 | Narrative

Mother and Father lay the child in his cot at the same time every night. However, come morning, only a shallow crater remains.



Ride on Joyfulness 'The Afternoon Tea'

Lei Lei | China | 00:48 | Commissioned

A trippy shopping trip.



Obok (Outside)

Izabela Plucinska | Poland, Germany | 05:00 | Narrative

The story of domestic violence happening every day behind closed doors.

SHOWTIMES

Thursday, Sept 21, 7:00pm
ByTowne Cinema

Saturday, Sept 23, 5:00pm
ByTowne Cinema

jeudi 21 sept, 19h00
Cinéma ByTowne

samedi 23 sept, 17h00
Cinéma ByTowne



Starlight Nightcrash

Patrick Buhr | Germany | 5:44 | Commissioned

A shipwreck lingers in enigmatic solitude, drawing the attention of extraordinary beings who embark on a compelling quest.



Fur

Zhen Li | United States | 06:36 | Student

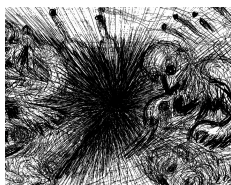
A crush gone moldy...



Herzog's Chicken

Lukas Conway | Canada | 00:55 | Narrative

Chickens are idiots.



Aleph

Slobodan Tomić | Croatia | 07:25 | Non-Narrative

A unique point through which we can see all events in space and time.



Vanlav (Oneluv)

Varya Yakovleva | Russia | 10:35 | Narrative

One little crack results in a myriad of shards.



Electra

Daria Kashcheeva | Czech Republic | 26:33 | Student

Electra rethinks her 10th birthday, mixing memories with dreams and hidden fantasies.

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IMAGINATION GROWS HERE



Short Film Competition 4 / Courts-métrages en compétition 4

14+

Presented by:



Our Pain

Shunsaku Hayashi | Japan | 16:08 | Non-Narrative

Ouch!



14th Anibar Animation Festival Trailer 'Love'

Sander Joon | Estonia, Kosovo | 00:56 | Commissioned

Butterflies, frogs, and flies celebrate love in all its colors.



Box Cutters

Naomi van Niekerk | France, Netherlands, South Africa | 08:24 | Narrative

A young woman recalls a day when she was attacked by three men on her way home.

SHOWTIMES

Friday, Sept 22, 11:00am
ByTowne Cinema (Gala)

Sunday, Sept 24, 1:00pm
ByTowne Cinema

vendredi 22 sept, 11h00
Cinéma ByTowne

dimanche 24 sept, 13h00
Cinéma ByTowne



The Eastern Rain

Milly Yencken | Estonia | 09:07 | Student

If the rain were to fall indoors, but never outdoors...where do we begin to look for shelter?



A Bear Named Jesus

Terril Calder | Canada | 05:31 | Narrative

At Aunt Gladys's funeral, Archer Pechawis heard a tap on the window — it was a bear named Jesus...



Haljina za finale (Her Dress for the Final)

Martina Mestrovic | Croatia | 08:45 | Narrative

One day my granny dyed her wedding dress black. She wanted to be buried in it.



Naneun Mallida (I Am a Horse)

Chaerin Im | Republic of Korea (South Korea), Denmark | 07:58 | Non-Narrative

What happens when the magnificent she-horse arrives to the Korean patriarchal society?



Eeva

Morten Tšinakov & Lucija Mrzljak | Estonia, Croatia | 15:58 | Narrative

A sad day in Eva's life...

Short Film Competition 5 / Courts-métrages en compétition 5



Un trou dans la poitrine (A Crab in the Pool)

Alexandra Myotte & Jean-Sébastien Hamel | Canada | 11:11 | Narrative

In a run-down neighborhood, Zoe and her little brother Theo are left to fend for themselves.



Albums de familles (Families' Albums)

Moïa Jobin-Paré | Canada | 08:00 | Non-Narrative

Family photos come back to life.



Zima

Tomek Popakul & Kasumi Ozeki | Poland | 26:00 | Narrative

A punk Christmas tale of a small fisherman's village.

14+



Sewing Love

Yuan Xu | Japan | 08:36 | Student

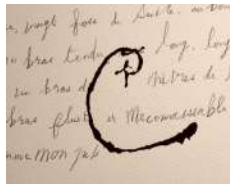
The emotional selfish desire called love.



Etoimoi (Ready)

Eirini Vianelli | Greece, Belgium | 11:08 | Narrative

Boring work leads parliament employees to play childish power games.



Misérable Miracle (Miserable Miracle)

Ryo Orikasa | France, Japan, Canada | 08:00 | Narrative

Poems map the human psyche to the very edges of alienation and transcendence.

Friday, Sept 22, 7:00pm
ByTowne Cinema

Sunday, Sept 24, 3:00pm
ByTowne Cinema

vendredi 22 sept, 19h00
Cinéma ByTowne

dimanche 24 sept, 15h00
Cinéma ByTowne

SHOWTIMES



Living The Dream

Ben Meinhardt | Canada | 01:14 | Narrative

An indefatigable citizen pursues his ambitions and dreams in the face of modern society.

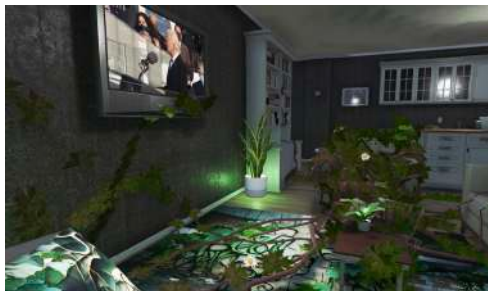
VR @ OIAF: Virtual Reality Competition / RV @ OIAF Réalités virtuelles en compétition



Caves

Alex Raúl | Netherlands | 6:40 | 13+

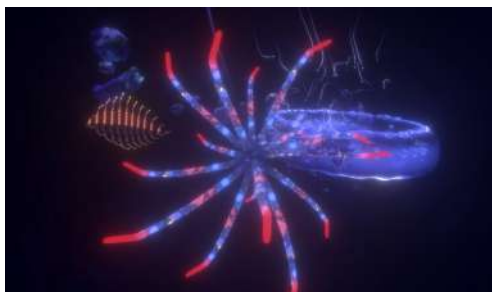
Experience an intimate and immersive choral performance from inside a large, prehistoric cave.



I Took a Lethal Dose of Herbs

Yvette Granata | United States | 19:00 | Mature

Based on a true story, *I Took a Lethal Dose of Herbs* follows an anti-abortionist's experience with postpartum psychosis, and the difficult choices she faces in the aftermath.



Kabaret

Gina Thorstensen | Norway | 17:00 | 13+

An explorative journey from the edge of our galaxy to the depths of our oceans, about coral's synchronized reproduction and a lonely shrimp's worries for the future.



Kristine Is Not Well

Seeyam Quine | United States | 20:00 | 13+

When Kristine, a popular influencer, disappears from the "good vibes only" social media platform Owlet, users must battle AI and algorithmic censorship to uncover the truth.

SHOWTIMES

Sept 21-22, 11:00am-9:00pm
Arts Court: Courtroom

Sept 23, 11:00am-11:00pm
Arts Court: Courtroom

Sept 24, 11:00am-6:00pm
Arts Court: Courtroom

21-22 sept, 11h00-21h00
La cour des arts: Courtroom

23 sept, 11h00-23h00
La cour des arts: Courtroom

24 sept, 11h00-18h00
La cour des arts: Courtroom



My Inner Ear Quartet

Koji Yamamura | Japan | 35:00 | 13+

A lonely boy collects forgotten objects in his cookie tin, which he uses to show appreciation for the musical quartet and two shrimps that live in his ear and soothe his tears. Years later, as an adult, he sets out on a journey to continue his collection, what will he find along the way?



Little Edy 'Episode 2'

Felipe Di Poi | United States | 3:13

Little Edy helps her friend Banjo exit his video game addiction.



In The Heat

Sam Chou | Canada | 17:30

A man claiming to be Santa is arrested for murder.



Boys Boys Boys 'Tristan'

Valentine Vendroux, Clawdia Prolongeau, Marie Villetelle | France | 5:00

Between old and new models, traditions, and modernity, where do men stand today?

14+



I Am A Robot

Sean Buckelew | United States | 7:18

An autonomous vacuum cleaner, a self-driving car and a supercomputer confess their innermost thoughts as they go about their day.



Ballmastrz: Rubicon

Christy Karacas | United States, Japan | 22:33

When secrets from Crayzar's past threaten the future of the planet will he unite "Team Earth" or add humanity to the intergalactic endangered species list?



Yellowbird

Tsvetelina Zdraveva & Jerred North | United States | 6:17

A young Bulgarian immigrant receives tragic news from overseas, and must choose between going home or staying in the US to maintain her legal status.

Thursday, Sept 21
9:00pm
Arts Court Theatre

Friday, Sept 22
3:00pm
Arts Court Theatre

jeudi 21 sept,
21h00
Théâtre de la Cour des arts

vendredi 22 sept,
15h00
Théâtre de la Cour des arts

SHOWTIMES



Haha, You Clowns 'Episode 1: Movie Night'

Joe Cappa | United States | 2:07

A grieving father makes sure his three sons are having a fun movie night with their girlfriends.



The Sandman 'A Dream of a Thousand Cats'

Hisko Hulsing | United States | 15:00

A young couple's kitten is coerced by a strange brown cat to leave the bed of her human owners and attend a speech by a feline prophet.

7+



**Entre deux sœurs
(To Be Sisters)**

Clément Céard &
Anne-Sophie Gousset |
France | 7:20

To be sisters is about sharing a special bond and laughing together. To be sisters is to be propelled by love.



Swimming With Wings

Daphna Awadish Golan |
Netherlands, Israel | 10:37

The immigration experience through the eyes of a little Israeli girl learning how to swim with clothes on in the Netherlands.



Harvey

Janice Nadeau | Canada,
France | 9:03

A young boy candidly recalls the spring day when his world turned upside down.

SHOWTIMES

Saturday, Sept 23, 9:30am
OAG: Alma Duncan (Gala)

samedi 23 sept, 9h30
GAO: Alma Duncan (Gala)



Ciranda Feiticeira

Lula Gonzaga & Tiago
Delácio | Brazil | 8:00

Janaina shares with her mother the ritual of fishing on the island of Itamaracá.



**Va-t'en, Alfred ! (Go
Away, Alfred!)**

Célia Tisserant & Arnaud
Demuyneck | France,
Belgium | 11:00

Alfred had to flee his country because of the war. One day he meets Sonia, who offers him a coffee...



**Indlela Yokuphila
(The Soul's Journey)**

Dylan McGarry & Marc
Moynihan | South Africa
| 6:15

An ancient Zulu myth of a Soul's journey from river to deep sea.



The Goose

Jan Mika | Czech
Republic, France | 12:30

A boy fantasizes about becoming a famous footballer, but first he has to win a match against a goose.



Aaaah !

Osman Cerfon | France
| 4:41

A loud cry of pain, surprise, fear, joy, songs, grumbling, laughter, anger...

Animation Made for Teen Audiences 13+ Competition / Courts-métrages d'animation pour jeune public en compétition 13+



Yellow Light

Tal Kantor | Israel | 2:08

Red Light Green Light, a children's game, affects the routine of a girl who rushes with her dog to reach her destination.



Taiyo ga Mizu wo Kunderu (Glow in the Water)

Kagami Honoka | Japan | 6:52

A young woman takes care of her sister who has turned into a tapir.



單人遊戲 (Me and Me)

ChiuLing Chen | Taiwan | 9:42

One woman and one black cat living together in the city, looking for the little miracles in life.



First Period

Julianna Romero | United States | 4:58

After a middle schooler gets bullied about her period, her friend consoles her about accepting menstruation as a normal part of their lives.



Deniska umřela (Dede Is Dead)

Philippe Kastner | Czech Republic | 8:17

A boy and his dog savour their final moments together.



Pressure

Jennah Kips | Netherlands | 4:39

When a high school girl enters class with her classmates, she experiences a lot of pressure from her teacher to perform well.



Our Uniform

Yegane Moghaddam | Iran | 7:00

An Iranian girl unfolds her school memories through the folds and fabrics of her old uniform.



Hottest Tokyo

Miho Kidoguchi | Japan | 2:35

A search for ice cream on a hot day.



Boat People

Thao Lam & Kjell Boersma | Canada | 10:04

As a child in Vietnam, Thao's mother often rescued ants from bowls of sugar water. Years later they would return the favour.



Ça décale (Let's Roll)

Chloé Musa, Annabelle Tamic, Alexandre Terrier, Louis Lukasik, Yann Laurent, Camille Flinois & Philip Gonçalves | France | 5:27

An immersion into the kaleidoscope of a colorful party.



Daffy in Wackyland

Max Winston | United States | 6:47

Daffy Duck is desperately chasing The Dodo through Wackyland in search of a simple meal.

13+

Friday, Sept 22, 3:00pm
OAG: Alma Duncan

Saturday, Sept 23, 3:00pm
OAG: Alma Duncan

vendredi 22 sept, 15h00
GAO: Alma Duncan

samedi 23 sept, 15h00
GAO: Alma Duncan

SHOWTIMES

14+



Bliss

Nadya Aubrey | 1:10 |
Université du Québec à
Montréal

Bliss is a punch in the face. It's a ice bath, a shooter of pure vodka, a moment of euphoria.



Alongside

River Park | 3:00 |
Sheridan College

A father and son are driving down a road in the middle of the night. What could go wrong?



Clean

Nicholas Vassos | 1:11 |
Queen's University

Disembodied narration and multimedia visuals lead a tour of the psyche, revealing a sinister reality.

SHOWTIMES

Thursday, Sept 21 7:00pm
OAG - Alma Duncan

Sunday, Sept 24 11:00am
OAG - Alma Duncan

jeudi, 21 sept, 19h00
GAO - Alma Duncan

dimanche 24 sept, 11h00
GAO - Alma Duncan



**سلدن أالاءاثر
(Lament of
Andalusia)**

Anas M'birkou | 2:58 |
Concordia University

Andalusian folk, their music, and the origins of the Flamenco.



The Fool

Noémi Baron | 1:26 |
Université du Québec à
Montréal

As he travels, The Fool accumulates experiences to leave behind its status as a non-being.



Rain

Craig Renaud | 5:08 |
Sheridan College

Cain grapples with the worst-case scenario, manifesting emotionally and physically around him as he attempts to visit the city's hospital.



Egg Film

Jacob Tobin | 1:13 |
Sheridan College

What is egg, tasty? Yes, but what else? And also - did it come first?



**聽去 | ㄥ 嚙 ㄇ 又
(Don't Understand)**

Weiwei Wu | 4:44 | Emily
Carr University of Art +
Design

An exploration of an immigrant's childhood memories through a creature's interaction with its house.



Mr. Vaxt's Venture

Nina Berionni | 1:19 |
École Pivaut Montréal

Mr. Vaxt is woken up by the ringing of his pie in the oven.



Abby

Fanny Lord-Bourcier | 2:00 | Concordia University

A young woman sees her experience as a transracial adoptee reflected in the adoption of a dog.



Jitters

Melanie Tikhonova | 2:32 | Sheridan College

A paranoid guy finds himself at the wrong subway station after falling asleep on his way home.



Fruiting Bodies

Mia Milardo | 2:49 | Emily Carr University of Art + Design

A vivid exploration of transformations and aesthetics in nature and the female body.



...To The Sea

Ishaan Thompson | 8:00 | Sheridan College

A Palestinian fisherman attempts to breach the illegal naval blockade in Gaza to get treatment for his sick daughter.



An Ego and I

Jesu Medina | 2:32 | Concordia University

Grappling with the aftermath of prematurely killing your own ego.



Жвачка (Zhivachka)

Liz Adler | 2:21 | OCAD University

A mother recounts her experiences as a child in Soviet-era Moscow.



Prion

Maya Patrich | 4:17 | Emily Carr University of Art + Design

A despondent character struggles to balance self-acceptance and self-loathing when their worst fears manifest in the form of a sickly deer.



Synodic

Rebecca Devitt | 2:00 | Concordia University

A cosmic seal's starry path is followed east to west through all 88 constellations in both the hemispheres of our observable night sky.



Between You and Me

Cameron Kletke | 3:50 | Emily Carr University of Art + Design

A dynamic journey through a woman's visual diaries, exploring human connection in young adulthood.



The Pest

Jungwoo Choi | 2:44 | Sheridan College

A man with a raccoon problem outside his front yard.



Look

Constant Yen | 5:35 | Seneca College

A gaze into a wondrous abyss.



Mission Popo

Jennifer Wu | 2:56 | Sheridan College

A grandma goes on a badass journey on her macaroni penguin bike in a sci-fi city.



A Body Transgressive

Charlie Galea McClure
| 3:56 | Concordia
University

A love letter to
Frankenstein's Monster,
the Queer body, and early
horror cinema.



Corvette

Émile Désilets | 1:17 |
Université du Québec à
Montréal

Two veteran race drivers
face off in a frantic race
where ego and adrenaline
form an explosive mix.



**Ruines d'équinoxe
(Ruins of Equinox)**

Philippe Shewchenko
| 2:30 | Concordia
University

When the stars stop
swirling and the snow
stops falling, nature comes
back to life and nameless
creatures emerge.



The Clock is Ticking

Thibault Picquoin | 4:04 |
Concordia University

Angst grows as Emily
questions her purpose in a
waiting room.

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SHOWTIMES

Thursday Sept 21, 5:00pm
OAG: Alma Duncan

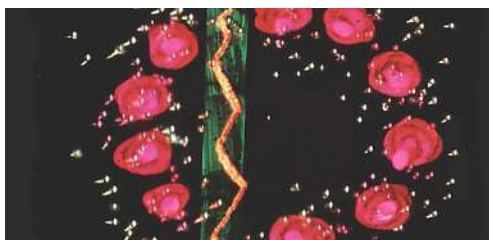
jeudi 21 sept, 17h00
GAO: Alma Duncan

Friday, Sept 22, 7:00pm
Arts Court Theatre

vendredi 22 sept, 19h00
Théâtre de la Cour des arts

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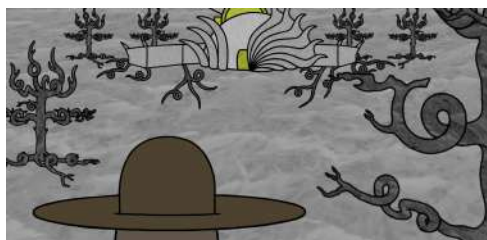
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Intersexion

Richard Reeves | 4:00

two abstract energies fall in love, unite as one then disappear into a vanishing point.



Hinter-Land

Christopher Angus | 13:02

A musical gardener ejects his hired hand, leading to things on his little planet going horribly astray.



Ghost Orchard 'Jessamine'

Nik Arthur &
Emi Takahashi | 2:33

Using chlorophyll printing, hand-drawn and digitally assembled animation frames printed on to beds of leaves.



In Perpetuum

Birute Sodeikaite | 11:50

A young woman is going through metamorphosis of turning into a mother.



Errances à Bagheria (Wanderings in Bagheria)

Thomas Corriveau | 1:15

A short walk in Sicily.



Grape Soda in the Parking Lot

Megan Kyak-Monteith &
Taqralik Partridge | 7:28

What if every language that had been lost to English — every word, every syllable — grew up out of the ground in flowers?



Kid Koala 'Let's Go'

Sylvie Trouvé & Dale Hayward | 2:00

Patterns, textures and animated text come together to scratch, quiver, warp, and dance.



Aphasia (Aphasia)

Marielle Dalpé | 3:45

A sensitive look at what life is like for people with Alzheimer's disease who are also afflicted with aphasia.



Navet Confit 'Bonjour dieu'

Allison Moore | 2:06

Animals worship a big sun god who does not help them when natural disaster strikes.



Two One Two

Shira Avni | 4:10

Exploring the bond between mother and child, and the process of (un)becoming a two-headed monster.



Wow

Faiyaz Jafri | 1:20

Love punch love.



Built To Spill 'Rocksteady'

Jordan Minkoff | 5:17

Everyone's just trying to make a cent.



Madeleine

Raquel Sancinetti | 15:00

Every week, two friends born 67 years apart share their life stories in a senior home's living room.

14+

SHOWTIMES

Thursday Sept 21, 1:00pm
OAG: Alma Duncan

jeudi 21 sept, 13h00
GAO: Alma Duncan

Sunday, Sept 24, 1:00pm
Arts Court Theatre

dimanche, 24 sept, 13h00
Theatre de la Cour des Arts



Nun or Never

Heta Jääliinoja | Finland | 10:52

A nun digs up a man from the ground and loses her grip on everyday life.



L'Ombre des papillons

Sofia El Khyari | France, Portugal, Qatar | 9:00

In a mysterious forest, a woman is slowly lured into a nostalgic daydream as she observes butterflies.



Sweet Like Lemons

Jenny Jokela | United Kingdom, Finland | 5:31

Chapter closing without closure.



The Family Portrait

Lea Vidakovic | Croatia, France, Serbia | 14:35

A sudden family visit on a quiet Sunday afternoon, just before the fall of the Austro-Hungarian empire.



Christopher at Sea

Tom CJ Brown | France, United States, United Kingdom | 20:18

Christopher embarks on a transatlantic voyage into solitude, fantasy and obsession.



Drijf

Levi Stoops | Belgium | 14:59

Two people adrift at sea are fighting a bloody battle for the survival of both themselves and their relationship.



Return

Lindong Chen | China | 2:50

Escaping from a pool and running away to the sea.



From the Top

Rich Farris | United Kingdom | 8:11

Things haven't gone quite the way Robin expected them to, so she decides to get rid of her drum kit.



Lapso (Lapse)

Mônica Moura | Brazil, United States | 3:18

The older me wants to know the younger you.

14+

Friday Sept 22, 9:00pm
Arts Court Theatre

Sunday, Sept 24, 3:00pm
Arts Court Theatre

vendredi 22 sept, 21h00
Théâtre de la Cour des arts

dimanche 24 sept, 15h00
Théâtre de la Cour des arts

SHOWTIMES



Světla (Lights)

Jitka Nemikinová | Czech Republic | 8:30

In the town of lightbulbs, a party for small flames is taking place.



你的快 是 么丢的 (The Lost Courier)

Ma Zidong | China | 2:45

Packages may have gone through some incredible things before the courier delivered it.



새삶 (New(Bird) Life)

Sasha Shin | United States | 2:45

A girl encounters a dead bird and experiences something new.



Go Fishboy

Denise Cirone, Zhen Tian, Lan Zhou, Andrey Kolesov & Sebastian Doringier | France | 6:22

A respected chef from a lineage of sushi makers attempts to connect with his son.



ニンジンのは待って くれな (Carrots Don't Wait)

Lina Machida | Japan | 7:37

A stray dog that a girl loved so much wanted an apple. Meanwhile, the carrots try to turn everything into a seedbed.



Oliver, az óriás (Oliver the Giant)

Júlia Lantos | Hungary | 8:14

Oliver is a giant kid who is living on a little planet with other very little humans.



W lesie sa ludzie (There Are People in the Forest)

Szymon Ruczynski | Poland | 10:00

A lonely man limps down the road. A truck drives up to him. Several armed men jump out of it.



Sweet Dreams

Sara Priorelli & Maria Zilli | Italy | 4:52

A housekeeper is stuck in her monotonous work life.

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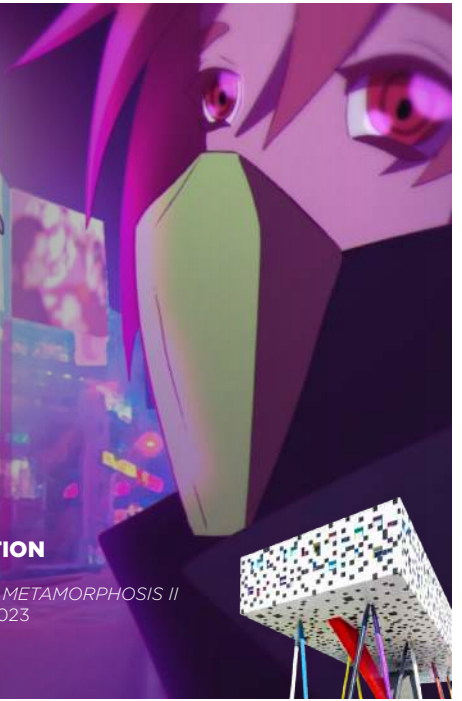


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A Change Comin' On - Exploring the Mindscapes of Masaaki Yuasa

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by Chris Robinson

*"Gonna change my way of thinking / Make myself a different set of rules
Going to put my good foot forward / Stop being influenced by fools."*

— Bob Dylan

Who am I?" roared (allegedly) the great Eastern metaphysicist, Jackie Chan, atop a hill not far from Kyoto, not long after binge-watching the animation works of the Japanese mindsculptor, Masaaki Yuasa.

I get it. Whether it's feature films (*Mind Game*, *Night is Short, Inu-Oh*), short films (*Kickheart*), series (*Ping Pong*, *Tatami Galaxy*, *Devilman Crybaby*), or one-off television episodes (*Adventure Time*, *Space Dandy*), Yuasa's unhinged, gonzo-tinged brainscapes dazzle and dizzy you into questioning who, what, and where you really are. A collision between coming-of-age stories, Looney Tunes, philosophy, and surrealism, Yuasa's kaleidoscopic dances burst with visual madness, rapid-fire colour patterns, sudden shifts in character design, and elastic character movements. Imaginative, magical, and original.

"I love both Tex Avery and Dali," admits Yuasa. "I've been influenced by a lot of artists, and I get inspired by a lot of things I see, hear, smell, and touch in everyday life. I believe anything that inspires me could be turned into anime. Actually, the structure of tunes can be a model for storyboards when working on them. I often derive inspiration even from really modest visuals: a commercial, a cut from a movie, a movement from an anime, as well as nameless flowers and grasses blooming on the road, clouds, stars, and moons in the sky. I'm also inspired by what I'm currently interested in and feeling. My humble

wish for creating anime is to have common images, conversations, and scenes sublimed into artworks."

Impossible is possible in Yuasa's world. There are no laws of physics. Yuasa births worlds and people that are stylized, exaggerated, distorted, and impossibly possible. Along the way, his works explore truths about individuals, relationships, and society. Unlike some artists, Yuasa doesn't beat us over the head with messages and weighty themes. He lets the audience breathe. There are mysteries unexplained, left for us to ponder, make sense of, or walk away from. Every episode, say, of the extraordinary series *Tatami Galaxy* (2010) is a standalone work of art that rivals any indie animation short. In it, he takes a fairly common theme of feckless post-secondary youth on campus and turns it into an utterly surreal, time-shifting portrait of youth, identity, fate, community, and society.

Throughout all of Yuasa's work (whether it's the bizarre *Romeo and Juliet* meets flesh-eating monsters series, *Kemonozume* (2006) or the high school table tennis melodrama, *Ping Pong* (2014), we encounter anxious young people sifting through life in search of a worthy purpose or at the very least a meaningful connection. It wouldn't be stretching it to say that the many characters who populate Yuasa's universe wouldn't be out of place in the philosophical books of Kierkegaard, who, in a different medium and manner, wrote in shifting tones, voices, names, and





styles (much like Yuasa's work makes frequent shifts in time, space, design, and style) as he attempted to sort out the question of how one lives.

In Yuasa's widely beloved *Mind-Game* (2004), Nishi is an aspiring artist who ends up getting his ass shot all the way to limbo, where he manages to get a second chance at life and correct his fatal mistake and thus his cowardly demeanour. In the end, Nishi's fate is open-ended. He's certainly acted with more compassion for others, but is the end result going to be any different?

Tatami Galaxy (2010), a brilliant unofficial precursor to *Night is Short, Walk on Girl* (2017), follows a senior at Kyoto University who travels through parallel universes so he can see how his life might have changed if he'd joined a particular student club. Much like Nishi's fate in *Mind-Game*, the unnamed student soon realizes that there is no right choice and no perfect life.

In the short film *Kick-Heart* (2013), a seemingly irreconcilable duality exists when a wrestler finds himself torn between loving a rival wrestler, Lady S, and a nun. He soon learns that these two worlds are not so different after all.

Although widely different in terms of tone, style, and intended audience, the features *Lu Over the Wall* (2017) and *Night is Short* are ultimately about love, kindness, and acceptance—themes that we all need to be reminded of in this somewhat erratic time of intolerance.

"*Lu Over the Wall* is a story about a mermaid who just wishes to make good friends with human beings," adds Yuasa. "It's about overcoming an irrational sense of discrimination and prejudice, about understanding and accepting alien creatures. Similarly, *Night is Short* is a fable about how you'll only be happy when you wish for someone's happiness and you'll be unhappy when you just wish for your own happiness. Both movies depict how coming out of your shell could make things better. I love stories about opening up your heart."

In the masterful series *Devilman Crybaby* (2018), based on Go Nagai's 1972 manga series *Devilman*, a race of ancient demons wants to eradicate humanity. A rich and odd young man named Ryo convinces his friend Akira to unite with a demon so that he can become a Devilman and gain the powers of a demon while retaining his human sense of compassion and love. Beyond all the gore and explicit sex is a smart, striking, and multi-layered story that fuses coming-of-age themes and social issues (racism, sexism, urban violence) with generally despicable human behaviours. *Devilman Crybaby* asks difficult questions about good and bad. It's a story about us and our insatiable greed, desire, and nastiness.

In Yuasa's world, nothing is black and white. There are no outright good or bad people. There are just people who make good and bad decisions. Then again, how do we know if a decision is good or bad until we've made it? "It seems easy to be a good person or a bad person, but it is difficult to remain a good person," says Yuasa in a translated email interview. "I would like to show that change is very easy for each and every one of us, and I think it is interesting that it is not possible. In fact, it is difficult to change the world, but it is easy to change one's own worldview by changing oneself."

Space and time are frequently manipulated and warped in Yuasa's works, perhaps mirroring the discombobulated states of the characters. In a 2017 interview with the Fantasia International Film Festival, Yuasa said: "I try to show the landscape that the characters see subjectively, not objectively. For example, if they see something that does not exist, I will make it appear, or if something vanishes in the environment or in space, I erase it. So, I think if things become less rigid and lighter, I will see space like that. It's intimately linked to emotions."

In a sense, it's a breakdown between the conscious and subconscious, as though we're witnessing both the external and internal states of the character.

In the ingenious short, *Happy Machine* (part of the 2007 anthology feature *Genius Party*), this Dali-inspired piece is a haunting, moving, and trippy take on coming-of-age, seen through the eyes of a baby.

Through the baby's unformed eyes and mind, we encounter a bizarre, Daliesque landscape where everyday objects take on dangerous and otherworldly appearances. It's like Yuasa interpreted Jacques Lacan's mirror stage theory (the idea that babies initially see themselves as one with the world until the moment they see themselves in the mirror). For Lacan, this is when subjectivity and desire begin. Lacan argued that we spend the rest of our lives trying to get back to that pre-mirror state. Happy Machine is a perfect example of the way Yuasa creates subjective spaces that mirror the character's state of being.

A distorted sense of time also runs rampant through all of Yuasa's films. It can be both unnerving and liberating for the characters. In *Mind Game*, *Tanami Galaxy*, and *Night is Short*, there is a sense of neverending time, yet the characters quickly discover that it does not necessarily provide any more clarity. At times, it's like there is a race with and against time. That we must make use of every second, minute, and hour. The protagonist in *Tanami Galaxy* feels he's wasted two years and thinks that different choices would have led to a "rose-coloured campus life." He doesn't realize that it doesn't work that way, that he was not wasting his time, and that every experience and choice, no matter how seemingly trivial, has value if you're paying attention. A similar theme runs through *Night is Short*. If you're open to it, there are always new experiences waiting for you. In all three works, finding a semblance of identity and inner stability involves being present, compassionate, and selfless.

Music has always been an important part of Yuasa's work. In *Lu Over the Wall*, music is what bridges not just the island community but also the world between the merfolk and humans. It's the music that brings out the dancing feet in everyone, including *Lu*. Here, Yuasa shows us the power that music can have in breaking down borders and uniting.

Yuasa's most recent feature, *Inu-Oh* (2022), also brings music to the forefront of what must be his most unconventional film. Part history of a forgotten Noh performer (the mysterious Inu-Oh), part Hedwig and the Angry Inch, *Inu-Oh* is a riveting and unique experience (especially when audiences are energetically involved, dancing and stomping while waving their glowsticks to the rhythm of each song, as they did during a screening at the 2022 Hiroshima Animation Festival).

Along the way, Yuasa explores familiar themes (youth, friendship, and identity) while mashing up timelines. When the deformed Inu-Oh hooks up with the blind Biwa player, Tomona, the two form an

alliance that propels them to rock superstardom in 14th-century Japan. The result is a weird and wild blend of modern-day rock, ancient instruments, and Noh dance that touches upon themes of tolerance and notions of history.

Yuasa's ambitions seem multifold; he is not only celebrating ancient art forms in Japan but also challenging our notions of history. Aside from the heavy metal/glam look of the various bands, there's even a scene where Tomona plays his Biwa behind the back of his head, à la Jimi Hendrix. "In modern times, we think of dances and music as things we created, but they could have appeared in the past too. Maybe there was someone playing a biwa thousands of years ago like Jimi Hendrix."

Maybe music is the key to the soul, to love, truth, and all that good stuff. "It is a pleasure that has been around since ancient times and has no negative effects on people," says Yuasa. "I think people from all walks of life can enjoy it together because the differences in the languages each person can use don't seem to matter for the sake of enjoyment. If we can find a way to enjoy any kind of music, I think the world will expand and become more enjoyable."

So, dear Jackie Chan, next time you're struggling through your dour days, shouting on a hilltop, remember: music, love, and time-wasting are all you really need for a decent life.

A Soothing Sigh - The Films of Xi Chen and Xu An

by Chris Robinson

TIMES

Friday, Sept 22, 5pm
Arts Court: Theatre

Thursday, Sept 21, 5pm
Arts Court Theatre

vendredi, 22 sept, 17h00
Cour des arts Théâtre

jeudi, 21 sept, 17h
Cour des arts Théâtre



Combining a love of silent films, Chinese art, theatre, and stop motion with a hint of animator Igor Kovalyov's design and unique pacing (think the patient sparseness of Robert Bresson films if you know that name the better), Xi Chen's poetic and personal films (frequently made in collaboration with the late Xu An) explore individual stories of love, loss, and lust while offering insights into historical and contemporary Chinese society.

Chen's introduction to animation came via, of all things, *The Smurfs*. "I was very young, maybe 7 years old. After I saw that on TV, I hoped to one day be a person who can also make animation like that."

After majoring in administrative management at University, Chen began tinkering with flash software and making his own animated films. Eventually, he enrolled in the Beijing Film Academy to get a master's degree in animation.

A turning point in Chen's creative direction happened in 2005 at the Ottawa International Animation Festival. "I watched Igor Kovalyov's *Milch* at the festival. I think this is the animation short film that has

had the most important influence on me. This work inspired me, for example, in terms of narrative and film language. In terms of aesthetics, as well as the aesthetics of using animation to express a certain neurotic person, I gradually discovered that I have a lot of things I want to express in these aspects. Before that, I didn't know that these things could be expressed and were worth expressing."

During that time, Chen met his creative partner, Xu An. They met while working for an animation studio that was churning out TV animation. From the start, the two had similar interests and quickly became friends. Soon, they started to collaborate on their own films. "We both felt at the time that this collaboration would result in higher quality work," says Chen. "We have been making animated short films together since 2008, but unfortunately he was diagnosed with cancer in 2014, and he passed away in 2017. After that, I worked on the rest of our projects."

The films often find their genesis in ancient paintings or photos. "I will imagine the living conditions and interpersonal relationships of the people in them. This kind of imagination gives me great inspiration and

passion. The temperament of people in older times was very different from that of people in today's world. This difference really interests me. Our animation short film is to realise these stories, which is extremely exciting for us and actually soothes and heals our hearts."

A key ingredient that links all of the films is the Chinese lunar calendar. "At the beginning of this series, I felt that the fate of people and the changes in solar terms were secretly connected," says Chen. "There are 24 solar terms every year. The Chinese name of each film is the name of a solar term."

Early films like *The Winter Solstice* (2008), *A Clockwork Cock* (2009), and *The Grain Coupon* (2011), armed with that strange Kovalyov-ian pacing, all show an interest in narrative exploration and experimentation. In *Winter Solstice*, a man is shot. As he dies, he revisits an old lover. In *Clockwork Cock*, a schoolboy is punished by his teacher. *Grain Coupon* is the most ambitious story, following the conflicts between an older couple and a menacing soldier.

Despite the historical setting (1920s China), *The Winter Solstice* is entirely fictional. "At that time," says Chen, "I was more interested in people's near-death experiences, and sex and death were difficult to separate." The elliptical narrative is presented almost as a series of silent tableaux, offering the viewers only vague hints about what might be unfolding before us. It's left to us to fill in any gaps. Visually, the distinct graphic design is enhanced by shaky, unstable camera work aptly mirrors the dying man's fading memories as he slowly passes from life into nothingness.

A Clockwork Cock follows a similar path. While the setting is a teacher's office and a school yard, the relationship between the student and teacher can also

be read as the individual vs. the state. The boy is curious and fascinated by insects and the wonders and freedom of nature. The teacher is more rigid. She follows the rules and has portraits of Stalin and Mao on the wall. It's also a jab at the school system, which often destroys curiosity and individuality as it slowly imposes societal rules and expectations. The boy, like so many others, will be swallowed up by the prevailing social system, a tendency not unique to China.

The *Grain Coupon* is rooted in the Chinese Cultural Revolution (1966–1976). A grain rationing system was imposed by the Chinese government in the 1950s to control food production and boost industry. People were given coupons to buy a set amount (which varied depending on age, profession, and location) of grain at a low price. Naturally, restrictions are exploited, manipulated, and misused. Fusing history, melodrama, and comedy, a debilitated old man (who lives with his seamstress wife) offers his snuff bottle to a soldier in exchange for a grain coupon. The soldier refuses, instead asking the man to forge a precious stamp. It does not go well! The old man's sigh that ends the film is a perfect summation of the absurdity of his time and existence.

Grain Coupon is the duo's most ambitious work to date. What's particularly striking is how they limit the almost 20-minute film to a single setting. In earlier and later films, the films are often limited to a single space (e.g., *The Swallow*, *A Fly in the Restaurant*) or minimal spaces. "With *Grain Coupon*," says Chen, "we wanted to try a single-scene animation, and at that time we were very interested in the history of the Chinese Cultural Revolution and felt that it was so absurd and magical. This story is also purely fictional, and it also comes from our understanding of the experience of reading historical documents of this period."

Chen's films are graphically diverse, often the result of experimentation. "These graphic styles were generally the ones I was most interested in at the time. I wanted to try out the effects in animation, and I gradually explored one after another." Flash software also often dictated the graphic direction. "The software is very suitable for making cut-out animations, and it is a flat space, which is also very close to the traditional oriental art style," adds Chen. "For a period of time, An Xu and I tried to avoid zooming in and zooming out, as well as film photography



languages like montage, and always wanted to use methods that looked like paintings.”

Beginning with *Grain Coupon* and especially its follow-up, *Mahjong*, there’s a notable shift from narrative towards an interest in experimenting with space and time. In a Chinese-style garret (i.e., a small and not very comfortable room), four men play Mahjong. They play and drink as a woman stands nearby in silence, holding a bottle of liquor. As the game unfolds and the alcohol is consumed, the suppressed cravings of each character begin to surface. Things then get a bit nuts. “At that time,” adds Chen. “We were very disappointed with the situation in China and felt that we were living in an animal world.”

The design has a more faint, fragile look than early films. Each player is almost transparent, as if between life and death (or, in this case, animal and human). The story, which came from a Chinese folk wooklock print that showed three monkeys playing mahjong against a pig, is framed and presented like live theatre. Space and time overlap. We’re never entirely sure where or when we are. “We borrowed from the art style of Chinese shadow puppetry,” says Chen. “We also wanted to explore some animation film languages, such as using translucency, light, and stillness to highlight a character. Grab the viewer’s attention for a split second instead of using montage.”

The Swallow (2014) is a beautiful and modest old-school portrait of three generations of Chinese women. The film is set in what might be a room in a larger house or just a small domestic space that the three women share. Without words—and apparently from the perspective of a passing swallow just outside the window—Chen nimbly captures the distances between the generations: the traditional grandmother vs. the modern mother vs. the abandoned granddaughter.

At times, the combination of black and white, old music, theatre, and a jittery image convinces you that you’re watching a film made in the 1930s. The unstable, wavy image makes it feel as though you’re watching the film in an impromptu ballroom theatre on a ship.

With no words and minimal mise-en-scene (the film never moves from the centre of the main room, even when there is a point where the characters all leave ‘us’ alone in the room), it’s a wonderful moment in the film that creates suspense and bemusement. Instead of relying entirely on simple character gestures, Chen tells a tale of a troubled family—and with it, shifting attitudes in contemporary China.

The Poem (2015) is an animated fresco in the form of a jittery silent film. Accompanied by an assortment of poetic passages and musical pieces, we follow assorted travelers in search of a plum blossom during a harsh winter storm. The plum blossom is often a symbol of hope following a long winter. In this context, the plum blossom feels more like a symbol for rebirth, perhaps a metaphor for existence or a specific period in Chinese history. Hope for change or growth is a search for some semblance of paradise after scouring the daily storms of existence for a brief taste of paradise.

“The poems quoted in it are from about nine hundred years ago, and there is no definite event as the background,” adds Chen. “Looking for plum blossoms in the snow is a tradition of Chinese intellectuals. But *The Poem* is probably the least politically discussed of our animated shorts, it’s about why people in adversity write poetry and how it’s inspired.”

A Fly in the Restaurant (2018) is a mesmerizing cut-out film set in a local restaurant. Told from what seems to be the perspective of a rotating ceiling fan, the film follows the interior and exterior action as a cook chases a fly and a variety of patrons (soldiers, hunters, artists, men, and women) mingle, sleep, eat, and come and go. Along the wall of the restaurant is a slogan that translates as “Revolution is Not a Dinner Party.”

Mixing shades of red for the exteriors with dirtier, greyer interior colours (depicting a dreary daily existence), *A Fly in the Restaurant* is a not-so-subtle critique of a complacent populace ensconced in a Chinese landscape in constant political and social flux.

Ironically, the only character with any life and purpose seems to be the fly, and everyone wants to kill it.

The Six (2019) veers even deeper into non-linear narrative and spatial and temporal exploration, creating a hypnotic piece of animated poetry. This one involves a sort of dance between a man, woman, and crane that is repeated six times.

Chen’s most recent film, *The Loach* (2021), is a haunting silent film that combines eye-popping cutout designs with a mysterious, elliptical narrative to create a ghostly mini-melodrama nightmare that touches upon themes of gender, class, materialism, and child rearing in contemporary Chinese society.

Independently oriented animation has been on the rise in China over the last decade or so. Far removed from family features or tepid TV shows, there has been a consistently impressive body of work that shows a willingness to experiment. For Chen,

A Soothing Sigh - The Films of Xi Chen and Xu An

making independent art is not difficult in China if you keep your budget low and your time short. Even then, getting the film distributed and shown remains a challenge (as it is for indie animators worldwide). The bigger obstacle facing Chinese animators is, to no one's surprise, censorship. "Censorship remains a major problem, including self-censorship and official censorship," says Chen. "Gradually, this will limit thinking, and worse, you will get unconsciously used to it."

Chen's work, in some ways, reminds me of the way Estonian artists worked in the Soviet Union. The so-called absurdist nature of Estonian animators was arguably developed during Soviet days as a way to sneak their messages and criticisms into a story. Chen's films are by no means absurdist (though they



have their moments), but the uniqueness and power of the work stem from its multi-layered meanings. By focusing on domestic settings and individual stories, the personal and social merge. The reality and chaos of individual lives cannot possibly hide the surrounding social and political realities. They will always seep into the picture. The emphasis on individuals, along with recognisable genres and art forms (e.g., melodrama, silent film, and theatre), also extends the themes and stories beyond the walls of China. You don't need a Chinese passport to understand the desires, cravings, fears, and missteps of the characters. We've all been there, all had a moment where, in the face of utter calamity, all we can do is sit back and take a big, long, and deeply exasperating yet strangely calming sigh.

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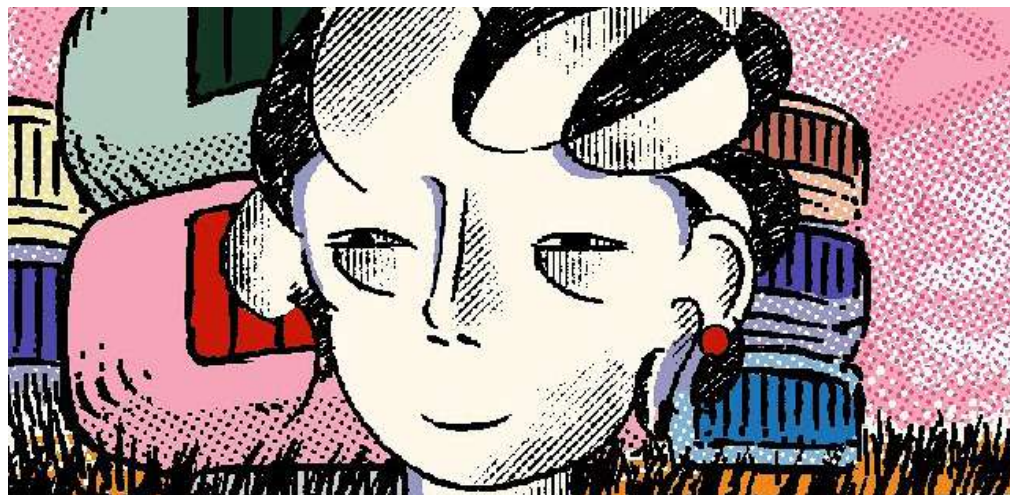
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Chicken Soup Symbiosis

TIMES

Sept 20-24
Arts Court: DARC Microcinema

by Devin Hartley



I have spent the better part of several weeks trying (and failing) to come up with the words to sufficiently sum up Justin Tomchuk as an artist and animator. For all the ways that social media – and the internet in general – has arguably made our lives worse, it has undoubtedly given artists a platform for creative expression unlike anything we’ve ever seen before. And there are some incredibly talented artists, Tomchuk among them, who have been using these platforms to their full potential, working outside of the boundaries and constraints of the mainstream “production” grind. He is the definition of a “multimedia artist”, beyond his work in animation, he’s made documentaries under the Sterekroma TV banner, he makes music under the name HEXSYSTEM (including creating the scores for his own films), and has exhibited his paintings and photography in galleries across North America.

Justin Tomchuk was born and raised in rural Nova Scotia, though he is now based out of Montreal. In 2012 he got his B.F.A. from NSCAD University, where he studied both painting and film production. From an early age he was interested in electronic music, courtesy of a classroom computer with the program Acid, but he only really got back into it after taking a “Sound in Film” course while at NSCAD.

When his music channel wasn’t really taking off like he’d hoped, he got the idea to make little animations to go along with his music, almost like a mini music video, to make it easier to promote. And thus the YouTube channel “u m a m i” was born. His plan to use those short animations to go along with his music undoubtedly worked, as “u m a m i” has since grown into a channel with a very dedicated following of over 350,000 subscribers, and even a separate subreddit devoted to his work. The animations he posts on the channel are a blend of vibrant lo-fi aesthetics, surrealist horror, offbeat art and pop culture references, and almost earnestly philosophical explorations of what it means to, well, exist. His works also range from bite-sized, standalone shorts to longer form, episodic series, one of which is still ongoing.

His first three videos, *McDrivin’*, *McFeels*, and *McFelon*, show the early markers of his eventual trademark style, both in technique and in tone. All three give a dark – and darkly funny – slice of life take on three of McDonald’s mascots, Ronald, Grimace, and The Hamburglar, respectively. Ronald cries as he drives his clown shoe-shaped car down an endless highway towards an enormous Big Mac (we’ve all been there). Grimace lurks in his dark



apartment before tripping on MSG (not a typo). The Hamburgler recalls the crime that sent him to prison (take a guess). In fact, fast food and food in general are a bit of a recurring theme for some of Tomchuk's one-off shorts. In *Have It Your Way*, Ilya Repin's painting "Ivan the Terrible and His Son Ivan" slowly zooms into a close up of Ivan the Terrible's face, only to zoom out again and show him mowing down on a "Burger Tsar" burger.

In interviews he has cited among his inspirations filmmakers like David Lynch, paintings, music, and animator David Firth of *Saladfingers* fame, which certainly explains his uncanny ability to balance contemplations of *The Horrors™* of existing with an irreverent humour that more often than not catches you off guard completely. Take, for example, his short *Caillou Dies*, which purports to be a deleted scene from the Werner Herzog documentary *Cave of Forgotten Dreams*. Herzog, in a cave, waxes poetic about a stalagmite without a corresponding stalactite being "a great allegory for life itself", and the existential questions it evokes. Meanwhile, we also watch as *Caillou* – the animated French-Canadian children's show character who is beloved by toddlers and hated by just about everyone else – is launched from a trebuchet, soaring through the air before falling perfectly, poetically, through the opening where the missing stalactite should be, and is impaled on the stalagmite Werner is in the middle of contemplating. I won't spoil the ending, but I will say that it's not the impalement that kills him, and there's no way you'd ever predict his actual cause of death. Which, in the end, is true for us all, I suppose.

The work he's best known for, and how most people are introduced to his work and the YouTube channel, is the series *Interface*, which ran for almost four years from December 2017 until October 2021, spanning 24 episodes. *Interface* follows the journey of Henryk Niebieski, a man who doesn't age and his Virgil-esque guide and companion, Mischief, a shapeshifting, clown-like creature, as they try to parse Henryk's memories and reunite him with his great-granddaughter. Meanwhile, they are pursued by KAMI, or Kinetic Autonomous Mechanical Interface, sent by the nefarious Greetings Robotics Corporation. The whole series clocks in at about two hours, but while the individual episodes aren't very long (mostly averaging two to three minutes each), each one is jam-packed with more detail and nuance than you'd often find in your typical 40 minute-plus-commercials episode of a TV show.

Interface is very much the type of animation that benefits from repeat viewings, as you always seem to discover something new – either in the story itself or even just in the background – with every rewatch.

Some of these details are geographic markers, like Montreal's Stade olympique in the second episode, or one of Halifax's Harbour Bridges in one of the later ones. Others are some truly stunning tableaux, many of which are based on famous paintings, which he'll cite in the episode's description. These include references to Magritte's "The Son of Man", Salvador Dalí's *Geopoliticus Child Watching the Birth of the New Man*, "Horse and Train" by Alex Coville, among many others. Tomchuk's score also plays a key role in the experience of *Interface*, not only balancing with the imagery, but at times playing almost discordant to them, in a way that only makes them more powerful.

One of the most important elements of the series is unquestionably the character of Mischief, to the point he has basically become the "face" of the series. It's not hard to see why he has become so popular among fans, despite his unsettling appearance, Tomchuk has crafted him into a fully fleshed character that can go from asking Henryk (and us) to consider weighty philosophical questions like "why do we build?" and the illusion of choice, to transforming into a frog and hopping around saying "ribbit". As the series goes on, Mischief isn't just funny, he's irresistibly likeable. Mischief has also appeared in a number of his shorts outside of *Interface*, including two that Tomchuk made for Adult Swim.

Now it would be easy to write a thesis-length essay focusing on *Interface* alone, but it truly only makes up a fraction of his animated works (albeit a not-insignificant one). His current series, *Safe Mode*, premiered on December 24, 2021, and has so far released five episodes. Set in the same world, after the events of *Interface*, *Safe Mode* follows the three-headed Smear, and his little flower friend Snooze Button, as he is recruited by the Administrator (Mr. Greetings of Greetings Robotics Corporation) to restore the *Interface* after it's been set to safe mode. While technically in the same universe, *Safe Mode* is tonally very different from *Interface*. Where the latter was moody, melancholic, and often verged on horror, *Safe Mode* leans into the surrealism in a more lighthearted, almost whimsical way. Where *Interface* played with elements of shadow and light in its imagery, *Safe Mode* plays more with patterns and a more fantastical colour palette. But while it's more upbeat and playful than *Interface*, it's no less compelling. There's a reason it received an Honourable Mention for the Animated Series category at last year's OIAF.

His standalone shorts tend to be more varied, though they still largely range from dark and almost uncomfortably funny to the more absurd and

surreal. One of his most popular animations is *Thomas the Thermonuclear Bomb*, a 30-second short where you can probably guess exactly what happens. In line with the recurring theme involving food, he has a series of three shorts centering around some intensely philosophical chicken soup confronting humanity (or at least its representatives) to point out his eternal superiority ("soup-erriority", if you will). *The End of an Era*, *The Cycle of Life*, and *A Hard Fork for Humanity*, all explore questions of the legacy we leave behind for future generations, our connection to the cosmos (or terrifying lack thereof), the symbiotic relationship between us and that which we consume, and even the future for humanity beyond planet Earth, all tackled in a way that you wouldn't think would be so powerful considering it's coming from a can of Campbell's Chicken Soup.

But therein lies the power of surrealism, which Tomchuk wields so effectively. It allows for the exploration of these heavier questions about humanity, the very nature of existence by refracting it through a different lens, one of dreamlike absurdity or unnerving, uncanny unreality. His films blend a lo-fi sensibility with an intricate level of detail and artistry, giving vibrant, pixelated life to everything from a recreation of Edward Hopper's "Nighthawks", a shape-shifting clown monster, and a rapidly expanding *Seinfeld* with equal gusto; all while forcing you to consider some rather weighty philosophical questions. Like if David Lynch made his films in MS Paint. For all the uncertainties of life, there is one thing that is for certain: no one out there is doing it like Justin Tomchuk.



Dots, Lines, Washes: Animating Ink

by Alla Gadassik

TIMES

Thurs, Sept 21, 11:00am
Arts Court Theatre

Saturday, Sept 23, 1pm
Arts Court Theatre

jeudi 21 sept, 11h00
Cour des arts Théâtre

samedi, 23 Sept, 13h00
Cour des arts Théâtre

One night at the social club, cartoonist Winsor McCay promised a group of fellow artists that he could bring comic strip characters to life with the aid of moving pictures. This fictional boast opens McCay's silent film *Little Nemo* (1911), in which the artist acts out the challenge of drawing four thousand pictures in one month. In a visual gag that underscores this herculean feat, a procession of men delivers huge boxes and barrels labelled 'paper' and 'ink.' As this early cameo suggests, ink was quickly becoming a vital medium for animation. Iconic characters like Betty Boop would soon emerge out of an inkwell, and every cartoon factory would form its own ink-and-paint department.



(INK'S SILVER SCREEN CAMEO IN WINSOR
MCCAY'S *LITTLE NEMO*)

More than a century later, ink continues to inspire independent animators long after commercial production has switched to digital tools. *Dots, Lines, Washes* is a collection of animated shorts that showcases the remarkable versatility of this medium. Whether they wield brushes or pens, the artists featured in this program embrace ink as a valued collaborator. Many artists, like Michèle Cournoyer, have turned to the physicality of ink after trying and failing to connect with digital software. Cournoyer's film *Accordion* (2004) explores the fragile intimacy of online relationships, but her portrait of virtual communication is also a testament to the intimate language of ink. Hand-painted lines oscillate between writing and drawing, as words transform into electric wires. Instead of hiding the erratic jitters produced

by ink strokes, *Accordion* allows them to flutter and unfold on paper like secret messages.

The history of ink as a shape-shifting medium of communication can be traced back millennia to China and Egypt. Contemporary animation rendered in ink frequently draws upon the material's rich heritage in calligraphy, penmanship, and illustration. This storied past is honoured in Koji Yamamura's *Polar Bear Bears Boredom* (2021), which takes up the lineage of Japanese emakimono, or illustrated ink scrolls. The film's primary reference is the 12th-century "Chōjū-giga" scroll featuring anthropomorphic animals frolicking by a riverside. While the original scroll has no known accompanying text, Yamamura's film adds playful rhymes to reimagine the scene as an unfolding visit with a community of sea creatures. Semitranslucent undulating lines create the effect of rippling waves, and opaque washes on animal bodies bleed into paper like blurred underwater vision. The film's ink-drawn sequences on paper are digitally layered to produce the effect of a long horizontal scroll. Shifting between analog and digital canvases, as well as between Japanese and English, *Polar Bear Bears Boredom* highlights ink as a medium of translation.

Xi Chen's *A Fly in a Restaurant* (2018) evokes the influential history of Chinese ink wash painting. The film's colours echo traditional brushwork in carbon black ink, as well the cinnabar red used for seals and accents. However, where traditional ink wash painting emphasises the spiritual expressiveness of each stroke, Chen's film returns ink to its earthy origins in soot and grime. Grey washes depict the leaking walls and stained floors of an interior restaurant setting. Dry strokes and forceful dabs evoke the mess of soiled clothing and greasy weapons. The classic layout of a horizontal inked scroll is here folded into a circular panorama, surveilling the dining occupants and shadowy passersby from above. The film's roving eye scans the space across successive revolutions, seeking the elusive fly amid a busy grayscale composition.

The versatility of ink is expressed in the range of forms it can take, depending on what tools and

techniques are used to apply it. A brush, for example, allows ink to spread, splatter, and pool around a surface in minor lakes. Quills and nibs channel watery ink into narrow rivers. With each of these tools, small changes in pressure or release – deliberate or accidental – noticeably alter the width of a line and shape of a wash. In contrast with the brush and the nib, modern pens and markers roll out their ink cargo with economy and precision, forcing a vocabulary of crisp lines. An ink brush can cover a patch in one liquid movement, but a pen requires dozens of tightly packed strokes and zigzagging lines. This contrast is embraced in Ryan Larkin's film *Walking* (1968), which blends brushwork and penwork in a study of urban movement. Fine-tipped markers are used to outline figures and hatch detailed textures of fabric and hair. This more precise linework is complemented by blended ink washes, which establish a moody atmosphere of rainy greys and hazy neons. The film's most inventive sequences embrace the otherwise dreaded qualities of smeared ink to create motion blurs for breakdancing and running bodies.

Honami Yano's *Honekami* (*A Bite of Bone*, 2021) accentuates the detailed precision of ink markers. The film uses semi-translucent paper to blend underlayers shaded in coloured pencil with upper layers dotted by markers using a stippling technique. Adapting a drawing technique for animation, the artist gripped two or more markers together to dot the paper with multicoloured patterns reminiscent of pointillist painting. Once animated, these dotted compositions shimmer and blur across successive

frames, creating an unstable mosaic that reflects the film's interest in slippery childhood memories. The protagonist's early recollections find resonance in the markers' vivid synthetic colours, while the pulsating dotted swarms depict a natural world animated by interconnected particles.

The stippling technique in *Honekami* recalls the sharpest instruments used for ink application – the tattooing needle that pierces skin to deposit pigment, and the engraving burin that incises a plate to prepare it for ink. These pointed tools, which accumulate small dots of ink into shaded compositions, find a match in modern printmaking devices like the screenprinting matrix and the inkjet nozzle. Half-tone ink dots frequently appear in animated collages of print magazines and book illustrations, but Masha Vlasova's *Solar Storm* (2022) boldly applies an inkjet printer to print footage directly onto celluloid film. The pigment-based black ink of Vlasova's inkjet printer grips the surface, while the dye-based colour ink spreads and bleeds. The result is an unruly countdown of cosmic proportions, as spotty solar flares and grainy magnetic fields explode on screen.

Richard Reeves' *Sea Song* (1999) also embraces celluloid film as its canvas, continuing a long tradition of direct animation using India inks. Black emulsion of unexposed film is scraped off its celluloid substrate, and the newly transparent areas are coloured with ink. Elsewhere, clear celluloid strips are painted with inks that splinter and crackle on the hard plastic surface. When the film is rephotographed for



A SHIMMERING MOSAIC MADE WITH INK MARKERS IN HONAMI YANO'S HONEKAMI
(A BITE OF BONE)

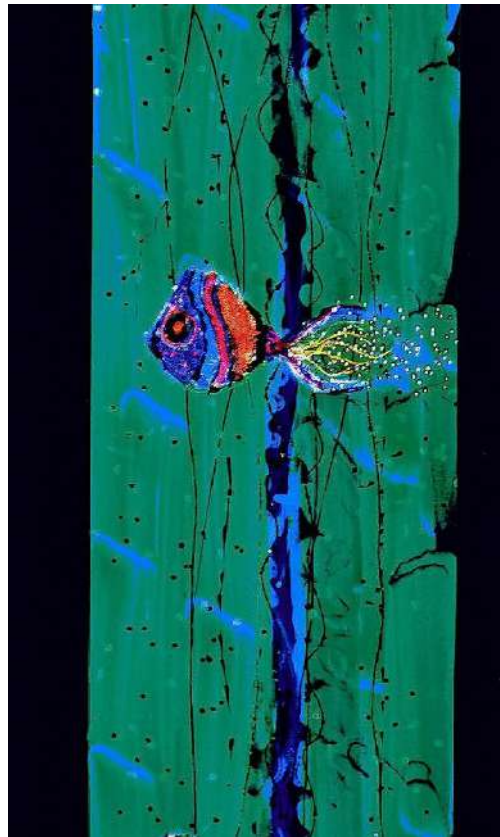
projection, it lights up like stained glass. *Sea Song* embraces the liquidity and translucency of ink to depict an aquatic world filled with quivering tentacled organisms. The film's underwater creatures include mollusks like squids and snails, whose luminous natural inks have been extracted and exploited by humans for centuries. As they wriggle and undulate on screen, the film's inky lines and scratches leak beyond the boundaries of the frame into a parallel optical soundtrack of crashing waves and bird calls.

Traditionally inks are applied to materials that can partly absorb them, such as paper or fabric. The bond between the ink and its surface assures a lasting hold that can transmit information across space and time. In animation, however, frames are scanned or photographed during the filmmaking process, allowing artists to use less reliable surfaces like celluloid. Sofia El Khiyari's *L'Ombre Des Papillons* (*Shadow of the Butterflies*, 2022) finds middle ground between paper and plastic with non-absorbent paper. Painted ink washes converge and intermingle on the surface, but the water evaporates to leave uneven pigment deposits. The ink clumps and crackles unpredictably, and the resulting image appears eroded by time. These sedimented washes are paired with direct impressions of the artist's fingers and lips, endowing the animated figure with a weathered skin.

As a medium, ink must always balance between fluidity and permanence. Inks made for drawing and painting emphasise liquidity, which allows them to travel smoothly through sinuous brushstrokes and vary their opacity or translucency. Inks made for writing and printmaking are valued for their consistency and ability to secure a permanent record. Sketches might start with a pencil, but serious lines are confirmed in ink. These dual qualities of fluidity and permanence invite an approach of controlled improvisation – because once a line is inked, it cannot be undone. Adam Beckett's *Evolution of the Red Star* (1973) and Jake Fried's *Night Vision* (2015) are both striking examples of improvising with ink. Most of *Evolution of the Red Star* is drawn in marker on just six sheets of paper, which are recycled and rephotographed with the aid of an optical printer. The composition begins with simple shapes like stars and squares, but new outlines are added with each cycle to form ripples and radiating doodles. As they accumulate over time and across subsequent reprints, the two-dimensional shapes transform into three-dimensional tunnels and hallucinatory patterns. An equally hypnotic effect is generated in *Night Vision*, which improvises with a ubiquitous pen on a single canvas. Black lines are incrementally added to the composition or covered with liquid white-out,

leaving newly primed areas that are inked once again. As layers of pigment build up, they form an uneven surface of bumps and grooves that creates the appearance of a coarse engraving. Recorded snapshots of the entire process accelerate thousands of minor alterations into a single evolving tapestry.

Dots, Lines, Washes highlights the impact of ink on the history of animation and the creative possibilities of this medium for contemporary artists. Whereas early cartoonists like Winsor McCay animated their characters with fountain pens on towering stacks of paper, subsequent artists expanded the range of tools – embracing everything from the calligraphic brush to the commonplace marker and the industrial printer. The diversity of their techniques and approaches reveals how the process of animation can amplify and transform the material qualities of ink, activating both the medium's fluid openness and its binding permanence.



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Left to right: *Sky of Tides*; *Atla*, *Jeremy and Jazzy*, *Happy House of Frightenstein*, *Gary and His Demons*, *Doomlands*.

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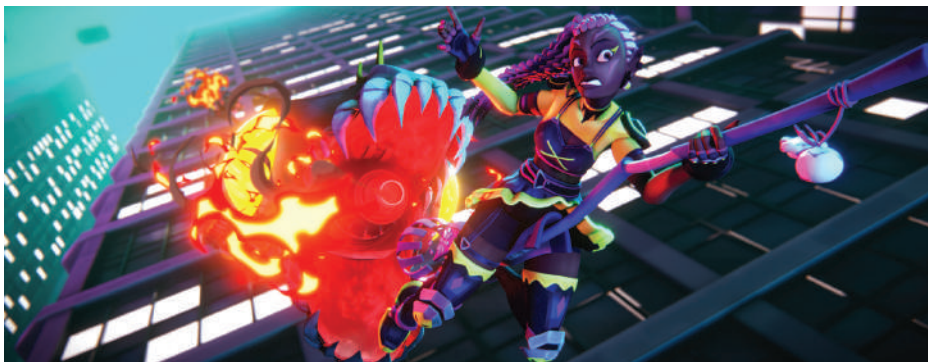
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NFB HOTOHOUSE@20

Twenty years ago, the producers at the National Film Board of Canada's English Program Animation Studio were grappling with a problem: how to support emerging filmmakers through the pressures of making their first NFB film, where expectations are high, the work is neither indie nor client-based, and never mind navigating a legacy institution.

So they planted a seed.

Instead of spending months or years on a short film, emerging filmmakers would be encased in a tight structure designed to hyper-boost the completion of a micro-short from idea to completion in 12 weeks.

This required optimal conditions, including dedicated mentors, technical experts, producers, and the fertile grounds of the Studio's animation community. Think of horticultural hothouses where gardeners create optimal growing conditions to produce blooms in weeks rather than months.

It also demanded an openness to more DIY ways of doing things inside the NFB; nimble processes, embracing the internet to find audiences (not so obvious back in the DVD era). At a time when recruitment was more or less by reputation, Hothouse loudly declared the studio open to new people and fresh ideas.

Over two decades and 13 editions, this program has nurtured 70+ alumni and transformed into a lush garden of filmmakers and artists, many of whom have a distinguished career or artistic practice inside or outside the NFB. Creators such as Eva Cvijanović (*Hedgehog's Home*), Anne Koizumi (*In The Shadow of the Pines*), Howie Shia (*4 North A*), Malcolm Sutherland (*Umbra*), and Patrick Doyon - who would later earn an Oscar nod (*Sunday*) - are now part of a new generation that sustains Canada's reputation as an animation mecca.

NFB filmmaking is unique. A whole system of craftspeople, marketing agents, festivals and legal experts rally behind the creative vision of one person and help to elevate it for the sake of expressing something they believe to be meaningful.

Hothouse is a microcosm of that system.

This retrospective celebrates its longevity and showcases a selection of its hits.

Il y a vingt ans, les producteurs du Studio d'animation de l'Office national du film du Canada étaient aux prises avec un problème : comment soutenir les cinéastes émergents dans la pression de faire leur premier film de l'ONF. Inspirés par l'horticulture, où les jardiniers créent des conditions optimales de croissance afin de booster à fond l'éclosion de fleurs en quelques semaines au lieu de quelques mois, ils ont conçu la Hothouse (la serre), un programme de 12 semaines qui comprend des mentors, des spécialistes techniques, des producteurs et les sols fertiles de la communauté d'animation du Studio. En deux décennies, ce programme a épaulé plus de 70 diplômés et les a transformés en un jardin luxuriant de cinéastes célèbres. Cette rétrospective met en lumière une section de ses succès.

Deux films de la Hothouse joueront avant chacun des 7 films de la compétition de longs métrages.



Git Gob
(Hothouse 5)

Philip Eddolls
2009 | 1:37



Batmilk
(Hothouse 5)

Brandon Blommaert |
2009 | 1:47



Focus
(Hothouse 10)

Alex Boya | 2014
| 1:32



All the Rage
Hothouse 10)

Alexandra Lemay | 2014
| 1:30



Piquiq
Scientific
(Hothouse 9)

Paloma Dawkins
| 2013 | 1:30



Meltdown
(Hothouse 8)

Carrie Mombourquette
| 2012 | 1:30



The Visitor
(Hothouse 8)

David Barlow-Krelina | 2012
| 1:30



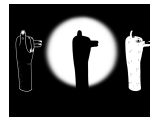
The Fake
Calendar
(Hothouse 12)

Meky Ottawa |
2019 | 1:30



100 Miles
(Hothouse 13)

Louis Bodart |
2021 | 1:25



Mindfork
(Hothouse 11)

Catherine Dubeau | 2016
| 1:26



U.F.O.
(Hothouse 11)

Rhayne Vermette | 2016
| 1:30



Baek-il
(Hothouse 13)

Grace An | 2021
| 1:46



Square Roots
(Hothouse 3)

Patrick Doyon |
2006 | 2:25



An Aqueous
Solution
(Hothouse 1)

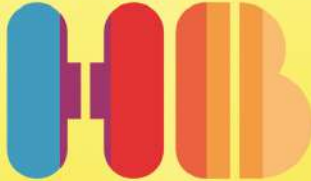
Jo Meuris | 2003
| 1:58



**CARTOON
NETWORK
STUDIOS**



Animation



**HANNA-BARBERA STUDIOS
EUROPE**

[@cns_recruiting](#)
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Special Screenings



History, Mystery & Odyssey – Six Portland Animators

History, Mystery & Odyssey – Six animateurs de Portland

Martin Cooper | U.S.A | 2023

Martin Cooper's documentary feature explores the lives and work of six internationally renowned, independent animators and animation directors. These multi-award-winning artists are Jim Blashfield, Rose Bond, Joan C. Gratz, Zak Margolis, Joanna Priestley and Chel White. Their animated films span a period of over 40 years and reflect a wide range of techniques, from direct animation and classic stop-motion, through 3D models, clay painting, computer-generated imagery up to AI. *History, Mystery & Odyssey* is entirely filmed in Portland Oregon, where all these animators live and work.

Le long métrage documentaire de Martin Cooper explore les vies et l'œuvre de six animateurs indépendants et réalisateurs en animation reconnus mondialement. Ces artistes maintes fois primés sont Jim Blashfield, Rose Bond, Joan C. Gratz, Zak Margolis, Joanna Priestley et Chel White. Leurs films animés s'étendent sur une période de plus de 40 ans et reflètent une vaste gamme de techniques : de l'animation directe et des classiques d'animation image par image, aux modèles 3D et à la peinture d'argile, en passant par l'imagerie générée par ordinateur et l'IA. *History, Mystery & Odyssey* a été filmé entièrement à Portland, en Oregon, où tous ces animateurs vivent et travaillent.

SHOWTIMES

Thursday, Sept 21, 1:00pm
Arts Court Theatre

Friday, Sept 22, 5:00pm
Club SAW

jeudi 21 sept, 13 h
Théâtre de la Cour des arts

vendredi 22 sept, 17h
Club SAW



Hilda Season Three Sneak Peek

Aperçu de la saison 3 de Hilda



Kids

Hilda returns, eager to escape the bustling city of Trolberg for a refresh. She embarks on a train with Mum, Frida, David and of course her bold sense of adventure. In Tofoten, Hilda is encouraged to lean into the soft living of this sleepy town by her quirky Great Aunt Astrid – walks by the river, delicious baking, local shopping. But this quiet lifestyle is quickly interrupted when Hilda gets a whiff of something mysterious nearby: a Fairy Mound! Her curiosity leads to more than just an adventure and a new creature-y friend... But to an eerie landscape where danger lurks in the shadows. The third season will uncover truths never explored before in the series! This advanced sneak preview will be followed by an in-person Q+A with Luke Pearson and Andy Coyle, moderated by Emerald Wright-Collie.

Hilda revient, déterminée à s'échapper de la ville grouillante de Trolberg, histoire de se ravigoter. Elle embarque dans un train avec maman, Frida, David et bien sûr, son sens audacieux de l'aventure. À Tofoten, Hilda est encouragée à suivre la vie douce de cette ville endormie, par sa grande-tante particulière, Astrid – des marches au bord de la rivière, des pâtisseries délicieuses et du magasinage local. Mais ce style de vie tranquille est rapidement interrompu lorsque Hilda flaire quelque chose de mystérieux dans les environs : une colline enchantée! Sa curiosité mène à bien plus qu'une aventure et un nouvel ami « créaturesque »... mais à un paysage épeurant où le danger se cache dans l'ombre. La troisième saison soulèvera le voile sur les vérités jamais explorées avant dans la série! Cet aperçu en primeur sera suivi d'une FAQ en personne avec Luke Pearson et Andy Coyle, modérée par Emerald Wright-Collie.

SHOWTIMES

Thursday, Sept 21, 7:00pm
Arts Court Theatre

jeudi 21 sept, 19 h
Théâtre de la Cour des arts

Special Screenings



Nelvana Presents: *Jelly*, a new film by Robin Budd



Nelvana présente : *Jelly*, un nouveau film de Robin Budd

A special screening of the film *Jelly*, created and directed by the Emmy®-Award winning Robin Budd. *Jelly* takes audiences on a journey through a modern dilemma intertwined with a captivating fairy tale. Should the hero character, Molly, pursue the passion of expressive art, or tread a factory job painting mannequin faces? Join the film's creator for a Q&A and find out how this outstanding short film was made.

Une projection spéciale du film *Jelly*, créé et réalisé par le récipiendaire d'un prix Emmy®, Robin Budd. *Jelly* transporte les publics dans une quête dans un dilemme moderne mélangé à un conte de fées captivant. Est-ce que l'héroïne protagoniste, Molly, devrait poursuivre sa passion pour l'art expressif ou continuer son emploi d'usine qui consiste à peindre des visages sur des mannequins? Joignez-vous au créateur du film le temps d'une période de questions et réponses et découvrez comment ce court métrage spectaculaire a été fait.

SHOWTIMES

Friday, Sept 22, 11:00am
Arts Court Theatre

vendredi, 22 sept, 11h00
Cour des arts Théâtre



ONLY YOU: An Animated Shorts Collection



QUE VOUS : Une collection de courts métrages animés

What's a story Only You can tell? Inspired by this prompt, a diverse group of artists bring their personal stories to life across a spectacular range of animated styles and genres, including horror, comedy and fantasy. The "ONLY YOU: An Animated Shorts Collection" is the result of the Max x WBD Access Animated Shorts Program, which launched in 2022 as a pipeline program to provide animators from underrepresented communities with a production budget, resources and executive mentorship to develop and execute their original animated short films.

Quelle est l'histoire que vous seul pourriez raconter? Inspiré par cette interrogation, un groupe d'artistes divers donnent vie à leurs histoires personnelles au moyen d'une gamme spectaculaire de styles d'animation et de genres, dont l'horreur, la comédie et le fantastique. « QUE VOUS : Une collection de courts métrages animés » est le résultat du programme de courts métrages animés de Max x WBD Access, qui a été lancé en 2022 en tant que programme de développement visant à fournir aux animateurs de communautés sous représentées un budget de production, des ressources et du mentorat de hauts dirigeants afin de développer leur court métrage animé original.

SHOWTIMES

Thursday, Sept 21, 3:00pm
Arts Court Theatre

jeudi, 21 sept, 15h00
Cour des arts Théâtre

Special Screenings



Best of OIAF 23

Le meilleur d'OIAF 23

The Best of Ottawa program showcases audience favourites and award winners from the 2023 Ottawa International Animation Festival competition. The screenings offer a sampling of exceptional animated short films that explore moments of humour, profundity, and inspiration. The works in this collection provide a unique cross-section of some of the best contemporary film artists from around the world.

Le programme Le meilleur d'Ottawa met en lumière les choix préférés du public et les gagnants de la compétition de 2023 du Festival international d'animation d'Ottawa. Les projections offrent un échantillon de courts métrages animés exceptionnels qui explorent des moments d'humour, de profondeur et d'inspiration. Les œuvres de cette collection fournissent un exemple unique de quelques-uns des meilleurs cinéastes contemporains de partout au monde.

SHOWTIMES

Sunday, Sept 24, 7:00pm
ByTowne Cinema

Sunday, Sept 24, 9:00pm
ByTowne Cinema

dimanche 24 sept 19h00
Cinéma ByTowne

dimanche 24 sept 21h00
Cinéma ByTowne



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Artwork by: Sunny Singh, Illustration Graduate



**Shaw Rocket Fund is proud to
continue its partnership with
the Ottawa International
Animation Festival for
All Ages Day @ OIAF**

★
All Ages @ OIAF is a full day of
screenings and **hands-on activities**
for animation fans of all ages on
Sept 23, 2023 ★



 /RocketFund

 @RocketFund

 Shaw Rocket Fund

Animation Exposé

Animation Exposé 2023

Location: National Arts Centre



The OIAF presents, **Animation Exposé**, a series of daytime events curated to enhance your experience and understanding of the world of animation. While some programming is geared toward the animation industry, the Artist Talks, recruiting opportunities, and sketching activities are all interesting to anyone looking to learn what's new in animation, meet inspiring creators, find a way to study animation, or even connect with their dream job at a leading studio.

Artist Talks

Location: Canada Room

10:00am - 6:30 pm

Get the ultimate animation experience at **Animation Exposé!** Meet the wizards behind the curtain at the Artist Talk Series, showcasing artists from your favourite projects, including never-before-seen surprises and tips on a career in animation! Talks take place in the Canada Room of the National Arts Centre (NAC).

Advice from Animators: How to Thrive in Tough Times

10:00 am to 11:00 am

Speakers:

JOSÉ POU

Freelance Storyboard Artist

BROOKE KEESLING

Head of Animation Talent Development,
Bento Box Entertainment

EMMA GIGNAC

Supervising Director, Mercury Filmworks

Moderator:

BRADLEY CAYFORD

Storyboard Supervisor, Industrial Brothers

Hear from experienced animation industry professionals! Discover tips on professional development, networking, interviewing, and how to get hired in the future. This veteran roundup will help you feel relief, hope, and inspiration for the next phase of your career.

Animation Exposé



Behind the Scenes of *Nimona*

11:30 am to 12:30 pm

NETFLIX

Presented in partnership with Netflix

Nimona directors Nick Bruno & Troy Quane present a special behind-the-scenes “Making Of” session that illustrates the process of taking the NYT Best Selling graphic novel by ND Stevenson from book to screen while breaking barriers in feature animation storytelling.



Hilda creator Luke Pearson in conversation with Andy Coyle

1:00 pm to 2:00 pm



Kids

Speakers:

LUKE PEARSON

Artist & Creator, *Hilda*

ANDY COYLE

Series Director, *Hilda*

Moderator:

BRYAN KORN

Co-Executive Producer, *Hilda*

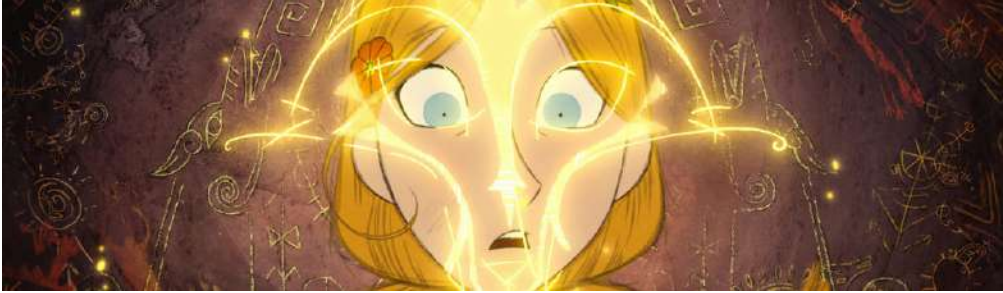
Presented in partnership with Sony Pictures Television – Kids

Celebrated artist Luke Pearson talks with award-winning Director Andy Coyle about the art of *Hilda*, from its graphic novels to the multiple Emmy award-winning animated adaptation airing on Netflix.

Topics covered will include the series' inspiration in Scandinavian folklore and classic comics, the process of page-to-screen visual adaptation with Mercury Filmworks, and the show's highly anticipated third and final season, launching on Netflix later this year. The panel will be moderated by *Hilda* Co-Executive Producer Bryan Korn.

In addition to *Hilda*, Pearson worked as a writer and storyboard artist on *Adventure Time* and has done illustrations for leading publications such as the *New Yorker* and the *New York Times*. Pearson will be available for signings after the talk.

Animation Exposé



Personal Drawing Practice and Professional Work: A talk with Cartoon Saloon's Tomm Moore

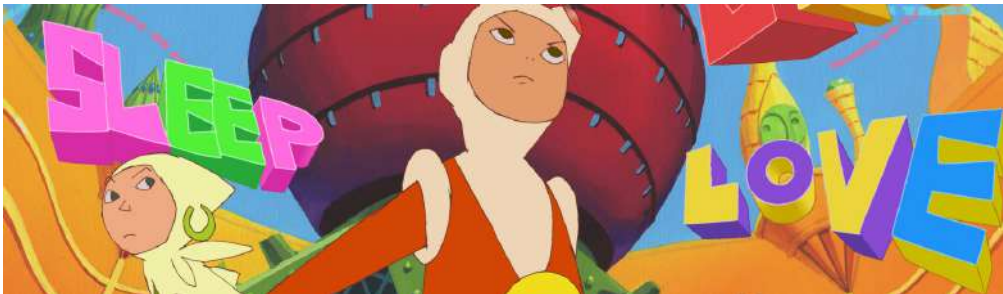
2:30 pm to 3:30 pm



Presented in partnership with the Irish Film Festival of Ottawa and Culture Ireland

Join Cartoon Saloon's co-founder and creative director Tomm Moore as he reveals how his personal drawing practice influences his professional work.

Moore has worked as a director, art director, storyboarder, animator and illustrator across a range of the studio's projects. He has directed three universally successful feature films. All three were nominated for Best Animated Feature at the ACADEMY AWARDS® *The Secret of Kells* in 2010 and the spiritual follow-up, *Song of the Sea* in 2015. His latest feature film *Wolfwalkers* which he co-directed with Ross Stewart received several prominent critics awards including LAFCA Award and NYFCC Award as well as nominations for a Golden Globe and a Bafta and wins in several categories including Best Director and Best Independent Feature at the 2021 Annie Awards. He is currently working as a producer across several of Cartoon Saloon's new film and series projects as well as refocusing on his personal art training.



Mind Games: Diving into the Work of Masaaki Yuasa

4:00 pm to 5:00 pm



Presented in partnership with Ottawa Tourism and the Japan Foundation

A rare opportunity for OIAFers to dive inside the creative brainscape of Masaaki Yuasa, who will be on hand to talk about his unique and diverse career creating some of his mind-blowing cult classics (*Mind Game*, *Night is Short*, *Walk on Girl*, *Devilman Crybaby*, *Tatami Express*, and *Ping Pong*).

Moderated by Chris Robinson.

Animation Exposé



Behind the Scenes of Disney Animation's *Once Upon a Studio* with Directors Dan Abraham and Trent Correy

5:30 pm to 6:30 pm

Presented in partnership with Walt Disney Animation Studios

Walt Disney Animation Studios directors Dan Abraham (*Baymax!*, *Story Artist*, *Encanto*) and Trent Correy (*Zootopia+*, *Animation Supervisor*, *Frozen 2*) take you behind the scenes of their newest animated short film, *Once Upon a Studio*, in which an all-star ensemble of beloved Disney Animation characters come together for a joyful, entertaining and emotional reunion as they assemble for a spectacular group photo to celebrate Disney's 100th anniversary. Abraham, a Sheridan College graduate, and Correy, a native of Ottawa, will take you along their journeys in animation, from story artist and animator, respectively, to the directors of the Emmy-nominated short film, *Once Upon a Snowman*.



Animation Exposé Fair

9:00 am – 4:00 pm

Location: Canal Foyer and Peter Herrndorf Place

Are you looking for the right animation school program or your next career opportunity? Pack up your portfolio and come meet with representatives from animation schools, studios, and more at the Animation Exposé Fair on September 23rd. Visit with a variety of representatives from Canadian and international companies to introduce yourself and learn about upcoming opportunities in the world of animation!

Meet the Filmmakers

Location: Arts Court Theatre



OIAF Artistic Director Chris Robinson hosts a revealing, moderately amusing, and occasionally silly open forum that connects audiences and filmmakers, and allows for deeper insight into the creative thinking behind some of your favourite Festival films.

Le directeur artistique de l'OIAF, Chris Robinson, anime un forum ouvert, révélateur, hôte amusant et parfois stupide, qui met en relation le public et les cinéastes et permet de mieux comprendre la pensée créative qui se cache derrière certains de vos films préférés du Festival.

Competition 1

**Thursday, Sept 21,
9:30am**

WINSTON HACKING &
MICHAEL ENZBRUNNER
Silent Labs Launch

KASPAR JANCIS
Antipolis

Competition 2

**Friday, Sept 22,
9:30am**

GINA KAMENSKY
Foot Print Shop

DANIEL GIES
Return to Hairy Hill

ANTON CLA
Cyclepaths

JANET PERLMAN
The Girl with the Red Beret

Competition 3

**Saturday, Sept 23
9:30am**

LUCAS CONWAY
Herzog's Chicken

DARIA KASHCHEEVA
Electra

PATRICK BUHR
Starlight Nightorash

Competition 4

**Saturday, Sept 23
11:00am**

TERRIL CALDER
A Bear Named Jesus

MARTINA MESTROVIC
Her Dress for the Final

CHAERIN IM
I am a Horse

LUCIJA MRZLJAK
Eeva

Competition 5

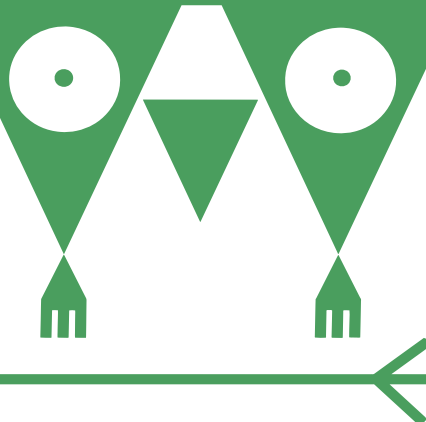
**Sunday, Sept 24,
9:30am**

ALEXANDRA MYOTTE &
JEAN-SEBASTIAN HAMEL
A Crab in the Pool

MOÏA JOBIN-PARE
Family Albums

TOMAS POPAKUI &
KASHMIRI OZEKI
Zima

BEN MEINHARDT
Living the Dreams



Indie Talks



Saturday, Sept 23, 6:00 pm
Arts Court: Studio

samedi 23 sept, 18h00
Cour des Arts : Atelier

TIMES

The Art of Wasting Time

L'art de perdre du temps

Plotlessness, wordlessness, slowness, alienation, transcendental cinema in the short animated format? Faiyaz Jafri will discuss the importance of procrastination in the creative process and the deconstruction of linearity to create new visual experiences. Art is suffering, and that is OK. This a film-infused masterclass in making boring long films in the short film format.

Du cinéma transcendantal insipide, muet, lent et repoussant en format court animé? Faiyaz Jafri discutera de l'importance de la procrastination dans le processus créatif et de la déconstruction de la linéarité pour créer des expériences visuelles. L'art souffre, et c'est correct. Il s'agit d'une classe de maîtres infusée de cinéma sur l'art de transformer de longs films plates en format court métrage.



Meet NFB Animation & Interactive Studio

Rencontre avec le studio d'animation et de création interactive de l'onf

The NFB English Program Animation and Interactive Studio is celebrating 20 years of its flagship mentorship program called HOTHOUSE. We're using this milestone as an opportunity to invite you into our process. Join some of the producers and directors for an informal show-and-tell about how we work and how you can work with us.

Be sure to check out the retrospective NFB HOTHOUSE@20 sprinkled throughout the festival before each Feature Competition film.

Le Studio d'animation et de création interactive du programme anglais de l'ONF célèbre les 20 ans de HOTHOUSE, son programme-phare de mentorat. Nous profitons de cette occasion pour offrir un aperçu de nos processus. Joignez-vous à quelques-uns de nos producteurs et réalisateurs pour une présentation informelle sur les différentes façons de travailler avec nous.

Visitez la rétrospective HOTHOUSE@20 de l'ONF, répartie tout au long du festival, avant les projections des longs métrages en compétition.

Sunday, Sept 24, 11:30am
Arts Court Theatre

dimanche 24, sept 11h30
Cour des arts Théâtre

TIMES

Panelists:

ROB MCLAUGHLIN
Executive Producer

JELENA POPOVIĆ
Producer

MARAL MOHAMMADIAN
Producer

TORILL KOVE
Filmmaker

EVA CVIJANOVIĆ
Filmmaker

Kids and Teen Guide



Kids @ OIAF

Enfants @ OIAF

Field Trip! Every year the OIAF invites elementary school students and their teachers to attend a screening of the **Animation Made For Young Audiences 7+** competition that will give students an inside look at the art of animation and attending a film festival.

Kids Day @ OIAF (formerly called Animation Celebration) has featured many special guests including Britt Raes (*Luce and the Rock*), Aardman Animation (*Wallace and Gromit*), Laika (*Coraline*), and the National Film Board of Canada.

This is a free event for local elementary school students (ages 8-12, Grade 3 and up) that takes place on **Wednesday, September 20** at the Ottawa Art Gallery (OAG).

Sortie scolaire! Chaque année, l'OIAF invite des élèves du primaire et leurs enseignants à assister à une projection de la compétition « L'animation pour les jeunes publics 7+ » qui donne aux élèves un aperçu exclusif de l'art de l'animation et l'expérience d'un festival de films.

La journée des enfants @ OIAF (anciennement appelée Célébration de l'animation) a mis en vedette plusieurs invités spéciaux, dont Britt Raes (*Luce and the Rock*), Aardman Animation (*Wallace and Gromit*), Laika (*Coraline*), et l'Office national du film du Canada.

Il s'agit d'une activité gratuite pour les élèves du primaire locaux (âgés de 8 à 12 ans, à partir de la 3e année) qui aura lieu le mercredi 20 septembre à la Galerie d'art d'Ottawa (GAO).



Teens @ OIAF

Ados @ OIAF

High school students interested in animation will not want to miss this popular event. Teachers are invited to bring their students to OIAF for a full day of programming just for teens. Students get to check out amazing animated films from around the world and catch presentations by the top animation schools and special guests. New for 2023 will be the **Teen Vote @ OIAF, Public Prize** where all teens in the audience can have their opinions heard about their favourite film in the Teen Audiences competition. All students will receive a free **Saturday Day Pass for Teens & Teachers** to attend Artist Talks and screenings at OIAF.

This free event for local high school students on **Friday, September 22** at the Ottawa Art Gallery (OAG).

Les élèves du secondaire qui s'intéressent à l'animation ne voudront pas manquer cette activité populaire. Les enseignants sont invités à emmener leurs élèves à l'OIAF le temps d'une journée pleine de programmation juste pour les ados. Les étudiants pourront voir des films animés géniaux de partout au monde et assister à des présentations des meilleures écoles d'animation et d'invités spéciaux. Une nouveauté en 2023, **Teen Vote @ OIAF, le prix du public** où tous les ados dans la salle peuvent faire entendre leurs opinions au sujet de leur film préféré de la compétition du public adolescent. Tous les étudiants recevront gratuitement un **laissezpasser de jour du samedi pour les ados et les enseignants** afin d'assister à des conférences avec les artistes et des projections de l'OIAF.

Cette activité gratuite pour les élèves du secondaire locaux aura lieu **le vendredi 22 septembre**, à la Galerie d'art d'Ottawa (GAO).

PARTICIPATING SCHOOLS : ÉCOLES PARTICIPANTES :

Sheridan College

Collège Sheridan

Seneca College

Collège Seneca

Algonquin College

Collège Algonquin

Vancouver Film School
(VFS)

École de cinéma de
Vancouver (VFS)

OCAD University

Université OCAD

Kids and Teen Guide

All Ages @ OIAF

Tous les âges @ OIAF



Presented by Shaw Rocket Fund

All Ages @ OIAF is a full day of screenings and hands-on activities for animation fans of all ages. Sit with the OIAF Kids Jury at the **Animation Made For Young Audiences 7+** competition screening. Teens, OIAF needs your help to decide the winner of the **Animation Made for Teen Audiences 13+** competition screening; stay after the screening to vote for your favourite and help decide the winner of the **Teen Vote @ OIAF Public Prize**. Anime lovers won't want to miss *Lu Over The Garden Wall*. *Chicken for Linda!* is a new comedy from France that everyone will love. Best of all, tickets are free for kids 12 and under on **Saturday, September 23** at the Ottawa Art Gallery (OAG) and Arts Court.

Tous les âges @ OIAF est une journée pleine de projections et d'activités pratiques pour les fans d'animation de tous âges. Associez-vous avec le Jury enfants de l'OIAF lors de la projection de la compétition « **L'animation pour les jeunes publics 7+** ». Hé, les ados! L'OIAF a besoin de votre aide pour décider du vainqueur de la projection pour la compétition « **L'animation pour les publics adolescents 13+** »; restez après la projection pour voter pour votre film préféré et aider à décider du vainqueur du Prix du public dans le cadre du **Vote des ados @ OIAF**. Les amoureux de l'animé ne voudront pas manquer *Lu Over The Garden Wall* et *Chicken for Linda!*, une nouvelle comédie de la France que tout le monde aimera. Mieux encore, les billets sont gratuits pour les enfants de 12 ans et moins, le **samedi 23 septembre** à la Galerie d'art d'Ottawa (GAO) et à la Cour des arts.

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TAC



Sponsored by Ontario Creates.



The Animation Conference (TAC) is an intimate, 3-day networking and business forum featuring talks, one-on-one meetings, screenings and networking events. It is aimed at animation content creators, writers, producers, broadcasters and distributors. TAC's unique position, running alongside the OIAF, gives its attendees access to some of the world's best talent in animation. Don't miss favorite events the **Toon Boom Boat Cruise**, **Mercury Filmworks' Pitch This!** and **Fast Track** presented in partnership with Spin Master Entertainment.

TAC 2023 will be held **September 20-22** in Ottawa at The Fairmont Château Laurier and the National Arts Centre. Days one and two require a TAC pass.

TAC, c'est 3 jours privilège de réseautage et rendezvous d'affaires ponctués de conférences, projections et événements professionnels. Il est ouvert aux artistes animateurs, créateurs, auteurs, producteurs, diffuseurs et distributeurs. L'objectif du TAC, qui se déroule en parallèle de l'OIAF est de permettre à ses participants de rencontrer certains des meilleurs talents du monde de l'animation. TAC 2023 se tiendra du 20 au 22 septembre au Fairmont Château Laurier d'Ottawa and the National Arts Centres. Days one and two require a TAC pass.



Art + Biz Day

8:30 am to 12:30 pm



B R I C

In partnership with BRIC Foundation

All passholders are welcome on Friday, September 22, for **Art + Biz Day: BRIC @ TAC - Helping all creators find their career path**. Held in the Canada Room at the National Arts Centre, Art + Biz Day includes a full morning of programming focused on breaking, reinventing, impacting, and changing the animation industry. Start your morning with a **Networking Breakfast presented by Canada Media Fund (CMF)**, and coffee service courtesy of Nickelodeon. The day kicks off with a keynote presentation featuring **Kris Wimberly**, co-founder and Head of Creative for Studio Smokescreen, and moderated by **BRIC's Alison Mann** discussing Kris's career pathway in animation from a service position at Disney to founding his own animation studio. Stay for A Spotlight on **ONLY YOU: An Animated Shorts Collection**. Filmmakers from the **Max x WBD Access Animated Shorts Program**, reflect on the process to get their films made and distributed and how this has changed their careers and artistic practice. Finally, **Alison Mann**, will lead an inspiring talk about how to build a personal brand and navigate your personal career pathway. Also, get feedback on your demo reel from industry experts at the **Meet a Mentor Sessions**. These one-on-one meetings will create access for underserved groups to network, have their work reviewed and get valuable feedback.

Social Activities



Chez Ani

Chez Ani is the place where filmmakers, students, and fans alike can get together for some student-priced beverages and snacks and socialize. Stop by before our after-screenings in the Art Court Theatre or have a light breakfast before Meet the Filmmakers!

Chez Ani est l'endroit où les cinéastes, les étudiants et les fans se rassemblent pour socialiser et profiter de boissons et de collations à prix étudiants. Passez faire un tour avant notre après-projections au théâtre de la Cour des arts ou venez manger un déjeuner léger avant la rencontre avec les cinéastes!

TIMES
Wednesday, Sept 20 to
Friday, September 22,
9:00am - 9:00pm

Saturday, September 23,
9:00am - 2:00pm

Sunday, September 24,
9:00am - 5:00pm

mercredi 20 septembre to
vendredi 22 septembre,
de 9 h à 21 h

samedi 23 septembre,
de 9 h à 14 h

dimanche 24 septembre,
de 9 h à 17 h

.....

Location:

Arts Court Studio

Studio Black Box de la Cour des arts
(activité intérieure)



Jackson Café

Jackson Café is the place to enjoy the art of a good coffee while simultaneously basking in works of art. The Café is located inside the Ottawa Art Gallery, where guests can taste delicious food and beverages crafted by Café Saint-Henri microroasters and Gatineau's Maison Oddo Pastry House and Bakery.

Jackson Café est la place où déguster l'art d'un bon café tout en admirant simultanément des œuvres d'art. Le Café est situé à l'intérieur de la Galerie d'art d'Ottawa, où les invités peuvent goûter de délicieux mets et boissons élaborés par les microtorréfacteurs du Café Saint-Henri et de la boulangerie et pâtisserie Maison Oddo, de Gatineau.

Social Activities

TIMES

Tuesday, September 19 -
Friday, September 22,
9:00am - 9:00pm

Saturday, September 23 from
9:00am - 3:00pm

Sunday, September 24 from
9:30am - 4:30pm

Location:

Arts Court Building; 3rd floor, 2
Daly Ave



The Aniboutique

L'Aniboutique

The Aniboutique is the official shop for the Ottawa International Animation Festival (OIAF), which is located on the 3rd floor in the Arts Court during the week of the Festival. Pick up hard-to-find books on animation, merchandise from animation artists, and of course Festival swag that includes shirts, posters, books and more!

L'Aniboutique est la boutique officielle du Festival international d'animation d'Ottawa (OIAF), qui se situe au 3e étage de la Cour des arts pendant la semaine du festival. Procurez-vous des livres rares sur l'animation, de la marchandise d'artistes en animation et bien sûr, de la marchandise du Festival, dont des gilets, des affiches, des livres et plus encore!

TIMES

Wednesday, September 20,
9:30pm - 2:00am

mercredi 20 septembre,
21h30 à 2h

Location:

Pub 101, 101 York St (Indoor/
Outdoor event)

Pub 101, 101, rue York (activité
intérieure/extérieure)



Opening Night Party



Presented by Nelvana

Let's kick off OIAF2023 in the best way possible: an epic party sponsored by Nelvana! Join us at Pub 101 in the Byward Market for a night of meeting old friends and new, while enjoying karaoke, food, and dancing!

Laçons l'OIAF2023 de la meilleure façon possible : avec une fête du tonnerre commanditée par Nelvana! Soyez des nôtres au Pub 101 dans le Marché Byward pour une soirée à voir de vieilles connaissances à en faire de nouvelles, tout en profitant du karaoké, de la bouffe et du plancher de danse!

You must have an Animapass, TAC Animapass, TAC Only Pass or Wednesday Day pass to attend. Must have a 19+ to attend. Please bring ID.

Vous devez être titulaire d'une Animapass, d'une TAC Animapass, d'un laissez-passer pour TAC seulement, ou un laissez-passer du mercredi afin d'y participer. Vous devez avoir 19 ans et plus pour entrer. Veuillez apporter une carte d'identité.

Social Activities



The Animators' Picnic

Le pique-nique des animateurs



Presented by Warner Bros. Animation and Cartoon Network Studios

You can't miss the OIAF signature social event, the world famous Animators' Picnic presented by Warner Bros. Animation and Cartoon Network Studios. Passholders can jump on a bus from the ByTowne Cinema after the 11am screening or the Arts Court around 1pm, and head to Strathcona Park, one of Ottawa's most scenic green spaces along the Rideau River! Grab a complimentary meal from Tulips & Maple Catering while building connections and show us your artistic talent during our pumpkin carving contest!

Vous ne pouvez pas manquer l'activité sociale signature de l'OIAF, le pique-nique des animateurs connu mondialement, présenté par Warner Bros. et Cartoon Network Studios. Les titulaires de laissez-passer peuvent monter dans un autobus du cinéma ByTowne après la projection de 11 h ou de la Cour des arts vers 13 h, et vous rendre au parc Strathcona, l'un des espaces verts les plus jolis le long de la rivière Rideau! Ramassez un repas gratuit du traiteur Tulips & Maple Catering, tout en bâtissant des liens et montrez-nous vos talents artistiques lors de notre concours de sculpture de citrouilles!

TIMES

Friday, Sept 22, 2023,
12:30pm - 4:00pm

vendredi 22 sept 2023,
12h30 - 16h00

Location:

Strathcona Park, 25 Range Road
(Outdoor event)

Parc Strathcona, 25, chemin Range
(activité extérieure)

You must have an Animapass, TAC Animapass, TAC Only Pass, or Friday Day pass to attend. Must have a 19+ ID to be served alcohol.

Vous devez être titulaire d'une Animapass, d'une TAC Animapass, d'un laissez-passer pour TAC seulement, ou un laissez-passer du vendredi afin d'y participer. Vous devez avoir 19 ans et plus et présenter une carte d'identité pour vous faire servir de l'alcool.



OIAF Awards Ceremony

Cérémonie de prix de l'OIAF

TIMES

Saturday, Sept 24,
7:00pm - 8:30pm

samedi 24 sept,
19h à 20h30

Location:

National Arts Centre (NAC); Canada Room, 1 Elgin St. (Indoor event)

Centre national des arts (CNA); Salle Canada, 1, rue Elgin (activité intérieure)

Do you hate formal ceremonies as much as we do? Well, then I bet you're excited for the OIAF 2023 Awards Ceremony! There are guaranteed laughs, groans, owls, and head-scratching jury decisions.

Détestez-vous les cérémonies formelles autant que nous? Alors, je parie que vous avez hâte à la Cérémonie de prix de l'OIAF 2023! Au programme, sont garantis des rires, des grognements, des hiboux et des décisions surprenantes du jury.

Social Activities

TIMES Friday, Sept 22,
9:30pm - 2am

vendredi 22 sept,
21h30 à 2h

Location:

Club SAW, 67 Nicholas St
(Indoor/Outdoor event)

Club SAW, 67, rue Nicholas
(activité intérieure/extérieure)

You must have an Animapass, TAC Animapass, TAC Only Pass, Weekend or Friday Day pass to attend. All ages are invited and 19+ ID is required to be served alcohol.

Vous devez être titulaire d'une Animapass, d'une TAC Animapass, d'une laissez-passer pour le TAC seulement, d'un laissez-passer pour la fin de semaine, ou d'un laissez-passer du vendredi afin d'y participer. Bienvenue à tous les âges. Vous devez avoir 19 ans et plus et présenter une carte d'identité pour vous faire servir de l'alcool.



Jam-Filled Entertainment's Sweet Antics Party



Presented by Jam Filled Entertainment

Welcome to OIAF's sweet Friday night party, presented by Jam-Filled Entertainment! Join in the fun for a celebration of the 16th anniversary of Jam-Filled Entertainment. This year's party will be held at Club SAW, where passholders from across the country will have a chance to make connections, listen to music, dance, and more!

Bienvenue à la fête adorable du vendredi soir de l'OIAF, présentée par Jam-Filled Entertainment! Soyez de la partie pour la célébration du 16e anniversaire de Jam-Filled Entertainment. La fête cette année aura lieu au Club SAW, où les titulaires de laissez-passer de partout au pays auront l'occasion de tisser des liens, d'écouter de la musique, de danser et plus encore!

TIMES Saturday, Sept 23,
Pique 6pm to 2am
Drink & Draw 9pm to 12am

samedi 23 sept 2023,
Pique 18h00 à 2h
Drink & Draw 21h à 0

Location:

Cour des arts / GAO / Club SAW

Arts Court / OAG / Club SAW

Must have an Animapass, TAC Animapass, TAC Only Pass, Weekend or Saturday Day Pass to attend. Individual tickets are pay what you can (suggested \$25-\$50) All ages are invited and must have 19+ ID to be served alcohol.

Vous devez être titulaire d'une Animapass, d'une TAC Animapass, d'un laissez-passer pour TAC seulement, ou un laissez-passer de la fin de semaine ou du vendredi afin d'y participer. Les billets individuels fonctionnent selon le principe du « payez ce que vous pouvez » (nous suggérons 25 \$ à 50 \$). Bienvenue à tous les âges. Vous devez avoir 19 ans et plus et présenter une carte d'identité pour vous faire servir de l'alcool.



Pique ft. Drink & Draw

Le pique-nique des animateurs



Presented by Atomic Cartoons

The best Ottawa art party joins forces with the OIAF. Take in innovative performances, build connections, enjoy some music, and much more! Back by popular demand, Atomic Cartoons' event 'Drink and Draw' returns. Break out your pencil and sketchpad and get ready for our cosplay models to pose to music from vinyl DJ extraordinaire Jas Nasty!

La meilleure fête des arts à Ottawa et l'OIAF unissent leurs forces. Profitez de représentations novatrices, bâtissez des liens, écoutez de la bonne musique et beaucoup plus encore! À la demande générale, l'activité « Drink and Draw » d'Atomic Cartoons est de retour. Sortez votre crayon et votre cahier d'esquisses et préparez-vous à regarder nos modèles costumés poser au son de la musique vinyle du DJ extraordinaire, Jas Nasty!

Social Activities



Salon des Refusés

Le pique-nique des animateurs



Presented by Bento Box Entertainment

We can't all be winners but we can take rejection in stride. Salon des Refusés is an opportunity for Festival passholders to view films that were not accepted into the Festival programming. Join us at Club SAW for libations, commiserations, and a little crowd validation. We know rejection is a hard pill to swallow, so bring your OIAF rejection letter for a free drink to wash it down with, courtesy of Bento Box Entertainment. All festival passholders are also welcome to view the refused films and meet the creators.

On ne peut pas tous être gagnant, mais on peut prendre le rejet la tête haute. Le Salon des Refusés permet aux titulaires d'un laissez-passer du Festival de visionner les films qui n'ont pas été acceptés dans le programme du Festival. Soyez des nôtres au Club SAW pour une soirée de libations, de commiserations et d'un peu de validation de la part du public. Nous savons que le rejet peut être difficile à avaler, alors apportez votre lettre de rejet de l'OIAF et vous recevrez une boisson gratuite pour le faire descendre, une gracieuseté de Bento Box Entertainment. Tous les titulaires de laissez-passer du Festival sont invités à venir regarder les films refusés et rencontrer les créateurs.



Closing Night Party

Fête de clôture

The end is near and the grand finale is here! Let's get together for one final toast. A casual affair held in the Arts Court; to chat, chill, or maybe do a little dancing. That's all folks!

La fin approche et c'est l'heure de la grande finale! Rassemblons-nous pour lever nos verres une dernière fois. Une rencontre informelle qui aura lieu à la Cour des arts afin de jaser, de relaxer ou peut-être de danser un peu. C'est fini, les amis!

TIMES

Thursday, Sept 21,
9:30pm - 2am

jeudi 21 sept 2023
de 21h30 à 2h de midi à 16h

Location:

Club SAW, 67 Nicholas St (Indoor/
Outdoor event)

Club SAW, 67, rue Nicholas (activité
intérieure/extérieure)

You must have an Animapass, TAC Animapass, TAC Only Pass or Thursday Day Pass to attend All Ages are invited and must have a 19+ ID is required to be served alcohol.

TAC seulement ou d'un laissez-passer du jeudi afin d'y participer. Bienvenue à tous les âges. Vous devez avoir 19 ans et plus et présenter une carte d'identité pour vous faire servir de l'alcool.

TIMES

Sunday, September 24,
7:00 pm to 12:00 am

dimanche 24 septembre,
de 19h à 0h

Location:

Arts Court Studio, 2 Daly Ave (Indoor
event)

Studio de la Cour des arts, 2, ave.
Daly (activité intérieure)

You must have an Animapass, TAC Animapass, TAC Only Pass, Weekend Pass, or Sunday Day pass to attend. All ages are invited. 19+ ID is required to be served alcohol.

Vous devez être titulaire d'une Animapass, d'une TAC Animapass, d'un laissez-passer pour le TAC seulement, d'un laissez-passer pour la fin de semaine, ou d'un laissez-passer du dimanche afin d'y participer. Bienvenue à tous les âges. Vous devez avoir 19 ans et plus et présenter une carte d'identité pour vous faire servir de l'alcool.

Film Directory

Film Name	Contact
...To The Sea	Ishaan Thompson (ishaaan007@gmail.com)
14th Anibar Animation Festival Trailer 'Love'	Sander Joon (sander.joon@gmail.com)
27	Luce Grosjean (festival@miyu.fr)
A Bear Named Jesus	Northway-Frank Consulting(northwayfrankconsulting@gmail.com)
A Body Transgressive	Charlie Galea McClure (charliemcclure999@outlook.com)
Aaaah !	Luce Grosjean (festival@miyu.fr)
Abby	Fanny Lord-Bourcier (fanny.lordbourcier@gmail.com)
Adam change lentement (When Adam Changes)	David Pierrat (dpierrat@parcequefilms.com)
Albums de familles (Families' Albums)	Serge Abiaad (serge@ladistributrice.ca)
Aleph	Sanja Borčić (sanja.boricic@zagrebfilm.hr)
Alongside	River Park (phk176551@gmail.com)
An Ego and I	Jesu Medina (2@hue.gold)
Antipolis	Maret Reismann (nukufilm@nukufilm.ee)
Aphasie (Aphasia)	Elise Labbé (festivals@nfb.ca)
Baby Force	Yuki Kubo (yukikubo22@gmail.com)
Ballmastrz: Rubicon	Christy Karacas (ckaracas@hotmail.com)
Between You and Me	Cameron Kletke (camkletke@icloud.com)
Bliss	Nadya Aubrey (nadyaaubreyr@gmail.com)
Boat People	Elise Labbé (festivals@nfb.ca)
Box Cutters	Enrico Vannucci (info.varicoloured@gmail.com)
Boys Boys Boys 'Tristan'	Distribution: Mélanie Errea (melanie@miam-animation.com); Producer: Clément Treboux (clement@melting-productions.fr); Director: Valentine Vendroux (valentine.vendroux@gmail.com)
Built To Spill 'Rocksteady'	Jordan Minkoff (jordanminkoff@gmail.com)
Ça décale (Let's Roll)	Patrick De Carvalho (patrick2carvalho@gmail.com)
Caves	Alex Raúl (info@alexraul.com)
Christopher at Sea	Luce Grosjean (festival@miyu.fr)
Ciranda Feiticeira	Arapuá Filmes (contato@arapuafilmes.com.br)
Clean	Nicholas Vassos (njavproductions@gmail.com)
Corvette	Émile Désilets (emiledesilets76@gmail.com)
Cyclepaths	Anton Cla (antoncla.contact@gmail.com)
Daffy in Wackyland	Winson Seto (winson.seto@warnerbros.com)
Deniska umřela (Dede Is Dead)	Alexandra Hroncová (alexandra.hroncova@famucz)
Drijf	Luce Grosjean (festival@miyu.fr)
Eeva	Luce Grosjean (festival@miyu.fr)
Egg Film	Jacob Tobin (jacob_tobin@hotmail.com)
Electra	Luce Grosjean (festival@miyu.fr)
Entre deux sœurs (To Be Sisters)	Jérémy Mourlam (j.mourlam@folimage.fr)
Errances à Bagheria (Wanderings in Bagheria)	Thomas Corriveau (corriveau.thomas@uqam.ca)
Etoimoi (Ready)	Tajana Kosor (festivals@heretic.gr)
First Period	Julianna Romero (juliannasaromero@gmail.com)
Foot Print Shop	Gina Kamensky (ginak@ginakamensky.com)
Forår (Spring)	Vanja Andrijevic (vanja@bonobostudio.hr)

Film Name	Contact
From the Top	Martina Buendia Silva (drumsshortfilm@gmail.com)
Fruiting Bodies	Mia Milardo (miamilardo@gmail.com)
Fur	Zhen Li (lizhen.xsf@gmail.com)
Furrie	Lucie Grannec (lucie.grannec@outlook.fr)
Ghost Orchard 'Jessamine'	Nik Arthur (nik@imnik.com); Emi Takahashi (info@emitakahashi.ca)
Go Fishboy	Luce Grosjean (festival@miyu.fr)
Grape Soda in the Parking Lot	One Foot Tapping Media Inc. (christacouture@gmail.com)
Haha, You Clowns 'Episode 1: Movie Night'	Joe Cappa (joe.c.cappa@gmail.com)
Haljina za finale (Her Dress for the Final)	Vanja Andrijevic (vanja@bonobostudio.hr)
Harvey	Elise Labbé (festivals@nfb.ca)
Herzog's Chicken	Lukas Conway (lukas.w.conway@gmail.com)
Hinter-Land	Chris Angus (attic_films animator@mac.com)
Hottest Tokyo	Miho Kidoguchi (mk21708991@gmail.com)
I Am A Robot	Sean Buckelew (seanbuckelew@gmail.com)
I Took a Lethal Dose of Herbs	Yvette Granata (ygranata@gmail.com)
In Perpetuum	Birute Sodeikaite (birute.sodeikaite@gmail.com)
In The Heat	Sam Chou (sam.chou@blueantmedia.com)
Indlela Yokuphila (The Soul's Journey)	Braam du Toit (braamduitoit@gmail.com)
Interdit aux chiens et aux Italiens (No Dogs or Italians Allowed)	Clément Chautant (festival@indiesales.eu)
Intersextion	Richard Reeves (animamonk@gmail.com)
Jitters	Melanie Tikhonova (melanie.tikhonova17@gmail.com)
Kabaret	Gina Thorstensen (ginathorstensen@gmail.com)
Kid Koala 'Let's Go'	Dale Hayward (dale@seecreature.ca)
Knit's Island	Wouter Jansen (info@squareeyesfilm.com)
Kristine Is Not Well	Seeyam Quine (seeyamq@gmail.com)
La fille au béret rouge (The Girl with the Red Beret)	Contact: Elise Labbé (festivals@nfb.ca)
Lapso (Lapse)	Mônica Moura (monicamoura.art@gmail.com)
Linda Veut Du Poulet ! (Chicken for Linda!)	Carole Baraton (sales@charades.eu)
Little Edy 'Episode 2'	Felipe Di Poi (fdipoitamargo@gmail.com)
Living The Dream	Ben Meinhardt (benimator@gmail.com)
Look	Constant Yen (constant.yen@gmail.com)
L'Ombre des papillons (Shadow of the Butterflies)	Yves Bouveret (yves.bouveret@orange.fr)
Madeleine	Serge Abiaad (serge@ladistributrice.ca)
Misérable Miracle (Miserable Miracle)	Elise Labbé (festivals@nfb.ca)
Mission Popo	Jennifer Wu (paluumin@gmail.com)
Mr. Vaxt's Venture	Nina Berionni (nina.berionni@gmail.com)
Műanyag Égbolt (White Plastic Sky)	Ruta Svedkauskaite (ruta@filmsboutique.com)
My Inner Ear Quartet	Sham Kiu Pun (pun@kodanshavrlab.com)
Navet Confit 'Bonjour dieu'	Allison Moore (allisonmoo@gmail.com)
Nayola	Irene Cadavid (irene@urbangroup.biz)
Nun or Never	Luce Grosjean (festival@miyu.fr)
Obok (Outside)	Marta Swietek (marta.swietek@kff.com.pl)
Oliver, az óriás (Oliver the Giant)	Katalin Vajda (kati.vajda@nfi.hu)
Our Pain	Shunsaku Hayashi (shunsaku@shunsakuhayashi.com)
Our Uniform	Yegane Moghaddam (ye9ane@gmail.com)

Film Name	Contact
Pipes	Jessica Meier, Kilian Feusi & Sujanth Ravichandran (pipesmovie@gmail.com)
Pressure	Jannah Kips (jannah.kips@gmail.com)
Prion	Maya Patrich (mayapatrich@gmail.com)
Rain	Craig Renaud (craigrenaud.work@gmail.com)
Retour à Hairy Hill (Return to Hairy Hill)	E.D. FILMS (info@edfilms.net)
Ride on Joyfulness 'The Afternoon Tea'	Lei Lei (milk527@gmail.com)
Ruines d'équinoxe (Ruins of Equinox)	Philippe Shewchenko (philshewchenko@gmail.com)
Sewing Love	Xu Yuan (wishwizain@outlook.com)
Silent Labs Launch	Winston Hacking (winstonhacking@gmail.com)
Starlight Nightcrash	Patrick Buhr (info@patrickbuhr.de)
Světla (Lights)	Veronika Kúhrová (info@analog.vision)
Sweet Dreams	Sara Priorelli (priorellisara@gmail.com)
Sweet Like Lemons	Vanja Andrijevic (vanja@bonobostudio.hr)
Swimming With Wings	Richard Valk (richardv@xs4all.nl)
Synodic	Rebecca Devitt (strawb3rryavalanch3s@gmail.com)
Taiyo ga Mizu wo Kunderu (Glow in the Water)	Tokyo Zokei University, Arisa Wakami (wakami@zokei.ac.jp)
The Beatles 'I'm Only Sleeping'	Em Cooper (contact@emcooper.com)
The Clock Is Ticking	Thibault Picquoin (thibault.picquoin@gmail.com)
The Eastern Rain	Lyza Karoly Jarvis (lyza.jarvis@artun.ee)
The Family Portrait	Enrico Vannucci (info@varicoloured.eu)
The Fool	Noémi Baron (noemi.baron@live.ca)
The Goose	Nicolas Schmerkin (nicolas@autourdeminuit.com)
The Miracle	Luce Grosjean (festival@miyu.fr)
The Pest	Jungwoo Choi (jungwoochoi53@gmail.com)
The Sandman 'A Dream of a Thousand Cats'	Hisko Hulsing (contact@hiskohulsing.com)
Two One Two	Shira Avni (shira.avni@concordia.ca)
Un trou dans la poitrine (A Crab in the Pool)	Pierre Brouillette-Hamein (festival@travellingdistribution.com)
Unicorn Boy	Neil Garguilo (neil@raframentertainment.com)
Va-t'en, Alfred ! (Go Away, Alfred!)	Arnaud Demuynck (ademuynck@euroanima.net)
Vanlav (Oneluv)	Anna Ostalskaya (sharstudies@gmail.com)
Via Dolorosa	Luce Grosjean (festival@miyu.fr)
Vitanuova	Lucas Engel (lucasengelc@gmail.com)
W lesie sa ludzie (There Are People in the Forest)	Marta Swietek (marta.swiatek@kff.com.pl)
World to Roam	Stephen Irwin (stephen@smalltimeinc.com)
Wow	Faiyaz Jafri (faiyaz@bam-b.com)
Yellow Light	Tal Kantor (kantaltor@gmail.com)
Yellowbird	Tsvetelina Zdraveva and Jerred North (hello@afterman.com)
Zima	Marta Swietek (marta.swiatek@kff.com.pl)
Жвачка (Zhivachka)	Liz Adler (liz.adler7@gmail.com)
Lament of Andalusia	Anas M'birkou (anasmb21@gmail.com)
Ikimono-san: Turtle	Nobuaki Doi (nd@newdeer.net)
Carrots Don't Wait	Lina Machida (machidalina@gmail.com)
The Lost Courier	Zhang Wenzheng (2298105405@qq.com)
Me and Me	ChiuLing Chen (misscharliego@gmail.com)
Return	リントウ チン (littepeng1111@gmail.com)
Don't Understand	Weiwei Wu (weiweianimate@gmail.com)
I Am a Horse	Vanja Andrijevic (vanja@bonobostudio.hr)
New(Bird) Life	Sasha Shin (sshin06@alumni.risd.edu)

Autographs

Autographs



