



Friday 2 November

1.30 – 3.00pm

La Revolution des Crabes (The Crab Revolution) (Arthur de Pins) 05'00"

A wacky little Flash animation comedy about the tragic, 120 million year plight of the *Pachygrapsus Mormatus*, more commonly known as the 'depressed crab'. This extraordinary prolific young artist also works as an illustrator, character designer for TV series, of which he has his own in development, and a music video maker.

Comics Trip (Christophe Barnouin, Nathalie Bonnin, Luc Desgardin) 06'00"

A little boy, who is a big comic-strip fan, goes to a birthday party... but has a multitude of adventures on the way there. A witty exploration of 2D and 3D space.

La Mort de Tau (The Death of Tau) (Jerome Boulbes) 10'00"

In the middle of the desert, a strange creature that resembles a primitive whale is dying. Amongst the inhabitants of this place some are moved by compassion and try to save the creature, or at least make its final end more comfortable, but have to contend with others who rapaciously anticipate a juicy meal. To view initial sketches and storyboards, visit the artist's website.

The End (Maxime Leduc, Michael Samreth, Martin Ruyant) 05'00"

A scarecrow who makes friends with a bird, and thus has broken the unwritten law of his peers, awaits judgment. Initially it was a story about an impossible friendship between a scarecrow and a magpie, but as it developed the team felt the film 'would benefit from a faster pace, and make the decision to start it straight from the judgment of the scarecrow, thus summing up 3 minutes of the film with only the 'stalker footage' sequence.' To streamline production, they opted to make a film in black and white, to save time on work needed on textures and lighting to give the film a coherent look. 'Actually, it was a natural decision to take, because of the importance of contrast in the judgment sequence and the fact that we wanted to use shadows in a symbolic and narrative way.' M.Ruyant.

Microloup (Richard McGuire) 06'40"

Feeding time for the smallest wolf in the world becomes a public attraction in New York. But his appetite for the big apple is insatiable. The film employs a particularly witty visual device, which renowned illustrator and cartoonist McGuire had used in some of his earlier print work for the *New Yorker*, and subsequently developed to explore its potential in terms of animation.

Le Processus (Philippe Grammaticopoulos, Xavier de L'Hermuzière) 07'00"

A man loses his hat in a society where everyone wears hats, and is consequently excluded from the community. Set in a strange, uniform world that has lost its meaning, an allegorical fable about modern man who lives in isolation and seems to have lost his identity. Philippe Grammaticopoulos has also published comic books, is an illustrator and exhibits with the art collective Atoutaart.

L'Inventaire Fantome (The Phantom Inventory) (Franck Dion) 09'44"

A bailiff visits the home of an old man who collects objects that no one wants anymore. In the old, disused place he happens upon a secret door which leads him to a giant attic where thousands of objects are stored. The bailiff proceeds to search through the treasures he has found but as he does so strange things begin to happen... *The Phantom Inventory* uses stop motion puppet animation which is retouched with digital techniques such as matte painting scene extension and digital lighting, to give the film its dark and dank look.

90 Degrees (Francois Roisin, Raphael Martinez-Bachel, Jules Janaud) 09'00"

From square to circle, a character is looking for his head. The film uses shadowy greys and luminous blue to represent the construction and subsequent destruction of a living human form, one 90 degree angle at a time. Brainstorming around Roisin's initial concepts, 'from line to skin' and 'a character running after his own head' the film-makers developed more specific ideas for the film, such as the crossroads scene, the white environment, the blinds sequence, and a script that would incorporate these various ideas. For character design, each started making sketches on his own, but found that they had trouble conveying their ideas to the others. They tried again collectively, building up a skeleton rig in 3D and applying cubes to it, but didn't find a solution. So eventually they simply sat down together around a block of clay and started to sculpt 'six-handedly' until it felt right, then took it from there.

Clik-Clak (Victor-Emmanuel Moulin, Thomas Wagner, Aurelie Frechinos) 05'30"

Two robots, Clik and Clak who cannot speak humans' language, teach a boy to speak their own which operates through noises. But this enjoyable encounter brings danger: the boy's sneeze, which in the robots' language, means 'fire!' cause them to panic. The film was developed from Moulin's initial of two robots communicating with their own language in a very minimalist universe and Wagner's inspiration from Austrian video artists Fischli and Weiss, one of whose films has a set of improbable objects interacting together, domino-fashion, in a gigantic chain reaction. Hence the film's two robots converse by banging objects together, the sounds produced popping up as written words which combine to form common French proverbs. The film-makers cite the films *James and the Giant Peach* and Antoine de Saint-Exupery's book *The Little Prince* as inspirations for the design of the human character who adds a soft, organic element to the

robots' otherwise mechanical world. They also set themselves the challenge of expressing the robot's emotions purely through their eye movements.

Tim Tom (Cristel Pougeoise, Romain Segaud) 05'00"

The simple scenario features two animated characters trying to meet against the wishes of a giant omnipotent human hand. Using Maya, Photoshop, and After Effects, the 3D computer animation is made to look like realistic puppets made of clay and paper, referencing classic stop motion films such as those of Georges Pal. The film-makers chose a 40's jazz soundtrack and used black and white to provide an old and classical aesthetic to the film.
