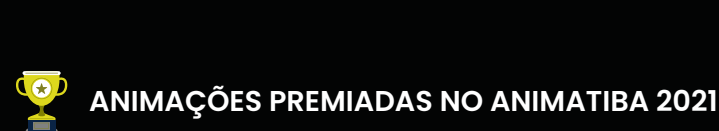
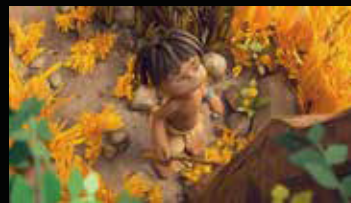
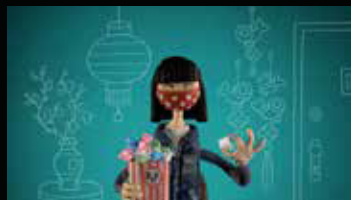
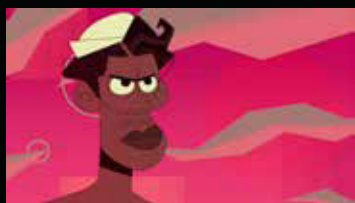




FESTIVAL INTERNACIONAL DE ANIMAÇÃO DE CURITIBA

CATÁLOGO



Evento realizado totalmente on-line através da plataforma de exibição:

play.animatiba.com.br



ANIMATIBA EM TEMPOS DE PANDEMIA

Nosso segundo evento deveria ocorrer de forma presencial, com exibições em salas de cinema, palestras e encontros em auditórios, conversas em cafés, todavia a pandemia Covid-19 mudou o cotidiano de todos nós, de forma que precisamos buscar soluções e nos adaptar ao momento. A primeira medida que tomamos foi postergar o evento. O ANIMATIBA 2 deveria ocorrer em 2020, mas havemos por bem adiá-lo para 2021, acreditando no fim da situação pandêmica. Infelizmente, nos primeiros meses de 2021 a vacinação no Brasil ainda andava a passos lentos e as limitações para encontros sociais se mantinham, principalmente em recintos fechados. Dessa forma, decidimos transformar nosso evento em um encontro digital, com a exibição dos filmes através de uma plataforma de exibição por streaming. Assim, solicitamos mudanças em nosso projeto junto à Fundação Cultural de Curitiba e a Comissão Municipal de Incentivo à Cultura teve a sensibilidade e sabedoria para compreensão de nosso pleito, aprovando-o totalmente. Assim, avançamos nessa direção.

Todavia, a migração de formato não foi fácil. Após uma grande pesquisa técnica e econômica das soluções existentes no mercado (nacionais e internacionais), resolvemos apostar no talento local, contratando o cientista da computação Guilmour Rossi e sua equipe, cuja experiência no projeto Libreflix o qualificava tanto tecnicamente quanto espiritualmente para o desafio. Outro parceiro importante foi Piatã Muller que, com a equipe da I9, nos ajudou no gerenciamento da plataforma e nas estratégias de atração de público. Assim, após alguns meses de trabalho, colocamos no ar o ANIMATIBA PLAY (play.animatiba.com.br), nossa exclusiva plataforma de exibição dos filmes.



Outro desafio enfrentado nesta edição foi o quantitativo de filmes. Ao abriremos a inscrição para seleção, o mundo nos deu uma grata surpresa na medida em que recebemos exatamente 1568 inscrições de uma centena de países. A imagem anterior mostra as regiões que enviaram filmes para a seleção (o escurecimento do azul significa maior quantidade) e indica os países que mais se destacaram, entre os quais nominamos Brasil, Estados Unidos da América, França, Irã, Índia, Reino Unido, Itália, Argentina, Espanha, Rússia e Portugal como aqueles que enviaram mais de quarenta inscrições cada. Esse quantitativo de filmes tornou a seleção muito complexa, mas nos legou uma seleção riquíssima. Ótimos filmes ficaram fora dessa seleção pois precisávamos estabelecer um número viável para nossa estrutura, de forma a darmos conta da comunicação com os realizadores, do recebimento dos filmes, organização, alinhamento técnico das obras, tradução e legendagem, adaptação à plataforma, uploads, testes, backups, etc. Para a seleção, estabelecemos como critérios a escolha das melhores obras em termos estilísticos e narrativos, buscando diversidade de gêneros, estéticas, temas, abordagens e origens geográficas.

Neste novo formato, mantivemos os encontros profissionais e, graças à tecnologia da informação, pudemos transformar um problema – a pandemia – na oportunidade para lives com profissionais de várias cidades do Brasil, como também da Indonésia, Portugal, Coreia do Sul, Chile, Argentina, Noruega, Hungria, Índia e Venezuela.

Neste ano ampliamos a comissão julgadora, convidando colegas de São Paulo (Ricardo Romin e Rosana Urbes), Rio de Janeiro (Valu Vasconcelos), Curitiba (Elis Lobo) e Seul (Hong Suk Hwa), os quais testemunharam a grande dificuldade em escolher as melhores obras entre tantas excelentes.

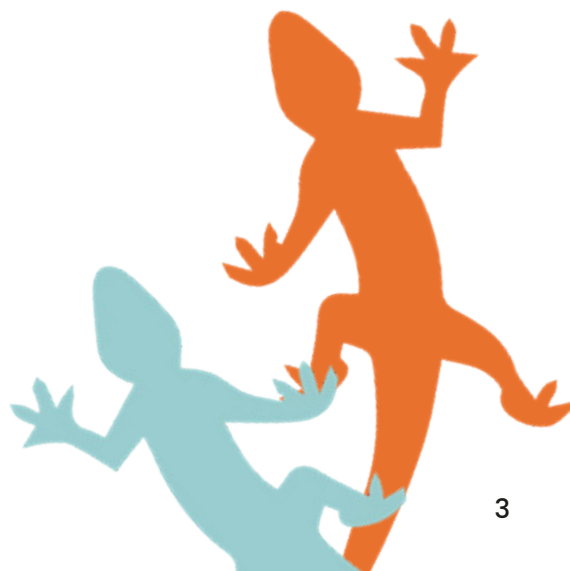
Mantivemos o mesmo troféu, o mesmo entusiasmo e o mesmo amor pela arte da animação. Mantivemos também a prática de convidar um artista curitibano para fazer o trailer de abertura do evento. Assim, através do olhar de Fernando Macedo (Spirit) tivemos a sorte mostrar nossa cidade para o mundo, num filme em que Curitiba se torna palco de personagens de séries animadas internacionais criadas e produzidas aqui, como Carlos (Spirit Animation), Brichos (Tecnokena), Planetorama (Cabong Studios) e Carrapatos e Catapultas (Zoom Elefante).

Se, por um lado, o mundo vive grandes tensões políticas, crises sanitárias, econômicas e ambientais, podemos afiançar que nosso evento é um momento especial de encontro de nacionalidades, sensibilidades e reflexões, todas muito positivas, na busca da construção de um mundo melhor para todos nós. Talvez essa seja a grande missão da arte: aproximar os povos.

ANIMATIBA significa MUITA ALMA, como também significa ANIMAÇÃO em CURITIBA. Dessa forma, manifestamos nossa grande honra em poder espalhar pelo mundo, a partir de nossa cidade, enunciados tão belos e tão fortes, em imagens e sons muito bem animados.

Paulo Munhoz

Idealizador e Diretor Artístico do ANIMATIBA





ANIMATIBA IN TIMES OF PANDEMIC

Our second event should take place in person, with screenings in movie theaters, lectures and meetings in auditoriums, conversations in cafes, however the Covid-19 pandemic changed the daily lives of all of us, so we need to seek solutions and adapt to the moment. The first step we took was to postpone the event. ANIMATIBA 2 was supposed to take place in 2020, but we decided to postpone it to 2021, believing in the end of the pandemic situation. Unfortunately, in the first months of 2021 vaccination in Brazil was still at a slow pace and the limitations for social gatherings remained, especially indoors. Thus, we decided to transform our event into a digital meeting, with the exhibition of films through a streaming exhibition platform. Thus, we requested changes in our project to the Fundação Cultural de Curitiba and Comissão de Cultura, who had the sensitivity and wisdom to understand our claim, fully approving it. So, we move in that direction.

However, format migration was not easy. After extensive technical and economic research of existing solutions on the market (national and international), we decided to bet on local talent, hiring computer scientist Guilmour Rossi and his team, whose experience in the Libreflix project qualified him both technically and spiritually for the challenge. Another important partner was Piatã Muller, who, with the I9 team, helped us with the platform management and public attraction strategies. So, after a few months of work, we launched ANIMATIBA PLAY (play.animatiba.com.br), our exclusive platform for showing the films.



Another challenge faced in this edition was the quantity of films. When we opened the application for selection, the world gave us a pleasant surprise as we received exactly 1568 entries from a hundred countries. The image above shows the regions that sent films for the selection (the darkening of the blue means more) and indicates the countries that stood out the most, among which we named Brazil, United States of America, France, Iran, India, United Kingdom, Italy, Argentina, Spain, Russia and Portugal as those who sent more than forty entries each. This quantity of films made the selection very complex, but left us a very rich selection. Great films were out of this selection because we needed to establish a viable number for our structure, in order to handle communication with the filmmakers, receiving films, organization, technical alignment of works, translation and subtitling, adaptation to the platform, uploads, tests, backups, etc. For the selection, we established as criteria the choice of the best works in stylistic and narrative terms, seeking a diversity of genres, aesthetics, themes, approaches and geographical origins.

In this new format, we kept professional meetings and, thanks to information technology, we were able to transform a problem – the pandemic – into the opportunity for lives with professionals from several cities in Brazil, as well as from Indonesia, Portugal, South Korea, Chile, Argentina, Norway, Hungary, India and Venezuela.

This year we expanded the judging commission, inviting colleagues from São Paulo (Ricardo Romin and Rosana Urbes), Rio de Janeiro (Valu Vasconcelos), Curitiba (Elis Lobo) and Seoul (Hong Suk Hwa), who witnessed the great difficulty in choosing the best works among so many excellent ones. We kept the same trophy, the same enthusiasm and the same love for the art of animation. We also maintained the practice of inviting an artist from Curitiba to make the event's opening trailer. Thus, through the eyes of Fernando Macedo (Spirit) we were lucky to show our city to the world, in a film in which Curitiba becomes the stage for characters from international animated series created and produced here, such as Carlos (Spirit Animation), Brichos (Tecnokena), Planetorama (Cabong Studios) and Ticks and Catapults (Elefante Zoom).

If, on the one hand, the world is experiencing great political tensions, sanitary, economic and environmental crises, we can assure you that our event is a special moment for the meeting of nationalities, sensibilities and reflections, all very positive, in the quest to build a better world for all of us. Perhaps this is the great mission of art: bringing people together.

ANIMATIBA means A LOT of SOUL, as it also means ANIMATION in CURITIBA. Thus, we express our great honor in being able to spread throughout the world, from our city, such beautiful and strong utterances, in very animated images and sounds.

Paulo Munhoz
Creator and Artistic Director of ANIMATIBA

DIÁLOGOS CONVERGENTES

DIÁLOGOS CONVERGENTES I

O “olho” do Animatiba encontra ressonância em alguns curtas selecionados para o Festival. O curta “Sonhos”, de Douglas Alves Ferreira, traz uma narrativa reflexiva sobre a vida e a morte, tendo o olho como um dos signos emblemáticos de sua construção e montagem, pulsando, refletindo a alma, nos olhando e dando vida aos poemas de William Blake e Thomas Hardy. O curta “Contrastes”, de Jackson Abacatu, exhibe olhos, mas em sentido mais literal, ou seja, olhos que podem ver contrastes e impressões da cultura de Israel. A forma dos olhos está também no globo terrestre, na janela do avião, mas essencialmente nos olhos dos seres humanos e animais, que podem ver a cidade destruída, os conflitos e protestos, a calma e o caos. O curta “Anodic Hit”, de Zhouye Sun, nos traz uma forma de olho metafórico que vê outras formas geométricas.

Outro curta que cria um diálogo com o olho do Animatiba é o “Poética de barro” (Giuliana Danza) que, como o título já prenuncia, oferece uma narrativa poética e metafórica com ícones de argila, imóveis, baseados nos trabalhos de ceramistas mineiros do Vale das Viúvas de Maridos Vivos, em Jequitinhonha, Minas Gerais. Porém, há uma exceção, um ser que se move e percorre outros caminhos desafiando e tendo novas experiências, sendo uma homenagem à expansão do infinito e da radiosa luz. O curta “Poética de barro” conversa também com outro curta, “Alma”, de Rola Hafez, que revela robôs que seguem uma rotina extenuante. Um entre os robôs, porém, a exemplo do desbravador em “Poética de barro”, questiona seu status e revela sua alma ao se aproximar de uma flor, que também tem um tipo de olho amarelo em seu centro. O título “Alma” dialoga também com “anima”, palavra latina que significa “alma”, assim como Animatiba, animação com muita alma.

DIÁLOGOS CONVERGENTES II

Quatro curtas desenvolvem o tema da liberdade de voar e sonhar em maneiras diversas, com algumas convergências. “You can fly”, de Sung Bae Park, narra com sensibilidade a trajetória de uma águia que adota um pequeno pinguim que quer voar e sente que deve proteger seu filho adotivo. O curta, sem palavras, tem imagens significativas que suscitam o conceito de pai e suas atitudes generosas: um pássaro que aprende a ser pai e um filho que aprende suas limitações. Em “Wrinkled”, de Goran Dimov, um avô ensina seu neto a dobrar papel. O curta é metafórico, feito com origamis que iniciam com um avião em vôo, se transformam em barco, evocam uma lenda que diz que 1.000 guindastes de papel concedem um desejo. O neto tenta dobrar seus papéis, mas estão enrugados e então surge uma nova idéia: 1.000 lanternas para iluminar o céu à noite como uma maneira de fazer o papel voar como um foguete, simbolizando o aprendizado do neto. Enquanto em “You can fly” o “voar” é literal, sendo um desejo do pinguim que deve perceber a impossibilidade de seu sonho e aceitar “voar” sendo carregado pelo seu pai adotivo, em “Wrinkled” é o avô quem dirige o aprendizado do “voar”, já não sendo em sentido literal. Em “Dubicel”, de Yashira Jordan, há um menino que sonha com janelas imaginárias que permitirão um vôo no universo celeste até o momento em que um pássaro o carrega para um vôo, em um momento de intertextualidade (Kristeva) com a águia que carrega o pinguim e o faz voar. Quando o pássaro consegue abrir uma janela, o menino pode contemplar com seu telescópio o que sempre quis fazer: ver constelações para imaginar suas ligações e suas vidas secretas. Em “The Last Day”, de Dalibor Rajninger, o “voar” atinge um sentido figurativo extremo, no sentido do tempo que voa para uma personagem que lembra o passado e quer agarrar o tempo presente que está terminando para ela. O tempo é, no curta, representado por um pássaro que foge da gaiola diversas vezes, sendo capturado pela protagonista até que não há mais o que esta possa fazer a não ser se entregar junto à última folha que cai da árvore. E assim os quatro curtas convergem em relação ao sentido de “voar” como parte de um sonho, que começa literalmente quando o pequeno pinguim quer voar, no curta “You can fly”, passa pelo vôo do origami no curta “Wrinkled”, pelo “voar” imaginário do protagonista-menino no “Dubicel” e termina seu percurso intertextual no curta “The Last Day”.

Diálogos Convergentes III

Há certas curtas com montagens que desafiam o espectador, fazendo com que o mesmo tenha que ser participante ou até interator. Em “Um dia frio”, de Victor Percy, um detetive é o protagonista com papel duplo e ambíguo, o que força o espectador a construir hipóteses como a de que o detetive está sonhando sentado em sua cadeira na frente de sua lareira ou relembrando ou pensando o que gostaria de ter feito, ou ainda outras hipóteses que conduzam a possíveis leituras para o entendimento da trama. Outro curta que depende do espectador é “Chatter” (Max Kozik), onde o protagonista é um jovem que procura entender os discursos infundáveis de seus colegas até que encontra uma jovem surda muda que chama sua atenção e que exige dele um esforço para escrever e se adaptar ao seu mundo silencioso. Após acertos e desacertos, ambos continuam concentrados em se fazerem entender. Sempre contando com um espectador que compartilhe dos desafios apresentados, o curta “Chatter” dialoga com o “Les chaussures de Louis” (Théo Jamin), que exige que o espectador conheça o mundo de um autista ajudado pela sua professora que, para que o aluno tenha interação com a turma, pede que esta compartilhe do entendimento que o autista apresenta. Usando sapatos como metonímias, o curta é reflexivo, exibindo, em poucos minutos, uma visão da vida diferenciada do autismo, assim como a vida diferenciada dos surdos mudos. O curta “One night stand”, de Azalia Muchransyah, requer um repertório intercultural. O espectador deve compreender que a palavra ‘nightstand’ em inglês tem duplo sentido, é a mesinha de cabeceira assim como é o relacionamento de uma noite. A mesinha de cabeceira é o narrador do curta, que conta as aventuras de seu dono em suas nightstands e que sugere mudanças de comportamento, atuando no sonho bem sucedido. Caso o espectador não entenda o jogo com a palavra, o curta perde parte de sua relevância, apesar de sua construção artística. Em relação ao espectador, o curta que mais prende a atenção e mais exige sua concentração é “Dormo poco e sogno molto” (Paolo Santamaria), um plano sequencia veloz, com trilha sonora que acompanha o movimento dos celulares e tablets que se deslocam conduzindo o olhar do espectador, que deve também ler as legendas, caso não entenda italiano. O curta é um exercício de observação atenta para captar em quatro minutos todo um modo de vida não tradicional, descrito de maneira inovadora, desenhando uma filosofia de viagem. O espectador neste caso deve ser um interator que possa compartilhar e entender a ideia do protagonista. Nos cinco curtas, aqui colocados em diálogos convergentes, podemos notar que o espectador, deixando de ser passivo, deve ficar cada

vez mais ativo até chegar ao último, que é um verdadeiro desafio tanto na montagem quando na velocidade, na trilha sonora e na ideia condutora.

DIÁLOGOS CONVERGENTES IV

Há quatro curtas que convergem no tema da depressão. A protagonista de “Mother didn’t know”, curta de Anita Killi, recebe ajuda de um personagem de contos de fadas para sair do lugar metafórico em que se encontra, isolada como se estivesse em um poço profundo. Quando vê um pássaro que precisa de sua ajuda, sai de seu isolamento e, ao vê-lo voando, com vida, resolve também, como em uma fábula, voltar à sua vida, chamando por sua mãe. Com estética impressionista para retratar o niilismo da personagem, o curta “Down”, de Gabriella Muresán, conversa com o curta de Anita Killi, no sentido da trajetória da protagonista, que chega ao fundo de seu eu, atormentada pela sua falta de reação, aceitando ser sem valor, até o momento em que resolve reagir à depressão sozinha, lutando para se tornar livre de sua apatia. Curta “Wot If”, de Monami Roy, inspirado no poema “what if”, de Shel Silverstein, descreve a trajetória de uma menina com problema de ansiedade, que se pergunta “wot if”, ou seja what if – que tal se estou sendo recusada por todos, que tal se meus pais me abandonarem e meus colegas ficarem rindo de mim e não me aceitarem, até o momento em que decide enfrentar seus desafios e se tornar forte para sobreviver aos seus medos em diálogo com o curta “Down”. O curta de Valeria Rodriguez “Liebenstraum”, começa nietzschiniano, em tom sombrio, com personagem que, ao contrário da menina protagonista que sai da depressão para salvar o pássaro, não chama uma ambulância ao ferido e coloca mais uma data em sua carta de suicida, contemplando seu revólver. Porém, ao adormecer, suas lembranças se referem ao livre arbítrio mencionado por sua mãe, e aos que decidem machucar outros e as imagens que se seguem são de guerras, bombas e mortes, até o momento em que sua lembrança evoca sua mãe novamente, quando a mesma diz que o livre arbítrio pode criar arte e as imagens se sucedem, ao som da trilha sonora de Liebenstraum no. 3 de Franz Liszt. Inspirado em “El sueño de un hombre ridículo” de Fiódor Dostoyevski, o curta desenvolve um diálogo com a imagem da mãe, evocada pela menina do primeiro curta desta parte dos diálogos convergentes e também pelo personagem deste curta, seguindo um trajeto que une início e fim desta análise circular.

DIÁLOGOS CONVERGENTES V

Esta série de 3 curtas apresenta um tema convergente: desejos. Contudo, os pontos de vista e perspectivas diferem. Em “The dead hands of Dublin”, de Leo Crowley, o pianista protagonista projeta sua fama e seu poder no uso de luvas mágicas que o fazem executar trechos clássicos com maestria. Porém, no decorrer do tempo, seus desejos de grandeza o levam a exercer sua tirania. O curta evoca o fascínio pela fama que faz com que boas intenções levem a caminhos tortuosos. O desejo da protagonista de “Web”, por outro lado, é sair da Internet. O curta dialoga com as pesquisas de Sherry Turkle, quando esta se fascina pelas redes sociais em seus primeiros textos, mas aos poucos percebe que a multidão é dispersiva. Seu livro *Alone Together* pode ser adaptado para dialogar com a protagonista quando esta só tem um desejo: sair da rede. “Kiwi’s Dream”, de Paloma Zhu, expressa o desejo de animais feitos de origami que querem sair de seus lugares, querem ser reais, querem interagir, voar e viver, situações impossíveis de serem realizadas, e que dialogam com o curta “Mama”, onde um menino deseja ter sua falecida mãe de volta. Seu pai diz que ela está em uma estrela e ele vai a uma loja de mágica, adquire um laço e traz sua estrela para sua cabeceira. Nos dois curtas, os desejos são impossíveis. O desejo do protagonista do curta de Ralph Khoury, “I want to leave”, é de esperança e desesperança, é um desejo de mudança radical, quase que pedindo por um milagre, por uma vida com outros objetivos, com paz. A estética é minimalista, a montagem vacila como um pêndulo, ora revelando a vontade do protagonista em mudar, ora retornando à rotina do status quo. Um curta que consegue, em poucos minutos, contemplar facetas profundas e complexas que frustram expectativas de mudanças.

Para encerrar estes Diálogos Convergentes, cito o curta “Animators for Belarus/ Long live Belarus”, de 50 animadores de 19 países, de estética geométrica com ênfase em faixa vermelha onde há pássaros em seus voos, tanques de guerra, olhos que choram, flores que pedem a paz e, relevante para nosso ANIMATIBA, uma lagartixa que desenha um coração pulsante.

Viva nosso ANIMATIBA!

Denize Araujo

Curadora Presidente do Animatiba

CONVERGIN DIALOGUESS

CONVERGING DIALOGUES I

Animatiba's "eye" finds resonance in some short films selected for the Festival. The short film "Sonhos", by Douglas Alves Ferreira, brings a reflective narrative about life and death, with the eye as one of the emblematic signs of its construction and montage, pulsating, reflecting the soul, looking at us and giving life to the poems of William Blake and Thomas Hardy. The short film "Contrastes", by Jackson Abacatu, shows eyes, but in a more literal sense, that is, eyes that can see contrasts and impressions of the culture of Israel. The shape of the eyes is also on the globe, in the airplane window, but essentially in the eyes of human beings and animals, who can see the destroyed city, conflicts and protests, calm and chaos. The short "Anodic Hit", by Zhouye Sun, brings us a metaphorical eye shape that sees other geometric shapes. Another short film that creates a dialogue with Animatiba's eye is "Poética de barro" (Giuliana Danza), which, as the title already foreshadows, offers a poetic and metaphorical narrative with immobile clay icons based on the work of ceramists from Minas Gerais. Valley of the Widows of Husbands Vivos, in Jequitinhonha, Minas Gerais. However, there is an exception, a being that moves and walks along other paths challenging and having new experiences, paying homage to the expansion of the infinite and the radiant light. The short "Poética de barro" also talks with another short, "Alma", by Rola Hafez, which reveals robots that follow a strenuous routine. One among the robots, however, like the pathfinder in "Poetics of clay", questions his status and reveals his soul when approaching a flower, which also has a kind of yellow eye in its center. The title "Soul" also dialogues with "anima", a Latin word that means "soul", as well as Animatiba, animation with a lot of soul.

CONVERGING DIALOGUES II

Four short films develop the theme of freedom to fly and dream in different ways, with some convergences. "You Can Fly", by Sung Bae Park, sensitively narrates the trajectory of an eagle that adopts a small penguin that wants to fly and feels that he must protect his adopted son. The short, without words, has significant images that raise the concept of father and his generous attitudes: a bird that learns to be a father and a son that learns its limitations. In Goran Dimov's "Wrinkled," a grandfather teaches his grandson to fold paper. The short is metaphorical, made with origamis that start with an airplane in flight, transform into a boat, evoking a legend that says that 1,000 paper cranes grant a wish. The grandson tries to fold his papers, but they are wrinkled and then a new idea comes up: 1,000 lanterns to light up the sky at night as a way to make the paper fly like a rocket, symbolizing the grandson's learning. While in "You can fly" the "fly" is literal, being a penguin's desire that must realize the impossibility of his dream and accept "flying" being carried by his adoptive father, in "Wrinkled" it is the grandfather who directs the learning process of "flying", no longer being in a literal sense. In "Dubicel", by Yashira Jordan, there is a boy who dreams of imaginary windows that will allow him to fly in the celestial universe until the moment when a bird carries him for a flight, in a moment of intertextuality (Kristeva) with the eagle that carries him. the penguin and makes him fly. When the bird manages to open a window, the boy can contemplate with his telescope what he always wanted to do: see constellations to imagine their connections and their secret lives. In "The Last Day", by Dalibor Rajninger, "flying" reaches an extreme figurative sense, in the sense of time that flies for a character who remembers the past and wants to grasp the present time that is ending for her. Time is, in the short, represented by a bird that escapes from the cage several times, being captured by the protagonist until there is nothing more that she can do but surrender to the last leaf that falls from the tree. And so the four short films converge in the sense of "flying" as part of a dream, which literally starts when the little penguin wants to fly, in the short 'You can fly', through the flight of origami in the short 'Wrinkled', through imaginary "voar" of the boy-protagonist in "Dubicel" and ends his intertextual journey in the short "The Last Day".

Convergent Dialogues III

There are certain shorts with montages that challenge the viewer, making them have to be a participant or even an interactor. In Victor Percy's "A cold day", a detective is the protagonist with a double and ambiguous role, which forces the viewer to construct hypotheses such as that the detective is dreaming, sitting in his chair in front of his fireplace or remembering or thinking about what I would like to have done, or even other hypotheses that lead to possible readings for understanding the plot. Another short film that depends on the viewer is "Chatter" (Max Kozik), where the protagonist is a young man who tries to understand the endless speeches of his colleagues until he meets a young deaf mute who catches his attention and who demands an effort to write and adapt to your silent world. After hits and misses, both remain focused on making themselves understood. Always relying on a spectator who shares the challenges presented, the short "Chatter" dialogues with "Les chaussures de Louis" (Théo Jamin), who demands that the spectator get to know the world of an autistic person helped by his teacher who, in order for student has interaction with the class, asks them to share the understanding that the autistic person presents. Using shoes as metonyms, the short is reflective, displaying, in a few minutes, a vision of the different life of autism, as well as the different life of the deaf and dumb. The short "One night stand", by Azalia Muchransyah, requires an intercultural repertoire. The spectator must understand that the word 'nightstand' in English has a double meaning, it is the bedside table as well as the relationship of a night. The bedside table is the narrator of the short film, which tells the adventures of its owner in his nightstands and suggests changes in behavior, acting in the successful dream. If the viewer does not understand the game with words, the short film loses part of its relevance, despite its artistic construction. Regarding the viewer, the short film that most captures their attention and demands their concentration is "Dormo poco e sogno molto" (Paolo Santamaria), a fast-paced sequence shot, with a soundtrack that follows the movement of mobile phones and tablets that move and lead the gaze of the spectator, who must also read the subtitles if he doesn't understand Italian. The short is an exercise in attentive observation to capture in four minutes an entire non-traditional way of life, described in an innovative way, drawing on a travel philosophy. The viewer in this case must be an interactor who can share and understand the protagonist's idea. In the five short films, placed here in convergent dialogues, we can note that the viewer, no longer passive, must become increasingly active until reaching the last one, which is a real challenge both in editing and in speed, in the soundtrack and in the idea conductive.

CONVERGING DIALOGUES IV

There are four short films that converge on the theme of depression. The protagonist of "Mother didn't know", short by Anita Killi, receives help from a fairy tale character to get out of the metaphorical place in which she finds herself, isolated as if she were in a deep well. When she sees a bird that needs her help, she comes out of her isolation and, seeing it flying, alive, she also decides, as in a fable, to return to her life, calling for her mother. With impressionist aesthetics to portray the nihilism of the character, the short film "Down", by Gabriella Muresán, talks with the short film by Anita Killi, in the sense of the protagonist's trajectory, which reaches the depths of her self, tormented by her lack of reaction, accepting being worthless, until the moment she resolves to react to depression alone, struggling to become free from her apathy. The short "Wot If", by Monami Roy, inspired by the poem "what if", by Shel Silverstein, describes the trajectory of a girl with an anxiety problem, who asks herself "wot if", or what if – how about if I'm being refused by everyone, how about if my parents abandon me and my colleagues laugh at me and don't accept me, until the moment I decide to face their challenges and become strong to survive their fears in dialogue with the short film "Down". Valeria Rodriguez's short "Liebenstraum" begins Nietzschean, in a dark tone, with a character who, unlike the protagonist girl who comes out of depression to save the bird, does not call the injured person for an ambulance and puts another date in her suicide letter, contemplating his revolver. However, when falling asleep, his memories refer to the free will mentioned by his mother, and those who decide to hurt others and the images that follow are of wars, bombs and deaths, until the moment when his memory evokes his mother again, when it says that free will can create art and images follow one another, to the sound of Liebenstraum no. 3 by Franz Liszt. Inspired by Fyodor Dostoyevski's "El sueño de um hombre ridiculous", the short develops a dialogue with the image of the mother, evoked by the girl in the first short of this part of the convergent dialogues and also by the character of this short film, following a path that unites beginning and end of this circular analysis.

CONVERGING DIALOGUES V

This series of 3 shorts features a converging theme: desires. However, views and perspectives differ. In “The Dead Hands of Dublin”, by Leo Crowley, the main pianist projects his fame and his power in the use of magic gloves that make him perform classic pieces with mastery. However, over time, his desires for greatness lead him to exercise his tyranny. The short evokes the fascination for fame that makes good intentions lead to crooked paths. The “Web” protagonist's desire, on the other hand, is to get off the Internet. The short dialogues with Sherry Turkle's research, when she is fascinated by social media in her first texts, but little by little realizes that the crowd is dispersive. His book *Alone Together* can be adapted to dialogue with the protagonist when she has only one desire: to leave the net. “Kiwi's Dream”, by Paloma Zhu, expresses the desire of animals made of origami that want to leave their places, want to be real, want to interact, fly and live, impossible situations to be realized, and that dialogue with the short “Mama”, where a boy wishes to have his deceased mother back. Her dad says she's on a star and he goes to a magic shop, buys a bow and brings his star to her bedside. In both shorts, wishes are impossible. The desire of the protagonist of Ralph Khoury's short, “I want to leave”, is one of hope and hopelessness, it is a desire for radical change, almost asking for a miracle, for a life with other goals, with peace. The aesthetic is minimalist, the montage swings like a pendulum, sometimes revealing the protagonist's willingness to change, sometimes returning to the routine of the status quo. A short that manages, in a few minutes, to contemplate deep and complex facets that frustrate expectations of change.

To close these Convergent Dialogues, I quote the short “Animators for Belarus/ Long live Belarus”, by 50 animators from 19 countries, with a geometric aesthetic with an emphasis on a red stripe where there are birds in their flights, tanks, weeping eyes, flowers that ask for peace and, relevant to our ANIMATIBA, a lizard that draws a beating heart.

Long live our ANIMATIBA!

Denize Araujo

President Curator of Animatiba



ENCONTROS – LIVES

A pandemia não impediu a exibição de filmes e nem os encontros ANIMATIBA, fundamentais para se refletir sobre o estado da arte da animação global, bem como discutirem-se os problemas do audiovisual brasileiro e elencar estratégias para o crescimento do setor. Assim, sete encontros foram realizados, no formato de lives, transmitidas pela plataforma ANIMATIBA PLAY (play.animatiba.com.br) e pelo CANAL ANIMATIBA do Youtube (<https://www.youtube.com/user/ANIMATIBA>). Os vídeos do Canal Animatiba ficarão disponíveis para futuras visualizações, uma vez que as lives se constituem em importantes documentos das ideias trocadas, de interesse de estudantes, pesquisadores, profissionais e público em geral.



DIA 01 – 20 HORAS – LIVE 01 – ABERTURA

O festival teve sua abertura oficial através de uma live com os três organizadores do evento e os cinco jurados do festival, respectivamente DENIZE ARAUJO, DANIELLA MICHELENA, PAULO MUNHOZ, HONG SUK HWA, ROSANA URBES, ELIS LOBO, RICARDO ROMIN E VALU VASCONCELOS. Paulo Munhoz fez a abertura oficial, agradecendo os incentivadores e apoiadores.

Desenvolveu-se a seguir uma estimulante conversa sobre o cinema de animação, séries de animação e a articulação da animação com os games. Discutiu-se a alta qualidade dos trabalhos, a grande diversidade técnica e narrativa, as principais temáticas. Conversou-se sobre os filmes brasileiros e os filmes estudantis brasileiros, observando a alta qualidade técnica nacional, pari passu com o conteúdo estrangeiro. Denize Araújo estabeleceu relações de alguns filmes com o “olho” do ANIMATIBA. Paulo Munhoz falou dos aspectos simbólicos do festival, como o mascote Gardi, e apontou o grande desafio na construção de uma plataforma de streaming exclusiva para o evento, destacando o trabalho do cientista da computação Guilmour Rossi.

Rosana Urbes contou sobre sua experiência como artista premiada no primeiro ANIMATIBA e o impacto ao receber o troféu ANIMATIBOSCÓPIO. Os jurados foram unânicos em relatar a riqueza dos filmes selecionados e a experiência complexa de elencar os melhores entre filmes tão bons. Houve também uma conversa aprofundada sobre as relações pessoais de cada um com a arte da animação. O jurado Hong Suk Hwa precisou sair um pouco antes do final da conversa, para levar seus filhos à escola (lá na Coreia do Sul eram 8:30 da manhã) o que deu um toque mágico a uma conversa que já era muito estimulante.

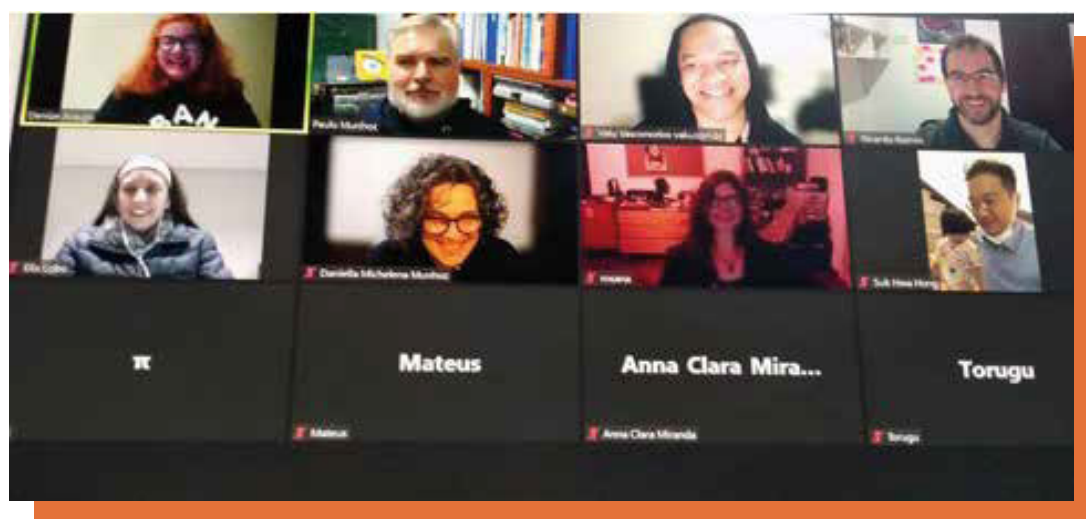


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DIA 03 – 20 HORAS – LIVE 02 – ANIMAÇÃO CURITIBANA E PARANAENSE

O segundo encontro do evento reuniu os produtores locais FELIPE GROSSO (CABONG STUDIOS), WALKIR FERNANDES (DOGZILLA), FERNANDO MACEDO (SPIRIT) e PAULO MUNHOZ (TECNOKENA/ANIMATIBA) numa conversa com JUSSARA LOCATELLI, presidente do SIAPAR – SINDICATO DA INDÚSTRIA AUDIOVISUAL DO PARANÁ e WILLIAM BAGIOLI, vice-presidente da AVEC – ASSOCIAÇÃO DE VIDEO E CINEMA DO PARANÁ.

Cada representante falou da sua empresa ou instituição, abordou aspectos históricos de sua constituição, apresentou seu ponto de vista sobre os desafios e oportunidades da indústria e estabeleceu uma reflexão sobre o papel que Curitiba já desempenha no setor e o quanto pode crescer no mercado nacional e internacional de animação. Um fator citado várias vezes foi o caráter de progressão geracional pelo reconhecimento de uma escada, onde o estagiário de ontem é o empresário de hoje, demonstrando um círculo virtuoso de produção, formação, empreendedorismo.

Ficou patente o grande montante que as empresas de animação curitibana trazem para a cidade em termos de investimentos federais (um total acumulado superior a R\$ 20 milhões só do FSA – Fundo Setorial do Audiovisual e Lei do Audiovisual), prestação de serviços para outros estados e países, bem como sua importância como geradoras de empregos, renda, tributos e novos negócios. Os três estúdios convidados para o encontro empregam em 2021 cem pessoas, em tempo integral, de forma contínua.

Ficou clara também a falta de uma política específica para o setor da animação. Jussara Locatelli estimulou a todos para a participação nas entidades de forma a que se possa dar andamento a proposições de ordem política.

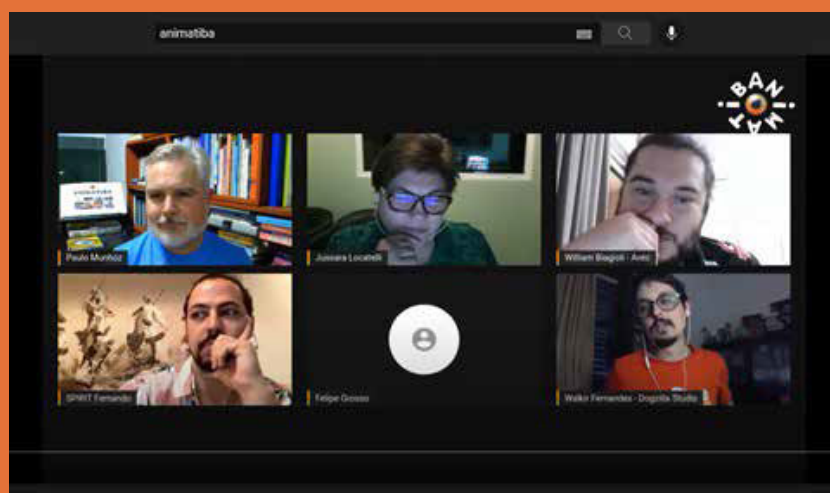


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JUSSARA LOCATELLI – Curitibana, CEO da Realiza Vídeo, produtora de conteúdo que está a 30 anos no mercado, onde produziu e dirigiu mais de uma centena de vídeos documentários, programas para tv e institucionais corporativos. Presidente do Sindicato da Indústria Audiovisual do Estado do Paraná – SIAPAR. Diretora do FAMES – Fórum Audiovisual Minas, Espírito Santo e Estados do Sul – Paraná, Santa Catarina e Rio Grande do Sul. Representante do Estado do Paraná na BRAVI – Brasil Audiovisual Independente.

WILLIAM BAGIOLI – Cineclubista, programador, roteirista e diretor residente em Curitiba, Paraná. Roteirizou e dirigiu os curtas-metragens Curitiba: a maior e melhor cidade do mundo, O Estacionamento e co-dirigiu com Eugenia Castello o curta-metragem Duda, além de assinar o roteiro do longa-metragem Mirador, de Bruno Costa. Seus filmes foram exibidos e premiados em alguns festivais nacionais e também exibidos internacionalmente. Desde 2014 é pai do Santiago.

FERNANDO MACEDO – Produtor, diretor, roteirista, CCO e fundador da SPIRIT Animation Studios.

WALKIR FERNANDES – Produtor de animação, sócio-diretor na Dogzilla Studio, onde produz e dirige projetos de animação para TV e cinema. Entre seus últimos trabalhos, destaque para a animação Apneia, premiada como Melhor Filme no 47º Festival de Gramado, Melhor filme pela crítica no 27º Animamundi e finalista no Grande Prêmio do Cinema Brasileiro.

FELIPE GROSSO – Formado em Design Gráfico, é Produtor de Animação, sócio-diretor da Cabong Studios. Recebeu diversos prêmios de financiamento, com destaque para a Série Planetorama e dois Prêmios de Núcleos Criativos apoiados por ANCINE-FSA-BRDE.

DIA 06 – 20 HORAS – LIVE 03 – SÉRIES EM ANIMAÇÃO.

O terceiro encontro do ANIMATIBA tratou de séries de televisão. Como convidados, dois craques, Hygor Amorin (OZ PRODUTORA) e Jonas Brandão (SPLIT STUDIO), contaram suas experiências e falaram dos seus conteúdos bem-sucedidos, com destaque para as séries de TV MYTIKAH, WeeBoom e Turma da Mônica.

O encontro permitiu um aprofundamento do público a respeito de como se desenvolve uma série, como se cria uma bíblia de apresentação e uma bíblia de produção de qualidade, dicas para um bom storytelling, como se desenvolvem personagens e como se determina o modo de animar. Além disso, os convidados também expuseram suas estratégias de venda e financiamento de suas produções.

Além disso, os convidados também filosofaram sobre as relações entre produzir conteúdos infantis, sendo pais, ou seja, convivendo com a crítica do público dentro de casa.

Falou-se também do momento por que passa o audiovisual brasileiro, sem editais de fomento e sem clareza dos rumos futuros. Destacou-se a necessidade do financiamento de séries brasileiras com várias temporadas de forma que as mesmas possam alcançar o mercado internacional e se tornar efetivamente rentáveis, consolidando um retorno de 100% ou mais ao Fundo Setorial e gerando novos negócios.



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JONAS BRANDÃO - Diretor, produtor, roteirista e animador. Formado em Imagem e Som pela UFSCAR e com passagem pela National Film Board of Canada, Jonas é um dos fundadores do Split Studio. Pela Split, Jonas já dirigiu e produziu dezenas de trabalhos, entre games, clipes musicais, curtas-metragens, comerciais e séries. Entre seus trabalhos mais recentes estão as séries 'WeeBoom' e 'Turma da Mônica', nas quais foi diretor e roteirista.

HYGOR AMORIN - Pai do Cisco, fundador e CEO na OZ PRODUTORA, cineasta, curioso, amante de novas tecnologias e empreendedor desde sempre. Acredita que o audiovisual pode mudar o mundo.



Imagem extraída de tela de computador durante a live

RAQUEL FUKUDA – É produtora de animação e games. Formada em Artes Plásticas e Rádio/TV e pós-graduada em Animação. Realizou a curadoria "Tudo Bom" para o Festival Internacional de Annecy (ano em que o Brasil foi homenageado). Dirigiu, produziu e animou o curta-metragem autoral "Péssima Ideia, Ernesto". Já prestou serviços para MTV Brasil, Estricnina Desenhos Animados, Maurício de Souza Produções, Otto Guerra, O2 Filmes, Filme de Papel, Farofa Studios, Boutique Filmes e Birdo Studio, onde coordenou a produção das séries dos mascotes olímpicos "Vinicius e Tom: divertidos por natureza" (Cartoon Network), "Oswaldo" (Cartoon Network, TV Cultura e Disney), "Cupcake e Dinossauro" (Netflix e Disney) e "Clube da Anitinha" (Gloob). Desde 2011 coordena o festival de animação FILE Anima+. Diretora da ABCA – Associação Brasileira de Cinema de Animação.

JOÃO APOLINÁRIO MENDES – Diretor e criador do festival de cinema de animação OLHO e um dos organizadores do Fórum de Animação. Tem Mestrado em Animação por Computador e é licenciado em Som e Imagem pela Universidade Católica do Porto. É professor de cinema de animação na Escola Artística Soares dos Reis. Colaborou com as companhias Teatro de Marionetas do Porto e Red Cloud Marionetas onde participou em cinco peças de teatro explorando as relações entre marionetas e cinema de animação. Foi co-realizador da curta-metragem de animação "O Alma Grande". Co-fundou a produtora de audiovisuais Husma, ativa entre 2010 e 2014. Coordenador do evento FORUM DE ANIMAÇÃO.

DIA 10 – 21:30 HORAS – LIVE 05 – PREMIAÇÃO

O momento mais empolgante de um festival de cinema sempre é a premiação. O público lota o espaço na torcida pelos seus filmes preferidos, os cineastas e suas equipes estão nervosos e a cada anúncio os corações disparam, alguns pela extrema e ansiada alegria, outros pela inevitável tristeza. Todavia, neste ano não havia como termos esse tipo de envolvimento direto, de forma que utilizamos uma live para o anúncio dos prêmios. Compensamos a menor emoção com uma pequena análise de cada obra premiada. Além disso, ao invés de fazer a premiação no último dia do festival, fizemo-la no dia dez de setembro, permitindo ao público a degustação dos premiados por mais alguns dias.

Participaram da noite de premiação os diretores do festival, bem como os jurados. O público pôde acompanhar pela plataforma ANIMATIBA PLAY e pelo Canal do Youtube.

Todos os jurados comentaram sobre a dificuldade de escolher melhores filmes entre obras de tão alta qualidade e a clara injustiça que se comete quando se tem que optar entre dois filmes de igual patamar artístico. Entretanto, essa é a regra do jogo e não se pode fugir ao regulamento.

O Júri criou dois prêmios especiais, o PRÊMIO ESPECIAL DO JÚRI para o filme ALMIRANTE NEGRO, de Anderson Cruz, e o PRÊMIO ESPECIAL DO JÚRI PARA O MELHOR FILME SOBRE A PANDEMIA, no entendimento de que esse evento histórico, tratado em diversas obras, precisava estar marcado indelevelmente no processo meritório do festival, como que num esforço para derrotar a pandemia Covid-19 enquadrando-a sob o olhar bem-humorado de JUAN PABLO ZARAMELLA, em seu filme INT NOCHE.

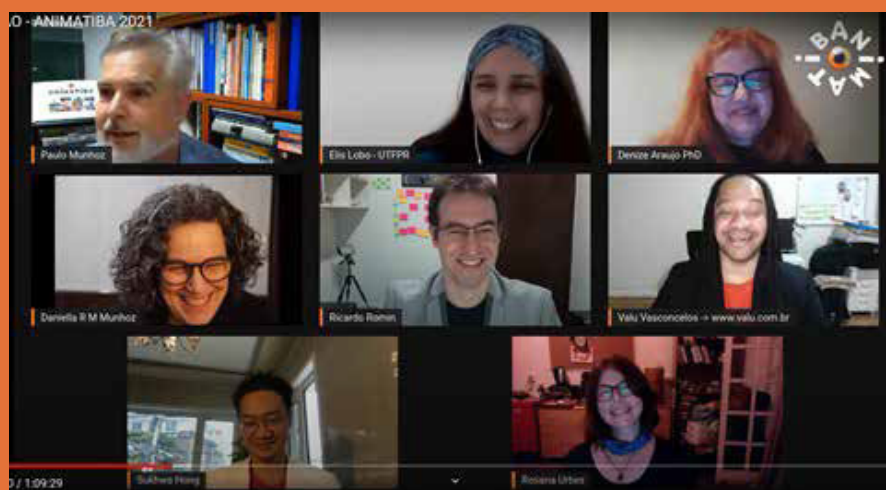


Imagem extraída de tela de computador durante a live

ANIMATIBA já nasceu com a vocação de construir pontes entre o setor produtivo, escolas, instituições diversas e Universidades. Por isso realizamos um encontro para o qual foram convidados professores de diversas instituições de ensino a fim de trocarem informações e visões sobre os melhores caminhos da formação profissional e da pesquisa em animação.

Sob a direção de DANIELLA MICHELENA, Diretora Acadêmica do Festival e também professora do Curso de Design da Universidade Federal do Paraná, participaram do debate AZALIA MUCHRANSYAH, Produtora de Animação e Coordenadora de Conteúdo do Programa de Cinema da Escola de Design da Bina Nusantara University da Indonesia; ELIS LOBO, pesquisadora de Animação e docente do Programa de Design da Universidade Tecnológica Federal do Paraná; DENIZE ARAUJO, Curadora Presidente do Festival e Coordenadora da Pós em Cinema da Universidade Tuiuti do Paraná; REYNALDO MARCHESINI, Produtor de Animação e Representante do Curso de Pós-graduação em Produção Executiva em Animação das Faculdades Méliès.

A conversa principiou pelas apresentações pessoais e pela apresentação do panorama local por DANIELLA e nacional pela ELIS, o que demonstrou as demandas e as possibilidades de formação acadêmica e profissional em animação. Cada participante expôs sua experiência pessoal e seus pontos de vista, numa troca muito rica. DENIZE ARAÚJO se colocou como alguém 100% envolvida com cinema, embora sempre de forma teórica, e afirmou ser importantíssimo buscar uma formação que alie teoria e prática,. MARCHESINI apresentou um raio-x das produtoras brasileiras e os gargalos que as mesmas enfrentam, sendo um deles a qualidade da mão-de-obra e a expertise em administração. AZALIA MUCHRANSYAH descreveu sua trajetória desde sua formação na Universidade de Buffalo, nos Estados Unidos até a sua atividade atual como professora e realizadora. A troca de percepções continuou bastante animada e sua riqueza pode ser encontrada no canal ANIMATIBA do Youtube.

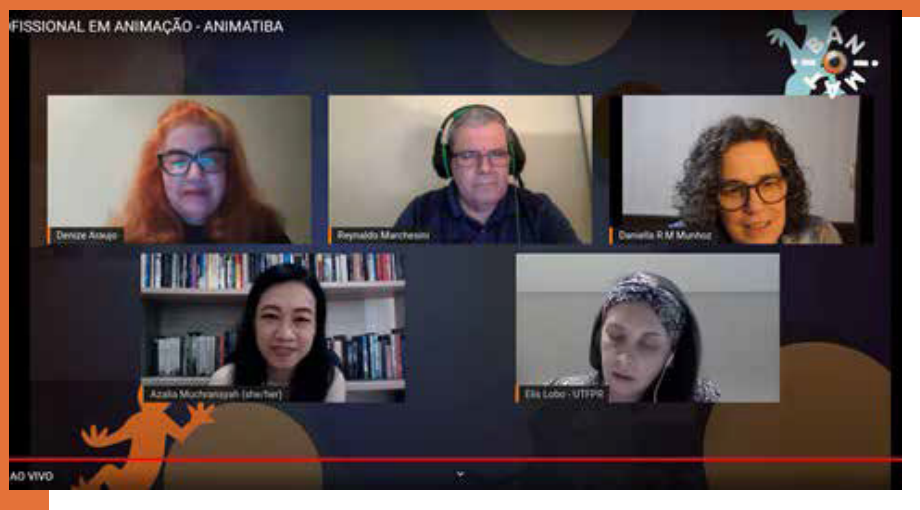


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Azalia Muchransyah – Ph.D. in Media Study from the University at Buffalo, in Buffalo, New York, USA. Filmmaker and teacher of film at Binus University in Indonesia. One of her short animations is screening at ANIMATIBA.

Reynaldo Marchesini – Produtor executivo criativo, supervisor artístico, roteirista e professor com mais de vinte anos de experiência profissional em várias áreas do entretenimento. Foi co-proprietário de empresas responsáveis pela distribuição e licenciamento de estúdios internacionais no Brasil (Disney, Sony Pictures, Nintendo, ABC, Nelvana, HIT, entre outros) onde foi diretamente responsável pelos programas de licenciamento de propriedades como Pokémon, Spider-Man, Caillou, Yu-Gi-Oh!, Strawberry Shortcake, Men in Black e Bananas de Pijamas. Em 2004, foi responsável pela coprodução internacional da série animada brasileira "Sea Princesses", (104 episódios) distribuída em 128 países. Reynaldo participa ativamente, há muitos anos, do desenvolvimento de Projetos e laboratórios de pitching desenvolvidos em todo o Brasil como Anima Mundi, Rio2C, AnimaTV, Programas estaduais de desenvolvimento de Animação e no exterior, no programa SEA do Animation Workshop (Dinamarca), tendo avaliado ou prestado consultoria em mais de 300 projetos de animação. Foi produtor executivo e supervisor artístico na série animada do "Sítio do Picapau Amarelo" – a primeira coprodução de animação da TV Globo e Mixer, em exibição também pelo Cartoon Network.

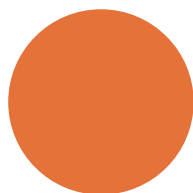
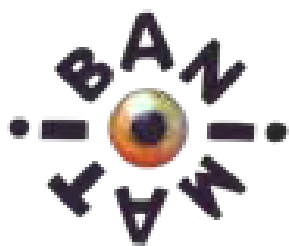
DIA 15 – 19 HORAS – LIVE 07 – ENCERRAMENTO

O Festival ANIMATIBA encerrou com um feito admirável ao colocar juntos, numa mesma conversa, vários diretores premiados nesta edição. Estiveram presentes JUAN PABLO ZARAMELLA, do filme INT NOCHE, da Argentina; ANDERSON CRUZ, do filme ALMIRANTE NEGRO, do Rio de Janeiro; MARCOS MAGALHÃES, também do Rio, diretor de AS NOVAS AVENTURAS DO KAISER; ANITA KILLI, do filme MOTHER DIDN'T KNOW, da Noruega; BÉLA KLINGL, do filme BOXI AND THE LOST TREASURE, da Hungria; ÁLVARO CÁCERES, do filme MISIÓN H2O, da Venezuela; GABRIEL VERDUGO SOTO, do filme ELULU, do Chile; ATISH TRIPATHI, do filme CAPTAIN VIDYUT, da Índia. Como anfitriões, Paulo Munhoz, Valu Vasconcelos, Rosana Urbes e Ricardo Romin.

O encontro aconteceu em 3 atos, o primeiro de apresentação de cada um e de seu trabalho, o segundo mais livre, de questionamentos e trocas de impressões, o terceiro de agradecimentos e parabéns a todos os envolvidos com o festival. Desde os iniciantes como Gabriel Soto, extasiado com o prêmio para um filme que tomou 8 anos de sua vida, até astros veteranos como Juan Pablo Zaramella (ganhador de Óscar e presente no Guinness Book como tendo o filme mais premiado do mundo), as expressões foram todas de alegria e contentamento para com o ANIMATIBA. Alguns, como Álvaro Cáceres, destacaram a dificuldade em se fazer um longa-metragem em meio a dificuldades econômicas, outros divagaram sobre a lida poética específica da animação, outros testemunharam, como Marcos Magalhães, uma vida dedicada a essa arte. Todos parabenizaram a organização e nos desejaram vida longa e próspera. A reunião ocorreu de forma trilingue, em português, inglês e espanhol. Assim, vencendo barreiras de fuso, de língua e de ordem técnica, nosso festival cumpriu sua missão de unir pessoas de nações distantes, na expectativa da construção de um mundo melhor.



Imagem extraída de tela de computador durante a live



MEETINGS – LIVES

The pandemic did not prevent the exhibition of films nor the ANIMATIBA meetings, which are fundamental for reflecting on the state of the art of global animation, as well as discussing the problems of the Brazilian audiovisual sector and listing strategies for the sector's growth. Thus, seven meetings were held, in the format of lives, broadcast by the ANIMATIBA PLAY platform (play.animatiba.com.br) and by the ANIMATIBA YouTube channel (<https://www.youtube.com/user/ANIMATIBA>). The videos in Animatiba Channel will be available for future viewing, since the lives are important documents of the ideas exchanged, of interest to students, researchers, professionals and the general public.



DAY 01 – 20 H (BRT) – LIVE 01 – OPENING

The festival had its official opening through a live with the three event organizers and the five festival judges, respectively DENIZE ARAUJO, DANIELLA MICHELENA, PAULO MUNHOZ, HONG SUK HWA, ROSANA URBES, ELIS LOBO, RICARDO ROMIN and VALU VASCONCELOS. Paulo Munhoz made the official opening, thanking the supporters and supporters.

A stimulating conversation about animation cinema, animation series and the articulation of animation with games was then developed. The high quality of the works, the great technical and narrative diversity, the main themes were discussed. They talked about Brazilian films and Brazilian student films, observing the high national technical quality, *pari passu* with foreign content. Denize Araújo established relationships between some films and the “eye” of ANIMATIBA. Paulo Munhoz spoke about the symbolic aspects of the festival, such as the mascot Garti, and pointed out the great challenge in building an exclusive streaming platform for the event, highlighting the work of computer scientist Guilmour Rossi.

Rosana Urbes told about her experience as an artist awarded at the first ANIMATIBA and the impact of receiving the ANIMATIBOSCÓPIO trophy. The judges were unanimous in reporting the richness of the selected films and the complex experience of listing the best among such good films. There was also an in-depth conversation about each other's personal relationships with the art of animation. The judge Hong Suk Hwa had to leave a little before the end of the conversation, to take his children to school (in South Korea it was 8:30 am) which gave a magical touch to an already very stimulating conversation.

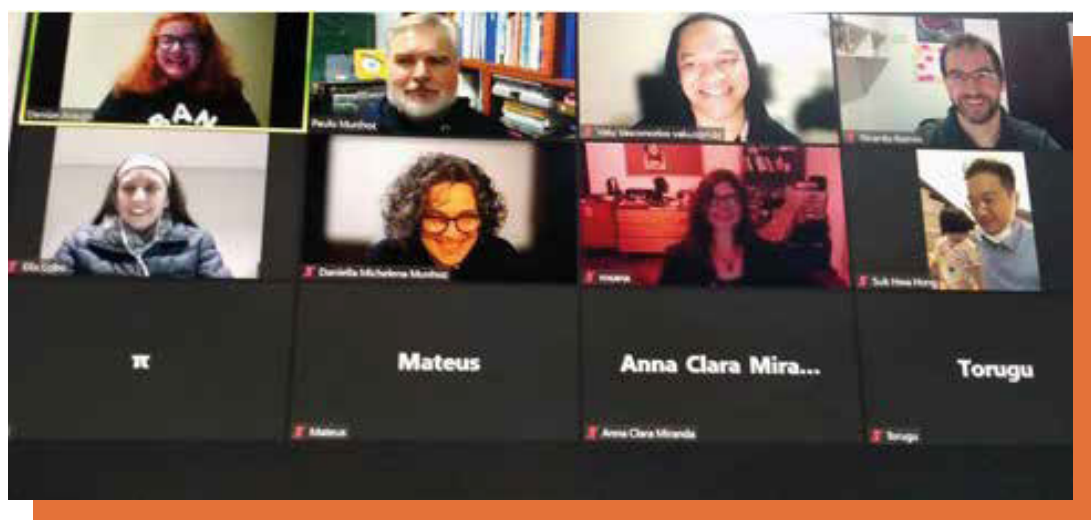


Image taken from computer screen during live

DAY 03 – 20 H (BRT) – LIVE 02 – CURITIBA’S ANIMATION

The second meeting of the event brought together the local producers FELIPE GROSSO (CABONG STUDIOS), WALKIR FERNANDES (DOGZILLA), FERNANDO MACEDO (SPIRIT) and PAULO MUNHOZ (TECNOKENA/ANIMATIBA) in a conversation with JUSSARA LOCATELLI, president of SIAPAR – SINDICATO DA INDÚSTRIA AUDIOVISUAL DO PARANÁ and WILLIAM BAGIOLI, vice president of AVEC – ASSOCIAÇÃO DE VIDEO E CINEMA DO PARANÁ.

Each representative spoke about their company or institution, discussed historical aspects of its constitution, presented their point of view on the challenges and opportunities of the industry and established a reflection on the role that Curitiba already plays in the sector and how much it can grow in the national market and international animation. A factor mentioned several times was the character of generational progression through the recognition of a ladder, where yesterday's pupil is today's entrepreneur, demonstrating a virtuous circle of production, training, entrepreneurship.

It was clear the large amount that Curitiba animation companies bring to the city in terms of federal investments (a cumulative total of more than R\$ 20 million from the FSA – Audiovisual Sector Fund and Audiovisual Law alone) providing services to other states and countries, as well as their importance as generators of jobs, income, taxes and new businesses. In 2021, the three studios invited to the meeting employ one hundred people, full-time, on a continuous basis.

The lack of a specific policy for the animation sector was also clear. Jussara Locatelli encouraged everyone to participate in the entities so that political proposals could be carried out.

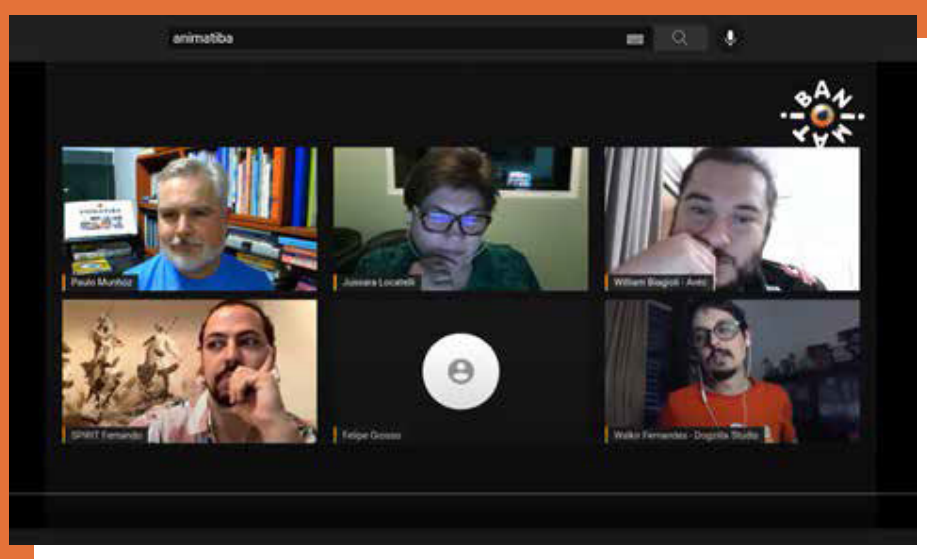


Image taken from computer screen during live

JUSSARA LOCATELLI – Curitiba, CEO of Realiza Vídeo, a content producer that has been in the market for 30 years, where she produced and directed over a hundred documentary videos, TV programs and corporate institutional. President of the Union of Audiovisual Industry of the State of Paraná – SIAPAR . Director of FAMES – Audiovisual Forum Minas, Espírito Santo and Southern States – Paraná, Santa Catarina and Rio Grande do Sul. Representative of the State of Paraná at BRAVI – Brasil Audiovisual Independente

WILLIAM BAGIOLI – Film club organizer, programmer, screenwriter and director residing in Curitiba, Paraná. He scripted and directed the short films Curitiba: the biggest and best city in the world, O Parking, and co-directed the short film Duda with Eugenia Castello, in addition to signing the script for the feature film Mirador by Bruno Costa. His films were shown and awarded in some national festivals and also shown internationally. Since 2014 he has been Santiago's father.

FERNANDO MACEDO – Producer, director, screenwriter, CCO and founder of SPIRIT Animation Studios.

WALKIR FERNANDES – Animation producer, managing partner at Dogzilla Studio, where he produces and directs animation projects for TV and cinema. Among his last works, highlight for the animation Apneia, awarded as Best Film at the 47th Gramado Festival, Best film by critics at the 27th Animamundi and finalist at the Grand Prix of Brazilian Cinema

FELIPE GROSSO – Graduated in Graphic Design, he is an Animation Producer, partner-director at Cabong Studios. He has received several funding awards, notably the Planetorama Series and two Creative Core Awards supported by ANCINE-FSA-BRDE.

DAY 06 – 20 H (BRT) – LIVE 03 – ANIMATION SERIES.

ANIMATIBA's third meeting dealt with television series. As guests, two star players, Hygor Amorin (OZ PRODUCER) and Jonas Brandão (SPLIT STUDIO), shared their experiences and talked about their successful content, highlighting the TV series MYTIKAH, WeeBoom and Turma da Mônica.

The meeting allowed the audience to go deeper into how a series is developed, how a presentation bible and a quality production bible are created, tips for good storytelling, how characters are developed and how to determine the way to animate. In addition, guests also exposed their sales and financing strategies for their productions.

In addition, the guests also philosophized about the relationship between producing children's content, being parents, that is, living with the public's criticism at home.

There was also talk of the moment the Brazilian audiovisual is going through, with no promotional notices and no clarity of future directions. The need to finance Brazilian series with several seasons was highlighted, so that they can reach the international market and become effectively profitable, consolidating a return of 100% or more to the Sectorial Fund and generating new business.

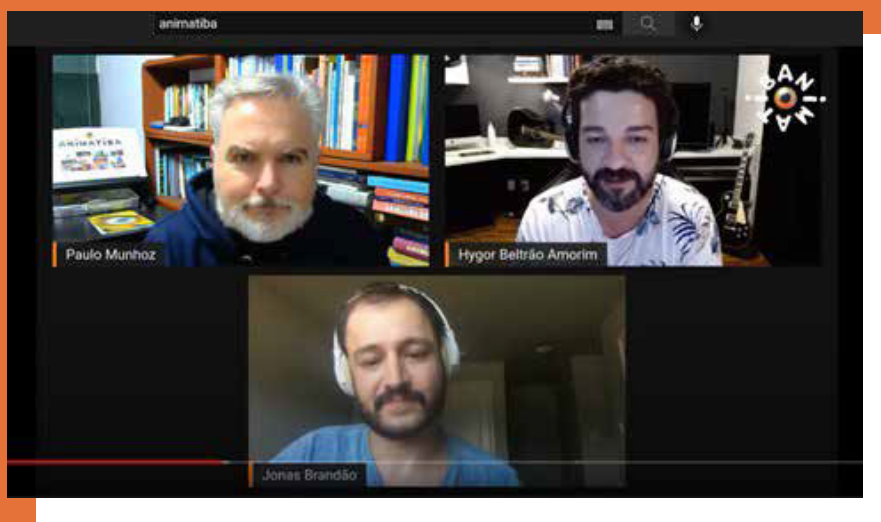


Image taken from computer screen during live

JONAS BRANDÃO - Director, producer, screenwriter and animator. Graduated in Image and Sound from UFSCAR and having worked for the National Film Board of Canada, Jonas is one of the founders of Split Studio. Through Split, Jonas has directed and produced dozens of works, including games, music videos, short films, commercials and series. Among his most recent works are the series 'WeeBoom' and 'Turma da Mônica', in which he was director and screenwriter.

HYGOR AMORIN - Father of Cisco, founder and CEO at OZ PRODUCER, filmmaker, curious, lover of new technologies and entrepreneur since ever. He believes that audiovisual can change the world.

DAY 08 – 20 H (BRT) – LIVE 04 – ANIMATION NATIONAL MEETING

Another important Live was the NATIONAL ANIMATION MEETING, bringing together the two main entities representing the sector. ABCA – Brazilian Association of Animation Cinema is the institution that represents animation professionals, while ABRANIMA – Brazilian Animation Association is the entity that represents the animation production companies for TV, Cinema, Internet and Games. In addition to these two entities, the FORUM de ANIMAÇÃO was also present, an event aimed at bringing together Brazil and Portugal for the co-production and distribution of animation content.

Valu Vasconcelos, the festival's judge, also represented ABRANIMA as the entity's director, replacing Alexandre Machado, who was hospitalized. Raquel Fukuda represented ABCA and João Apolinário Mendes represented the Forum.

The entities introduced themselves, the difficult moment of the Brazilian audiovisual industry was analyzed, with ANCINE blocked in the dialogue with the productive sector and apparently locked in its functioning. Paulo Munhoz commented on his research on development and regulation, in which he had the support of the eminent Dr. Manoel Camargo, postdoctoral fellow in Administrative Law whose vision demonstrates that the problem of ANCINE is not only circumstantial, but stems from an inadequate institutional formulation since its birth, so that the many achievements obtained over time become fragile in view of the model adopted.

ABRANIMA presented data on the economic strength of the sector and how much remains to reach its full potential. ABCA highlighted the qualitative growth of Brazilian production and the challenges faced by animators. João Mendes brought data from Portuguese and European production and urged everyone to participate in FORUM in October. Over time, the event brought the entities closer together, so that a bridge was established towards future joint work on several fronts. Thus, ANIMATIBA fulfilled its role of strengthening ties and organizing efforts for animation.



Image taken from computer screen during live

RAQUEL FUKUDA – She is an animation and games producer. Graduated in Fine Arts and Radio/TV and post-graduated in Animation. He curated "Tudo Bom" for the Annecy International Festival (year in which Brazil was honored) Directed, produced and animated the authorial short film "Péssima Ideia, Ernesto". , Maurício de Souza Produções, Otto Guerra, O2 Filmes, Papel de Papel, Farofa Studios, Boutique Filmes and Birdo Studio, where he coordinated the production of the series of Olympic mascots "Vinicius and Tom: entertaining by nature" (Cartoon Network), "Oswaldo "(Cartoon Network, TV Cultura and Disney), "Cupcake and Dinosaur" (Netflix and Disney) and "Clube da Anitinha" (Gloob). Since 2011 coordinates the animation festival FILE Anima+. Director of ABCA – Associação Brasileira de Cinema de Animation.

JOÃO APOLINÁRIO MENDES – Director and creator of the animation film festival OLHO and one of the organizers of the Animation Forum. He has a Masters in Computer Animation and a degree in Sound and Image from Universidade Católica do Porto. He is a professor of animation film at Escola Artística Soares dos Reis. He collaborated with the companies Teatro de Puppets do Porto and Red Cloud Puppets where he participated in five plays exploring the relationship between puppetry and animation film. He was co-director of the animated short film "O Alma Grande". He co-founded the audiovisual production company Husma, active between 2010 and 2014. Coordinator of the FORUM DE ANIMAÇÃO event.

DAY 10 – 21:30 H (BRT) – LIVE 05 – AWARDS

The most exciting moment of a film festival is always the awards. The public fills the space in the cheering section for their favorite films, the filmmakers and their teams are nervous and with each announcement their hearts race, some with the extreme and longed-for joy, others with the inevitable sadness. However, this year there was no way we could have this kind of direct involvement, so we used a live to announce the awards. We compensate for the slightest emotion by a small analysis of each awarded work. Furthermore, instead of awarding on the last day of the festival, we did it on September 10th, allowing the public to taste the winners for a few more days.

The festival directors as well as the judges participated in the awards night. The public can follow the ANIMATIBA PLAY platform and the Youtube Channel.

All the judges commented on the difficulty of choosing the best films among works of such high quality and the clear injustice that is done when you have to choose between two films of equal artistic level. However, this is the rule of the game and you cannot escape the regulations.

The Jury created two special awards, the SPECIAL JURY AWARD for the film ALMIRANTE NEGRO, by Anderson Cruz, and the SPECIAL JURY AWARD FOR THE BEST FILM ABOUT THE PANDEMIC, on the understanding that this historic event, treated in several works, it needed to be indelibly imprinted on the festival's meritorious process, as if in an effort to defeat the Covid-19 pandemic by framing it under the good-humored gaze of JUAN PABLO ZARAMELLA, in his film INT NOCHE.



Image taken from computer screen during live

DAY 13 – 20 H (BRT) – LIVE 06 – ACADEMIC MEETING

ANIMATIBA was born with the vocation to build bridges between the productive sector, schools, various institutions and universities. That's why we held a meeting to which professors from various educational institutions were invited to exchange information and views on the best paths for professional training and research in animation.

Under the direction of DANIELLA MICHELENA, Academic Director of the Festival and also professor of the Design Course at the Universidade Federal do Paraná, participated in the debate AZALIA MUCHRANSYAH, Animation Producer and Content Coordinator of the Film Program at the Bina Nusantara University School of Design at Indonesia; ELIS LOBO, Animation researcher and professor of the Design Program at the Universidade Tecnológica Federal do Paraná; DENIZE ARAUJO, President Curator of the Festival and Coordinator of Post in Cinema at Universidade Tuiuti do Paraná; REYNALDO MARCHESINI, Animation Producer and Representative of the Postgraduate Course in Executive Production in Animation at Faculdades Méliès.

The conversation began with personal presentations and the presentation of the local panorama by DANIELLA and national by ELIS, which demonstrated the demands and possibilities of academic and professional training in animation. Each participant shared their personal experience and points of view, in a very rich exchange. DENIZE ARAÚJO established herself as someone 100% involved in cinema, although always in a theoretical way, and stated that it is very important to seek training that combines theory and practice. MARCHESINI presented an x-ray of Brazilian producers and the bottlenecks they face, one of them being the quality of the workforce and the expertise in administration. AZALIA MUCHRANYAH described her trajectory from her training at the University of Buffalo, in the United States, to her current activity as a teacher and director. The exchange of perceptions continued to be very lively and its richness can be found on ANIMATIBA's YouTube channel.

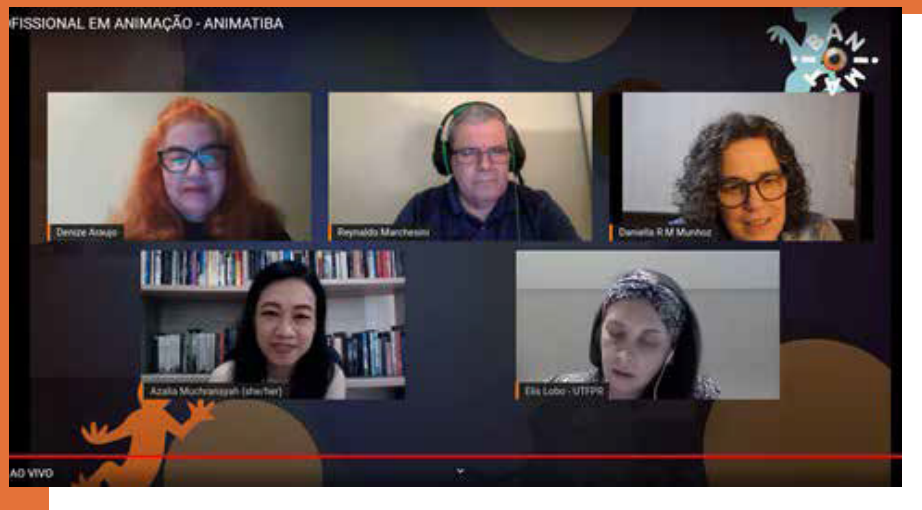


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Azalia Muchransyah – Ph.D. in Media Study from the University at Buffalo, in Buffalo, New York, USA. Filmmaker and I teacher of film at Binus University in Indonesia. One of my short animations is going to be screened at ANIMATIBA. I think it will be interesting to talk about the potential of animation in my country and the relation to animation education here. But also to think about how animation itself can be in many forms and it can also be hybrid.

Reynaldo Marchesini – Creative executive producer, artistic supervisor, screenwriter and teacher with over twenty years of professional experience in various areas of entertainment. He was co-owner of companies responsible for the distribution and licensing of international studios in Brazil (Disney, Sony Pictures, Nintendo, ABC, Nelvana, HIT, among others) where he was directly responsible for property licensing programs such as Pokémon, Spider-Man, Caillou, Yu-Gi-Oh!, Strawberry Shortcake, Men in Black and Bananas in Pajamas. In 2004, he was responsible for the international co-production of the Brazilian animated series "Sea Princesses", (104 episodes) distributed in 128 countries. Reynaldo has been actively participating for many years in the development of Projects and pitching laboratories developed throughout Brazil, such as Anima Mundi, Rio2C, AnimaTV, State Animation Development Programs and abroad, in the SEA program of the Animation Workshop (Denmark), having evaluated or consulted on over 300 animation projects. He was executive producer and artistic supervisor on the animated series "Sítio do Picapau Amarelo" – TV Globo and Mixer's first animated co-production, also aired by Cartoon Network.

Day 15 – 19 H (BRT) – LIVE 07 – CLOSING CELEBRATION

The ANIMATIBA Festival ended with an admirable feat by bringing together, in the same conversation, several directors awarded in this edition. Present were JUAN PABLO ZARAMELLA, from the movie IN NOCHE, from Argentina; ANDERSON CRUZ, from the film ALMIRANTE NEGRO, from Rio de Janeiro; MARCOS MAGALHÃES, also from Rio, director of As Novas Aventuras do Kaiser; ANITA KILLI, from the film Mother Didn't Now, from Norway; BÉLA KLINGL, from the film Boxi and The Lost Treasure, from Hungary; ÁLVARO CÁCERES, from the film Misión H2O, from Venezuela; GABRIEL VERDUGO SOTO, from the film Elulu, from Chile; ATISH TRIPATHI, from the movie Captain Vidyut, India. As hosts, Paulo Munhoz, Valu Vasconcelos, Rosana Urbes and Ricardo Romin.

The meeting took place in 3 acts, the first presenting each person and their work, the second freer, with questions and exchanges of views, the third with thanks and congratulations to everyone involved with the festival.

From beginners like Gabriel Soto, ecstatic over the award for a film that took 8 years of his life, to veteran stars like Juan Pablo Zaramella (Oscar winner and Guinness Book's most awarded film in the world), the expressions were all of joy and contentment towards ANIMATIBA. Some, like Álvaro Cáceres, highlighted the difficulty in making a feature film amid economic difficulties, others rambled on the specific poetic work of animation, others witnessed, like Marcos Magalhães, a life dedicated to this art. Everyone congratulated the organization and wished us a long and prosperous life.

The meeting took place in a trilingual form, in Portuguese, English and Spanish. Thus, overcoming differences in terms of time, language and technical order, our festival fulfilled its mission of uniting people from distant nations, in the hope of building a better world.



Image taken from computer screen during live

JURADOS / OFFICIAL JURY



ELIS LOBO

Profa. Dra. Elisangela Lobo Schirigatti: Designer e docente do Departamento Acadêmico de Desenho Industrial da Universidade Tecnológica do Paraná (UTFPR). É coordenadora do Núcleo de Design de Animação da UTFPR, sendo responsável pela organização dos eventos de extensão: Encontro Nacional de Animação Experimental - ExperimentAnima, Semana de Jogos, Quadrinhos e Animação - JoQA e o Laboratório Aberto de Animação. Faz parte da equipe de organização do Seminário Brasileiro de Estudos em Animação - SEANIMA, é membro da RedLatinoamericana de Estudios de Animación - Sur a Sur e coordena o projeto de pesquisa Cadeia Produtiva da Animação.

Prof. Dr. Elisangela Lobo Schirigatti: Designer and professor at the Academic Department of Industrial Design at the Technological University of Paraná (UTFPR). She is the coordinator of the UTFPR Animation Design Nucleus, being responsible for organizing outreach events: National Experimental Animation Meeting-ExperimentAnima, Games, Comics and Animation Week - JoQA and the Open Animation Laboratory. She is part of the organizing team of the Brazilian Seminar on Studies in Animation-SEANIMA, is a member of RedLatinoamericana de Estudios de Animación-Sur a Sur and coordinates the research project Productive Chain of Animation.



HONG SUK HWA

Hong Suk Hwa é um animador da Coreia do Sul. Membro do júri do International Tour Film Festival, Itália. Presidente da H Culture, Estúdio de Animação, Coreia. Co-fundador e CIO da Baliwood film Land, Indonésia, Bali. Professor de Storytelling e Animação na Universidade Nazarena da Coreia do Sul



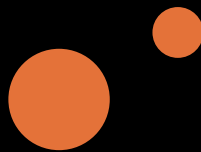
Hong Suk Hwa is a south korean animator. Jury member of International Tour Film Festival, Italy. President of H Culture, Animation studio, Korea. Co-founder and CIO of Baliwood film Land, Indonesia, Bali. A Lecturer of Visual Storytelling and Animation, Korea Nazarene University.



ROSANA URBES

Rosana Urbes é animadora, ilustradora e storyboard artist. Trabalhou por oito anos no exterior, sendo seis deles nos Estúdio Disney, em filmes como "Mulan", "Tarzan" e "Lilo & Stitch". Hoje desenvolve filmes de animação, livros e oficinas em sua produtora "Planta Filmes", em São Paulo. Dirigiu e animou "Guida" filme de animação com mais de 70 prêmios nacionais e internacionais, entre eles "Animamundi", "Annecy", "Festival de Havana" e "Animatiba". Está em fase de finalização do curta-metragem "Safo", com apoio do BNDES, entre outros projetos.

Rosana Urbes is an animator, illustrator and storyboard artist. She worked for eight years abroad, six of them at Disney Studios, in films such as "Mulan", "Tarzan" and "Lilo & Stitch". Today she develops animated films, books and workshops in her production company "Planta Filmes", in São Paulo. She directed and animated "Guida", an animated film with more than 70 national and international awards, including "Animamundi", "Annecy", "Havana Festival" and "Animatiba". She is in the finalization phase of the short film "Safo", with support from BNDES, among other projects.



RICARDO ROMIN

Carlos Ricardo Correia Romin é fundador e presidente da True Motion Studios que atua há mais de 20 anos no mercado publicitário e de produção de conteúdos para cinema e televisão. Foi responsável pelo primeiro acordo de co-produção entre Brasil e China para a produção de uma série de animação, exibida no canal Nick Jr. em toda América Latina, além de vários outros canais de TV aberta, no Brasil e exterior. É responsável pela criação do projeto "Canal do Zaelinho", que visa a popularização do mascote da empresa e a retroalimentação de seu departamento de marketing. Desde 2017 atua também no mercado de distribuição de séries e longas em animação, gerenciando diversas propriedades intelectuais como Tamas e Rajas, Pororo, Toy Cop, Spookiz, Fun Farm, Bobby Loo, O Pequeno Francisco, Galera Miau, Nori, the Roller Coaster Boy e Dibo, o Dragão dos Desejos.



Carlos Ricardo Correia Romin is the founder and president of True Motion Studios, which has been operating for over 20 years in the advertising and content production market for cinema and television. He was responsible for the first co-production agreement between Brazil and China for the production of an animated series, shown on the Nick Jr. channel throughout Latin America, in addition to several other open TV channels, in Brazil and abroad. He is responsible for creating the "Canal do Zaelinho" project, which aims to popularize the company's mascot and provide feedback to its marketing department. Since 2017, he has also worked in the distribution of animated series and feature films, managing several intellectual properties such as Tamas and Rajas, Pororo, Toy Cop, Spookiz, Fun Farm, Bobby Loo, Little Francisco, Galera Miau, Nori, the Roller Coaster Boy and Dibo, the Dragon of Desires.



VALU VASCONCELOS

Vagner Luciano Leite Vasconcelos é um artista que se apaixonou pelo marketing, passou pelo áudio, e foi levado para o mundo da animação. Acumula em seu portfólio o desenho animado seriado JARAU, que inaugurou o line up da tv Cennarium. Foi grande sucesso na Tv Brasil e Tv Cultura, além de premiado no festival Fica.vc, como melhor animação, dentre outras indicações em festivais nacionais e internacionais. Produziu a série pré-escolar, As Aventuras de Poti & Anda-Luz, com veiculação na Amazon Prime, Net Now e plataforma Looke, e viaja agora para o mercado latino americano. Produziu também 5 curtas-metragens autorais, e participou na codireção e produção do longa metragem A princesa de Elymia (Stairs Animation). Fez direção de efeitos especiais e produção de animação para o longa Cedo Demais da Fox / Disney. Desde 2010, seu estúdio também atua fortemente no mercado de histórias em quadrinhos autorais, tendo seu carro chefe o título Megasônicos Ng, premiado em 2016 como melhor destaque do ano pelo voto popular AbraHQ, que se tornou também uma minissérie animada para internet. Valu é um dos fundadores e diretor da ABRANIMA - Associação Brasileira de Animação.

Vagner Luciano Leite Vasconcelos is an artist who fell in love with marketing, went through audio, and was taken to the world of animation. He accumulates in his portfolio the animated series JARAU, which inaugurated the Cennarium TV line-up. It was a great success on TV Brasil and TV Cultura, in addition to being awarded at the Fica.vc festival, as best animation, among other indications in national and international festivals. He produced the preschool series, The Adventures of Poti & Anda-Luz, which ran on Amazon Prime, Net Now and the Looke platform, and is now traveling to the Latin American market. He also produced 5 short films, and participated in the co-direction and production of the feature film The Princess of Elymia (Stairs Animation). He did special effects direction and animation production for the Fox/Disney feature Too Soon. Since 2010, his studio has also been active in the copyright comic book market, having its flagship title Megasônicos Ng, awarded in 2016 as the best highlight of the year by popular vote AbraHQ, which also became an animated miniseries for the internet. Valu is one of the founders and director of ABRANIMA - Associação Brasileira de Animação.

DIRETORES / DIRECTORS



PAULO MUNHOZ

Paulo Roberto Munhoz é roteirista, diretor e produtor. Atualmente realiza seu quarto longa-metragem animado - MEGAVIRUS - e uma série de TV intitulada PÓING. Realizou o primeiro longa-metragem animado paranaense, BRICHOS, o qual deu origem a BRICHOS 2 (Grande Prêmio do Cinema Brasileiro de 2013) e a série homônima exibida em 19 países. Seus longas e curtas, como PAX e O POETA, ganharam muitos prêmios e circularam pelo mundo. Doutor em Comunicação e Linguagens pela UTP, é o criador do conceito de mise-em-technologie. Mestre em Tecnologia pelo PPGTE-UTFPR. Especialista em Computação pela PUC PR. Engenheiro Mecânico pela UFPR. Ajudou a fundar e a dirigir diversas entidades como AVEC-PR, SIAPAR ABCA, foi conselheiro da BRAVI, foi vice-presidente da FIEP, foi membro do Conselho Superior de Cinema do MINC, é um dos fundadores e atual diretor da ABRANIMA - Associação Brasileira de Animação. Também é escritor, compositor letrista e ator dublador. Fundador da TECNOKENA. Idealizador e produtor do ANIMATIBA - Festival Internacional de Animação de Curitiba.

Paulo Roberto Munhoz is a screenwriter, director and producer. He is currently directing his fourth animated feature film - MEGAVIRUS - and a TV series entitled PÓING. He directed the first animated feature film from Paraná, BRICHOS, which gave rise to BRICHOS 2 (Grand Prix of Brazilian Cinema 2013) and the homonymous series shown in 19 countries. His features and shorts, such as PAX and O POETA, won many awards and circulated around the world. Doctor in Communication and Languages from UTP, he is the creator of the concept of mise-em-technologie. Master in Technology from PPGTE-UTFPR. Specialist in Computing by PUC PR. Mechanical Engineer by UFPR. He helped to found and direct several entities such as AVEC-PR, SIAPAR ABCA, was an advisor to BRAVI, was vice-president of FIEP, was a member of the Superior Cinema Council of MINC, is one of the founders and current director of ABRANIMA - Associação Brasileira of Animation. He is also a writer, songwriter, lyricist and voice actor. Founder of TECNOKENA. Creator and producer of ANIMATIBA - Curitiba International Animation Festival.



DANIELLA MICHELENA

DANIELLA ROSITO MICHELENA MUNHOZ é PhD em Design de Sistemas de Informação [PPGDesign/UFPR], com pesquisa em sistemas de jogos. Mestre em Antropologia Social [PPGas/UFPR], especialista em Computação Gráfica [PUC/PR] e Promoção e Propaganda [UFPR], é bacharel em Comunicação Visual [UFPR]. Professora e pesquisadora da UFPR junto ao LabDSI (Laboratório de Design de Sistemas de Informação). Membro dos grupos de pesquisa: Design digital e da informação [UFPR], Grupo SAITE (Saúde Inovação Tecnologia Educação) [UFMA] e INTERLUDICO (Intervenção Terapêutica Lúdico. Cognitiva) [UFPR]. Tem experiência nas áreas da fotografia, audiovisual, cinema de animação e design com ênfase no design de jogos.

DANIELLA ROSITO MICHELENA MUNHOZ holds a PhD in Information Systems Design [PPGDesign/UFPR], with research in game systems. Master in Social Anthropology [PPGas / UFPR], specialist in Computer Graphics [PUC / PR] and Promotion and Advertising [UFPR], she has a bachelor's degree in Visual Communication [UFPR]. Professor and researcher at UFPR at LabDSI (Information Systems Design Laboratory). Member of the research groups: Digital and Information Design [UFPR], Grupo SAITE (Health Innovation Technology Education) [UFMA] and INTERLUDICO (Therapeutic Playful Intervention. Cognitive) [UFPR]. She has experience in the fields of photography, audiovisual, animation film and design with an emphasis on game design.



DENIZE ARAÚJO

Denize Correa Araujo tem Pós Doutorado UAlg Universidade de Algarve Portugal (2013 - 2015), PhD em Comparative Literature, Cinema & Arts UCR University of California, Riverside (1998), Master of Arts em Film Studies ASU Arizona State University (1990) Estados Unidos, Especialização em Literaturas de Língua Inglesa UFPR Universidade Federal do Paraná (1986), Graduação em Português e Inglês e respectivas literaturas pela UFPR Universidade Federal do Paraná (1984), Graduação em Música Piano pela EMBAP Escola de Música e Belas Artes do Paraná (1964). Coordenadora da Pós em Cinema desde 1995 e Docente pesquisadora e orientadora de mestrado, doutorado e pós-doutorado do PPGCom UTP, tendo sido coordenadora do mesmo de 2004 a 2010. Diretora do Clipagem - Centro de Cultura Contemporânea - desde 2011. Membro do Conselho Internacional, do PC Comitê de Publicação e do SRC - Comitê de Revisão de Normas da IAMCR International Association of Media and Communication Research. Chair do GT Visual Culture e da Task Force Inter/Actions da IAMCR e Líder do GP CIC Comunicação, Imagem e Contemporaneidade, CNPq, desde 2001 (em parceria com CIAC Portugal desde 2013). Coordenadora do GT Imagem e Imaginários Midiáticos COMPÓS até dezembro 2020. Coordenadora do NPPA - Núcleo de Pesquisa e Produção Audiovisual. Tem experiência na área de Comunicação e Artes, com ênfase em cinema e audiovisual, videoarte e ambientes midiáticos, atuando principalmente nos seguintes temas: análise teórico-prática de montagens audiovisuais; memória e imagem, virtualidade e simulacro, hibridação, intertextualidade e estética da hipervenção. Curadora do ANIMATIBA e do FICBIC Festival de Cinema da Bienal Internacional de Arte de Curitiba.

Denize Correa Araujo has a Post Doctorate at UAlg University of Algarve Portugal (2013 - 2015), PhD in Comparative Literature, Cinema & Arts UCR University of California, Riverside (1998), Master of Arts in Film Studies ASU Arizona State University (1990) United States, Specialization in Literature of English Language UFPR Federal University of Paraná (1986), Graduation in Portuguese and English and respective literature by UFPR (1984), Graduation in Piano Music from EMBAP School of Music and Fine Arts of Paraná (1964). Post in Cinema Coordinator since 1995 and Professor, researcher and advisor for masters, doctorates and post-doctorate at PPGCom UTP, having been its coordinator from 2004 to 2010. Director of Clipagem - Contemporary Culture Center - since 2011. Member of the International Council, the PC Publishing Committee and the SRC - IAMCR International Association of Standards Review Committee Media and Communication Research. Chair of GT Visual Culture and Task Force Inter/Actions of IAMCR and Leader of the GP CIC Communication, Image and Contemporaneidade, CNPq, since 2001 (in partnership with CIAC Portugal since 2013). Coordinator of the GT Image and Media Imaginaries COMPÓS until December 2020. Coordinator of NPPA - Research Nucleus and Audiovisual Production. Has experience in the field of Communication and Arts, with an emphasis on cinema and audiovisual, video art and media environments, acting mainly on the following topics: theoretical-practical analysis of audiovisual montages; memory and image, virtuality and simulacrum, hybridization, intertextuality and aesthetics of hypervention. Curator of the ANIMATIBA and FICBIC Film Festival of the International Art Biennial from Curitiba.

SELEÇÃO DE FILMES - SELECTED FILMS 2021



LONGAS-METRAGENS / FEATURE FILMS



BOXI AND THE LOST TREASURE

The strange stories of Boxi, the cardboard dog, and Cartommy the cardboard boy come to life in the imaginery world of a child, built from household waste. All characters in the series can actually be cut and folded from paper.

Direção: Béla Klingl

País: Hungria



CAPTAIN VIDYUT

This is the origin story of Superhero 'Captain Vidyut' and his arch nemesis, Dr.Dhakosla. Before he became a superhero, Captain Vidyut was an average, ordinary guy called Vidyut Kumar. He got struck by lightning, one fateful night and ended up gaining extraordinary superpowers. Dr Dhakosla was a scientist and discovers the most powerful substance in the universe called 'Tutofutonium'. Dr Dhakosla wants to take over 'Tutofutonium' and become the ruler of the world. He is however caught in the process of stealing 'Tutofutonium' from Mahanagar Advanced Research Center and banished from the Centre and Mahanagar. Dr Dhakosla then launches an all out attack on the city of Mahanagar to take back, Tutofutonium and Captain Vidyut, saves his city from his evil designs.

Direção: Atish Tripathi

País: Índia

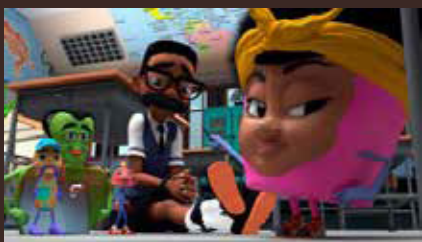


ELULU

With the loss of his mother in mind a scientist/painter returns to his childhood home, while he tries to find peace, a caterpillar and his fellas with superpowers are in the house on a quest of their own, they'll eventually meet and, after a battle, the multiple links between them will be revealed.

Direção: Gabriel Verdugo Soto

País: Chile



LADY BUCKIT & THE MOTLEY MOBSTERS

A precocious, self absorbed little girl finds herself in wildly unfamiliar territory. There, she encounters a band of highly unusual characters who change the course of her destiny. LBMM is our first and only movie so far; as a result, we'll be using just this movie.

Direção: Adebisi Adetayo

País: Nigéria



MANDARIN WATER

In a semi-desert inhospitable place, a family lives on the banks of a river surrounded by great wildlife. Its only fruit is a mandarin. One day everything changes in your life forever...

Direção: Waldo Roman Martinez

País: Argentina



MISIÓN H2O

In Buenaventura, everything is perfect, until one day, poof! all, the water isappears! Oh, no! Was it a robbery? Or could it be aliens? Our lives are in danger, chaos reigns in the streets! An astute girl Sara finds a clue and solves the mystery. But before she can inform everyone, the evil M and her henchmen kidnap Sara. Then ... the heroic Samuel, Hugo and Rosa, on board the powerful Knowledge Engine and surrounded by a thousand dangers, begin an adventure of epic proportions that will take them to the ends of the universe, where they must rescue Sara and the water of Buenaventura.

Direção: Álvaro Cáceres

País: Venezuela



THE FIXIES VS CRABOTS

Fixies are kind little people who live inside machines and appliances and care of equipment. The Fixies hide from people: there are only a few lucky people in the world who communicate with them. In the Professor Eugenius's laboratory there is the Fixies school, and only the boy called TomThomas and his friend Kate know about it. But one day, elusive creatures appear there. They spy on the Fixies and threaten their privacy. Who are these strange robots-crabots, what do they need and who is standing behind them? It turns out that Eugenius has an old enemy, and the Professor is challenged to a duel in order to settle old scores! New friends, Mega and Alt, will come to the aid of our Fixies, and everyone will get into an incredible whirlpool of adventures!

Direção: Vasili Bedoshvili, Ivan Pshonkin, Oleg Uzhinov

País: Bielorrussia

MUNDO CURTAS / INTERNATIONAL SHORT FILMS



25

A boy looking to cool off from the summer heat finds himself on a wild ride after he drops his last quarter.

Direção: Nicole Noel

País: Estados Unidos da América



59 DAYS

Coronavirus. Staying Home. Three Kids. Stephanos 3 years old, Dionisis 5 years old and Sotiris 9 years old. They can't see their grandparents. They don't go to school. A diary. A small documentary.

Direção: Zina Papadopoulou

País: Grécia

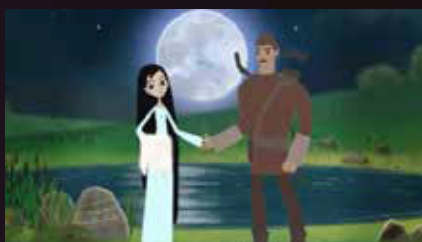


ACID

The film presents an electronic music genre, which was born in the early '90s. It was the musical and cultural boom of our youth, and it had a great impact on our peers. This fake documentary is trying to give the robots' perspective on the so called 'machine music'. Compressed into a few minutes we gain insight to the transience and cyclical nature of musical genres, and the life of the average "band". It was our goal to muster up all stereotypes involved in this context. This should make the story easier for all to relate to, regardless of the style of music. The industrial visual setting, the aged metallic and concrete surfaces all serve to underline the origin of this musical style, which is created by machines. The film is created in 3D technology, since the birth of electronic music and the boom in 3D computer graphics happened simultaneously.

Direção: Árpád Koós

País: Hungria

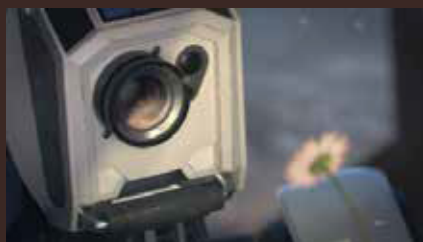


A GRAY GOOSE A SWAN

The animated project "Konyr kaz" ("A gray goose "A Swan") is a series of short 2D animated films based on Kazakh kuys (a traditional instrumental piece). Each film shows a plot of a piece of music, as well as mythological and folklore motifs that form the basis of Kazakh kuy. Unique sacred sound of folk instruments, deep content and vivid images of the animated films familiarize the audience with the rich culture of Kazakh people.

Direção: Dilshat Rakhmatullin

País: Cazaquistão



ALMA

A robot's journey into routine, epiphany, and change.

Direção: Rola Hafez, Francesco Cordari,
Alexandra Megerdichian

País: Reino Unido

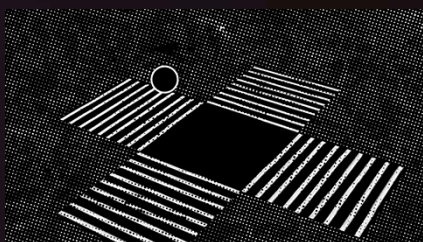


ANIMATORS FOR BELARUS/ LONG LIVE BELARUS

Over 50 animators from 19 countries collaborated to support Belarusians in their peaceful protests for fair elections and freedom. The animators offered their interpretation of the recent events in Belarus, creating the animated chronicles of these dramatic events. The white-red-white flag is a historical symbol of Belarus and has become a symbol of peace, protest, and hope for the people of Belarus. The youngest animator who participated in the project is only 12 years old.

Direção: Yulia Ruditskaya, Ilya Gilmanov,
Maria Scutaru, Cale Mazza, Udo Prinsen
Michael Woodruff, Anna-Maria Chernigovskaya, Victoria Prosanova
Athina, Viktoria Salimova, Veronica Solomon
Arril Johnson, Faiyaz Jafri, Diek Grobler,
Yura Boguslavsky, Asya Kiseleva, Erentia Bedeker
Tania Sharavarava, Elodie Marechal, Declan Mitchell
Maarten Aerts, Jan Saska, Nina Ovsova, Marta Magnuska
Marina Luzhkova, Sofya Nabok, Lulia Voitova
Lin | motionlin.com, Maria Cesaro, Monique Van Dijk-Renault
Svetlana Sichnaya, Nikita Meshcheryakov, Andrus' Takindang
Dzianis Mizhui, Masha Tyomkina, Catarina Calvino Gil
Katya Khimenets, Frank Poncelet, group(e)collecti(ve/f)
Alexander Bulakh, Elena Minaeva, Sofiya Voznaya
Yan Barysevich, Ala Nunu Leszynska, Sara Buccellato
Genadzi Buto, Natalia Ryss, Masha Yakushina
Candy Kugel, Anna Rudnitsky, Adela Križovenská
Dante Rustav, Hristina Belousova, Leonardo McClaren

País: Bielorrússia

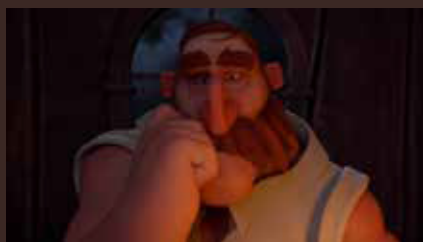


ANODIC HIT

An ensemble and collision of electronic music and geometric figures. Young authors carry out various combinations and transformations through simple geometric shapes to explore the possibility of visual compositions. Then they create dynamic movement through the imagination of music, so that the elements and electronic music can communicate and merge well. They aim to compose a powerful electronic audio-visual abstract film.

Direção: Zhouye Sun

País: Hong Kong

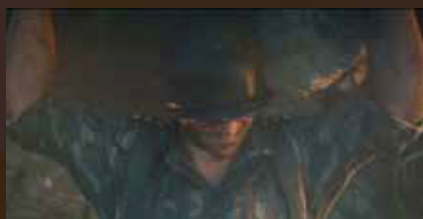


A PIRATE'S HEART

This is the story of a lonely pirate who wants to write a letter to his beloved one. But at the same time he is in the middle of a storm in the sea!

Direção: Alexander Radcenco,
Angel Gomez, Pedro Fernandez

País: Uruguai

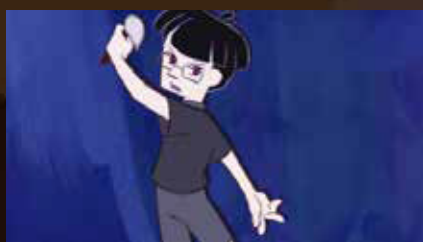


BALANCE

It's a story about the soldiers who are sacrificing their lives and resist in order to the people of the city and future generations live in peace...

Direção: Barzan Rostami

País: Irã



BALANCE

"There isn't enough room for the both of us." Two painters battle out what space they have to paint in their own style.

Direção: Raymond Limantara Sutisna

País: Singapura



BE YOURSELF

People were walking outside wearing dozens of masks. Someone's mask fell to the ground and one person took it off and put the mask on his own face. Someone was wearing a different mask and someone else saw that mask and paints his/her mask exactly like that mask. Some man fell to the ground and his masks are scattered around. People gathered around that man and stared at him. The people who gathered around took off their masks. In the last scene, all the uncanny places we saw in black and white until now became colored by removing our own mask.

Direção: Gül Yildirim

País: Turquia



BEWARE THE WOLF!

Once again, Little Red Riding Hood has to bring a cake, a jar of jam and butter to his grandmother. But this time, the wolf is not at the rendezvous.

Direção: Julie Rembauville

País: França



BEYOND THE TREES

Everyday, a 7 year old indonesian boy, performs a long trip to reach his destination on time.

Direção: Pierre Burgoni, Jordan Baudé,
Julie Bijjou, Catharianne Ni

País: França



BIRD

The film is about women's empowerment in Bangladesh. Actually women in Bangladesh weren't allowed to study or do the works which a man can do. There was a time when women meant to stay in a room. But nowadays women getting the same priority in society because of some legendary women.

Direção: Misbah Sakin

País: Bangladesh



BISOGNO

Lockdown. A slow vertical tracking shot that spying on a small building, at night, reveals contrasting situations and emotions, even in the same apartment, between people and animals, to end up on the roof of the building where two pigeons reveal their "need".

Direção: Matteo Zallocco

País: Itália



BLOODY

Some coloring pencils are playing and drawing the line on the paper but the black pencils avoid them to draw as a result they make a problem for their drawing women

Direção: Payam Nouri

País: Irã



BLÜTE

Blüte (2020) explores the perspective of a woman as she experiences the first tinge of love as it colors her teenage heart for the first time. Plants have been chosen the composite medium of choice to symbolize femininity. Seeds represents birth and rebirth. Plants extend life through seeds into the future, and so does the journey of love. Visualize the most primitive form of love, and try to find the spiritual core of a relationship. Break through traditional Eastern notions of love, and let the seeds grow valiantly into a budding plant. Every woman has the right to love and be loved, so please be proud of your courage to chase after love!

Direção: Raito Low

País: Taiwan



BREAK FREE

In a closed country, the government claims to be the only civilized entity in the world. However, after a long period of research, a scientist does not agree with the government's theory and hopes to explore the unknown world. The scientist publicly announces the invention of the country's first aircraft and is ready for his exploration. The dictator of the government knows the scientist's theory and thinks that it challenges the government's authority. So the government arrests the scientist and sentences him to heresy. Meanwhile, flying becomes a felony in this country. The son of the scientist escapes. When he grows up, he changes his name and becomes a young engineer. He inherits his father's ideals and studies the aircraft secretly. Once he successfully passes through the government's layered blockade. Consequently, he breaks through and flies into the sky...

Direção: Dayang Chen

País: China



BROKEN ROOTS

Broken Roots is a projection of the emotional status for a 10-year-old Adham, who feels a void inside him that looks like a single black tree in the middle of a desert. He tries to fill this void by drawing and hanging these expressive drawings with no one to notice them. The only color he knows is black although his room is filled with colorful boxes of presents that can inspire him, but these gifts are not what he is asking for.

Direção: Asim Tareq, Sarah Elzayat

País: Jordânia



BULLSHIT

"Bullshit" is not a typical explainer video, but is intended to draw attention to the topic of bullshit through its ironically provocative and funny visual and sound, as well as to trigger self-reflection among viewers with the help of quotations. Bullshit is omnipresent and exists not only in spoken but also in visual, acoustic, written or also in acting form. This project is not about fairy dust or nice ways of behaving, but about fake or valueless communications, about bullshit, humbug, as well as Firlfanz and Kokolores as known in German.

Direção: Michael Dietsche

País: Alemanha



CANDY CAN

A vulnerable boy works very hard to escape from a stark reality. He surrounds himself by a world of toys and games but as the truth starts to emerge his refuge might turn out to be a trap.

Direção: Anton Octavian

País: Romênia



CARRIED AWAY

A dark comedy about antagonist twins who have to fulfill their mother's last will : bury her corpse in the forest.

Direção: Etienne Fagnère, Manon Carrier,
Johan Cayrol, Alo Trusz, Jean-Baptiste Escary

País: França



CELLFIE

A scientist seeks answers by observing the world through the lens of her microscope.

Direção: Débora Mendes

País: Portugal



CHATTER

Self conscious boy tries to get over it.

Direção: Max Kozik

País: Estados Unidos da América



CLOUDY SIDE UP

After being chased by the giant rabbit for some time, Alma finds out a magic trick to domesticate him. A bond of friendship is established between them. Then they embark on a magical adventure in the flying teapot among the clouds, and they discover the hidden city, inhabited by a moody yarn. As soon as the situation gets out of hands, they don't have any other way but to be awakened!

Direção: Golnoush Moini

País: Canadá



CRAZY IN QUARANTINE

A brief animation experimental short film about a character going crazy in quarantine.

Direção: Akram Kamy, Kizito Samuel Saviour

País: Uganda



CRITICAL LINE

Nassotis, throws a lot of garbage into the sea, but it always comes back, until he is buried in a garbage pile thanks to a fish that intends to teach him a lesson.

Direção: Vicente Mallols

País: Espanha



DORMO POCO E SOGNO MOLTO

A travel through imagination, finding a place called home.

Direção: Paolo Santamaria

País: Itália



DOWN

A young woman on a train dives in her thoughts to discover the cause of her apathy and to find a solution to it.

Direção: Gabriella Muresán

País: Hungria



DRY SEA

A fisherman is left alone on the shore of a dried out sea. He is stuck in the past until a sandstorm overtakes him and redefines the meaning of his existence.

Direção: Bart Bossaert, Yves Bex

País: Bélgica



DUBICEL

Stop Motion & 2D Animation Shortfilm narrated by Kevin Johansen. Dubicel is a cosmic child who lives caged in a galactic dome since the day he was born and wants to open the walls that imprison him to discover what is beyond see the stars and dream a new world. Despite having the gift of materializing mysterious objects of his dreams, he can not find the one that allows him to open the window of his dome until one of them gives him the key to be able to reach what he needs. But this one is not an object. It is a living being. This short film has been made by Ecological recycling art.

Direção: Yashira Jordan, Igor Gopkalo Streiff

País: Argentina



EARTH³

This man has one goal : to prove that the earth is flat. To do so, he embarks today on his homemade rocket. Will he manage to bring out the truth? Or will his mission be a failure, forcing him on a trip further out into space? The secret lies in Earth³. The film is freely inspired by "Mad" Mike Hughes who died on February 22, 2020 in the crash of his homemade rocket.

Direção: Antoine Morineau

País: França



ELEPHANTS IN SPACE

Daniel, Noga and Oren, three kids are playing at the stairwell. During the game, they discover an old coat that leads them into a world of adventures. Their dreams and imagination strive above and beyond, but their differences come to life as well. Daniel is a kid with developmental difficulties, these difficulties become much more vivid in the current adventure. While Oren and Noga are playing together, Daniel tries to fit in with their game but fails to do so. At which point he becomes aggressive toward himself and the kids must pay attention to him and decide how to work things out. The film follows Daniel and his friends and investigates their responses to the journey.

Direção: Tali Genshaft, Chani Goodman Winkler

País: Israel

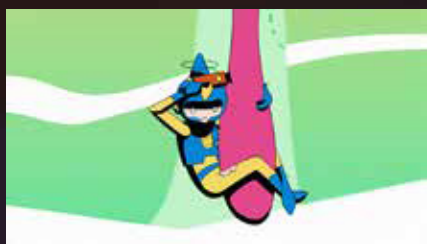


ENCORE

After enjoying the house party at home, Nacho falls asleep drunk. They wake up and realize that not only their friends but also every single person in this town just vanished. Facing the empty village, the main character doesn't feel right and goes out looking for their friends. The gap between the reality and the world they knew grows bigger as time goes by, and they finally confront the truth of the world.

Direção: Oh Ji-Hye

País: Coreia do Sul



ESCAPE VELOCITY

Escaping from an alien planet, an astronaut must reach the space shuttle before a mysterious beast catches him.

Direção: Tamás Rebák

País: Hungria



ETERNITY

This is a short film about eternal life.

Direção: Ihsu Yoon

País: Coreia do Sul



FAR ISLE

Through a series of enchanting encounters, Fern discovers how to see the world from a different perspective.

Direção: Laura Robinson

País: Irlanda



FINITE SOIL

We come from the earth and we become earth... and along the way, we forget the material base that clothes us, feeds us and allows life on this planet. The hegemony of the white man is the epidemic that depletes the natural resource earth. Overconsumption and the unreasonable use of technology lead us to the collective suicide of running out of land on Earth. In the end, there is nothing left to sustain us.

Direção: Mariola Olcina Alvarado,
Isidro Jiménez Gómez

País: Espanha



FIRE AND WATER

Opposites attract but the path to true love is never plain sailing.

Direção: Robert Brown

País: Reino Unido



FOR YOU

A King looks back on his worst deeds, which he thinks he committed for love.

Direção: Léo Anki, Louis Clemenceau
Adrien Gessoum, Octavio Tapia, Killian Michaux

País: França



GIRASOL

Girasol is the story of Carandai, the first sunflower in the world.

Direção: María Victoria Sánchez Lara

País: Venezuela



GHONGO

A little one is in search of Ghongo - the Boogeyman.

Direção: Srinivas Bhakta

País: Singapura

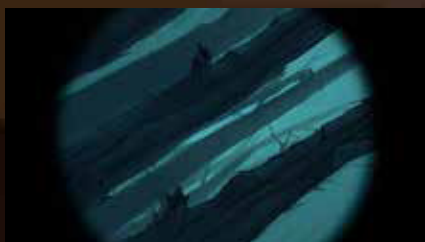


GLOVE GROOVE

Glove Groove is a 4 minute animated short film that follows the adventure of the robots Grumpy and CHI-KN when their ship crashes into earth.

Direção: Adrian Sanchez Alban

País: Costa Rica



GOWBANGI

Direção: Mehdi Sedighi
Ali fotoohi

País: Irã



GREECE TREASURES

The pensioner has arrived in Greece, Halkidiki. While fishing from his boat, he pulls out an old amphora, but its bottom brakes off and falls back into the sea. The old man calls the "Rescue team" for a help. Three "Rescue team" men arrive with their ship and put on scuba diver equipment, then go deep into the sea to find the lost property...

Direção: Janis Cimmermanis

País: Letônia



GROOVES

We are proudly presenting our animation miniature film "Grooves". This is a story of Love..Rhythms are everywhere in our life, it may depend on what we do, some times those rhythm stands beyond our life. Through this small animation film, we are presenting the grooves of rhythms in some innocent lives. - Akhil Narayanan (Director)

Direção: Akhil Narayanan

País: Índia



HANA

Based from an original idea by Dayang, it tells the story of a girl (Hana) who comes from a poor family. Due to failure in trial public exam (UPSR), she tries to increase her effort. Many efforts done by Hana besides helping her mom to raise her family due to her father could not work anymore. Will Hana succeed in the real public exam? This animation relies heavily in rotoscope technique besides other techniques such as cutout animation, stop motion and traditional animation.

Direção: D-Ni

País: Malásia



HAUNTED

In a haunted house, the ghost Gerald and his silent tenant, a self-propelled armor named Bob, they spend their quiet "nonlife", between chess games and ghost rants. One day their routine is interrupted by a thug who sneaks into their home by tagging the walls with his cans and destroying anything comes to range. Gerald then decides to scare the hooligan.

Direção: Tommaso Bottaro
Federico Valle

País: Itália



HEAR US OUT

Hear Us Out is a short visual poem dealing with the problem of miscommunication between human and nature. Told from the perspective of an old tree that has witnessed a long-lasting human-induced chain reaction that ultimately led to the destruction of the ecosystem.

Direção: Anej Golčar

País: Eslovênia



HER VOCELESS SONG

The first video work by Nobuyoshi Suzuki who directed, animated, screenplay, music, sound design, and edited all by himself. This work depicts the heavy subject and sin of having a dog. I would like many people to see my work, but especially those who have dogs, people who want to have dogs, and people who have had dogs before.

Direção: Nobuyoshi Suzuki

País: Japão

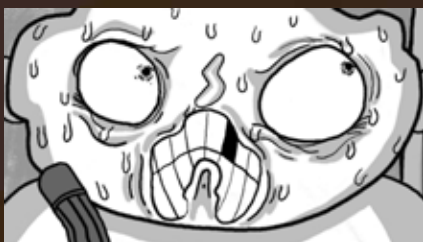


HOW ARE YOU SPENDING YOUR TIME

A young man talks about his life in confinement during the COVID 19 pandemics.

Direção: Ulysse de Maximy

País: México



IN YOUR HEAD

Joe has a nightmare experience as he struggles to write his exam paper. Will he be able to finish his paper on time? Or will his nightmare last forever

Direção: Hana Nagoor M.

País: Reino Unido



INSTRUMENT

Direção: Abedin Mohammadi

País: Irã



INT NOCHE

Spot for Bit Bang 2020 Animation, Games and Digital Art Festival VI Edition Online, at home.

Direção: Juan Pablo Zaramella

País: Argentina



I WANT TO LEAVE

Hope, a spark of light, a push to fight, an essence to life... Hope, an extended torment, a constance in the human mind. "Badde Fel" is a story of hope, following the Beirut explosion. A short story of a young Lebanese, battered by a collapsing economy, a corrupt political agenda and a tragic explosion. Devastated and shook by these unsure events, the young man is determined to clean his city, kiss his mom goodbye and leave his past behind... or maybe not...

Direção: Ralph Khoury

País: Líbano



JACK AND JILL

In a dystopian land where all water resources have been exhausted, two pariahs try to steal water from a highly secured place.

Direção: Arinkam K Dutta

País: Índia



JOURNEY

Ero is a man who lives in a world full of technology and ephemeral pleasures. After moving into his new apartment, he develops symptoms of depression which he evades through videogames, television and other gadgets. Soon this depression starts to take over Ero but a reflection of his past self makes him realize that there is still an opportunity for him.

Direção: Andrés Amat García

País: Equador



JUAN VIENTO

Juan is in charge of keeping the park clean, making the wind his worst enemy. However, this time the wind holds a surprise for him.

Direção: Carlos Farina

País: Argentina

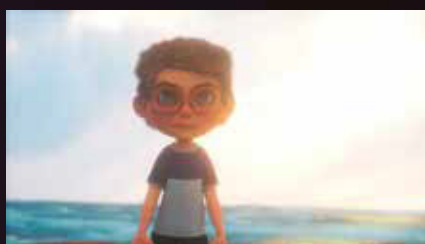


JUH JEE JUH BOO BOO

A crazy ass horror-themed music video in which a girl runs from undead psychos in a haunted ossuary.

Direção: Waldemar Schuur

País: Holanda

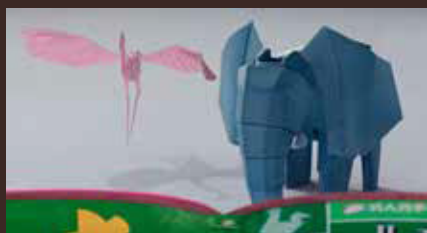


JUSTIN AND THE WERLOOBEE

Based on the children's book Fruit of the Vine (Yoffe & Wesiberg). Justin, a young boy who is constantly bullied, finds himself in a strange and magical world filled with even stranger creatures. He must learn the power of helping before he can make his way back home.

Direção: John Vo

País: Estados Unidos da América

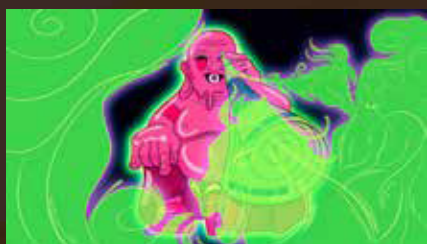


KIWI'S DREAM

A group of origami animals dream of the world outside.

Direção: Paloma Zhu

País: Reino Unido



LAO RA

This is the story of a woman that after a very rough heart deception (she killed her ex) becomes insane and recruited to a mental institution. The video is a reflection of the narrator's state of mind. The embodiment of "looks can be deceiving". We go inside her mental world and we see her visions: symbols of a world tragedy with a statement of female empowerment and strength after a hard love disappointment. Showcasing heartbreak at its rawest, using symbolisms such as being trapped in a mental institution, fighting somebody mentally, asking for retaliation when praying to a higher being or envisioning oneself as a predating animal.

"Kill them with kindness" is the resolution of the artist and the animation character, who at the end kills her lover inside her head choking him with a huge flower.

Direção: Silvia Prietov

País: Colômbia

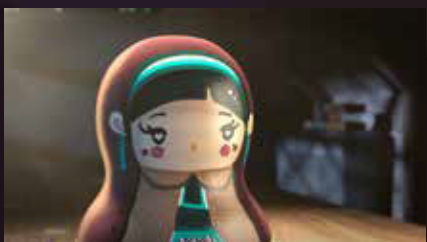


LAST MARCH

From a young age, music was Tzahi's greatest love. Tzahi spread the joy of music wherever he went, and made people happy during hard times. In his last moments it was Tzahi's mother who sent him the music he loved to comfort him.

Direção: Inbal Ochyon

País: Israel



LAYERED LOVE

It's a day just like any other - Sergei leaves his dusty studio in the attic, the massive door closes loudly behind him and brings his latest work of art, a carved matryoshka, to life. The woody young man is confused and wants to look around first ... but ... without eyes that's rather difficult - and as fate desires the doll stumbles into an enchanting lady. After a short and intensive "getting to know one another" their destiny comes true. The two fall in love, their affection grows and turns into burning passion. Layer by layer, the lovers lose themselves forgetting time and space, but instead of getting closer, they gradually drift apart. In the end, the space between them seems almost

insurmountable. But where there is a will, there is a way - and our wooden dolls will probably be able to lie in the non-existent arms of each other in a few hours.

Direção: Julia Alice Ostermann

País: Áustria



LES CHAUSSURES DE LOUIS

Louis, a neight and a half years old autistic kid arrives in his new school and he is about to introduce himself.

Direção: Théo Jamin, Kayu Leung
Marion Philippe, Jean-Géraud Blanc

País: França



LIEBENSTRAUM

On his way home, while contemplating suicide, Antonio, a sensitive, nihilistic man refuses to help an injured man on the street. But the guilt of this incident sparks in him reflections on humanity that may influence his perspective on life.

Direção: Valeria Rodriguez

País: México



LIGHT STRANDS

Light Strands is a story of the struggles of a young woman as she comes to terms with some of the harsh realities of life after school. She is forced to take a closer look at her self to find the answers to the questions tugging at her heart.

Direção: Somtochukwu Onubogu

País: Nigéria



LITTLE GESTURES

Direção: Richard O'Hanlon
Daniel Brand- Sinyinza

País: Reino Unido



LOST

One fine evening, when two kids were returning to their homes after playing in the park. Kids had a wooden toy in their hands and were playing with these toys and they were on their way while one of the kids stops and sees a modern toy plane flying in front of him, chasing which, he gets distracted from his course and finds himself in front of a big cave. He enters the cave and sees that some other kids are sitting over there staring at their video games. The kid finds himself being pulled towards the LCD Man. Finally he sits there and the LCD Man takes the toy from his hand politely and throw it towards the pile where the toys of other kids were thrown and the kid stays there, being hooked to the modern electronic gadget like the others.

Direção: Arham Mustafa

País: Paquistão

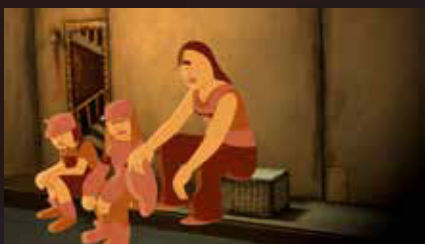


LOVE MOON

Amaluna is a song for the moon, a faithful testimony of our passage through life. The human essence divides us into rich and poor, but the moon remains the same for everyone and is always there to remind us of the ephemerality of our existence.

Direção: Aleix Bové

País: Síria



LOVE YOU CICADA

After a sudden failure of electricity puts the whole neighborhood into dark, the grandmother tells her grandchildren the story of the ant and the cicada. It is at this time that the true events are reported by an outraged cicada that bursts into the house.

Direção: Francisco Lança

País: Portugal

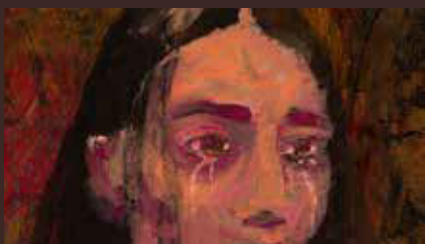


MAMA

In these trying times, a little hope goes a long way. A kid's sad world brightens up on his birthday when his father tells him that his deceased mother is looking at him from the sky. But on a stormy night, all hope is lost for the kid as he cannot see her. He then uses a little magic to be with her for once and all. This tale is a poignant reminder that losing a loved one is hard to live with, especially for kids.

Direção: Adam

País: Irlanda



MAY THE WORLD NOT CARRY YOU

Cel animation, each frame is painted by hand, using acrylic paint. Sad love story inspired by polish folk song. The betrayed girl decides to commit suicide during the wedding of his love.

Direção: Rozalia Las (Ogonowska)

País: Polônia

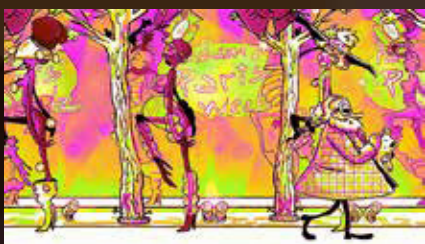


MINOTAUR

The Minotaur was imprisoned for life in the labyrinth and is fed once a year with human sacrifices. Theseus goes into its passages with a single purpose: to kill the monster.

Direção: Enrique Diego

País: Espanha



MONDO DOMINO

In a deafening noise of chainsaws, loggers happily humming as they cut down trees to be used as decor for a fashion show. A contemporary cartoon satire, in the form of a burlesque action musical tragi-comedy, leads us into a delirious whirlwind of chain reactions as chaotic as they are grotesque...

Direção: Suki

País: França



MOTHER DIDN'T KNOW

This is a poetic fable about a young depressed girl. Someone who wants to be invisible, cares for her and help by sacrificing a Robin with a broken wing.

Direção: Anita Killi

País: Noruega



MUEDRA

Life can arise anywhere, nature behave strangely and days can last for minutes. Although everything is familiar to us, nothing is what it seems in this place. Stop motion animation in nature.

Direção: Cesar Diaz Melendez

País: Espanha



NATURAL SELECTION

Woman-Doe works as a professional exhibit at the museum in which she hangs from a wall as a dead animal alongside the rest of the trophies of the same kind; deer and doe heads. The life she lives is a definition of a routine; she spends her free time walking about and cleaning her apartment. One morning, after a terrifying nightmare, she notices that small horns grew out on top of her head. This makes it impossible for her to pull her head through the hole in the wall at the museum.

She knows she will be punished in one way or another, and her only way out is towards freedom...

Direção: Aleta Rajic

País: Bósnia e Herzegovina



NEIGHBORS

Are you also constantly annoyed by your noisy neighbors? These unbearable sounds of alarm clocks, loud music, roaring vacuum cleaner, and awful musical instruments... Sometimes this noise becomes such a pain, that you are ready to do anything to stop it. But even the craziest conflicts can lead to unexpected results, such as the story of these two heroines.

Direção: Khe Yn O, Alexandra Netunaeva

País: Rússia



ODD SOCK

This film is 'The Great Escape' meets socks. An odd sock must use his wits to escape an oppressive washing line.

Direção: Gus Kearns

País: Reino Unido



ORPHAN

Inside a house, a boy witnesses how a soldier from the Blue Army kills his father. After joining the Red Army and becoming an adult, the orphan finds the murderer's house and enters to take revenge. When he is about to shoot, he discovers that the murderer has two little sons. Will he condemn them to the same fate?

Direção: Daniel Collazos

País: Colômbia



OUT OF SYLLABUS - PAY YOUR HELP

Out Of Syllabus is an Animated Series on Son Of Abish, a variety show on YouTube, which speaks about important subjects we as adults need to unlearn and be better at. For the third instalment in this series, we tried to plead to everyone who is in a comfortable position, to pay their help, during this pandemic. We wanted to spread awareness amongst people about the plight of most house-helps, who depend on the salaries we pay them at the end of every month. That is their only revenue stream. Times are tough for everyone, and we wanted to get this important conversation going amongst everyone.

Direção: Mihir Lele

País: Índia



ONE EQUALS ONE

Two suns can not shine in one sphere

Direção: Hooman dadmehr

País: Irã



ONE NIGHT STAND

John's one night stand tells a story of John's one nights stands.

Direção: Azalia Muchransyah

País: Indonésia



PARK WEST

A Hebrew school student loses faith in God.

Direção: Natan Badalov

País: Estados Unidos



PICCOLINO. AN ADVENTURE IN THE CITY

Piccolino is a worm that lives happily inside an apple in the countryside until one day when he goes outside he discovers that his apple is no longer hanging from a tree, but pounded and thrown away in the alley of a large city.

Direção: Giovanni Maccelli

País: Espanha

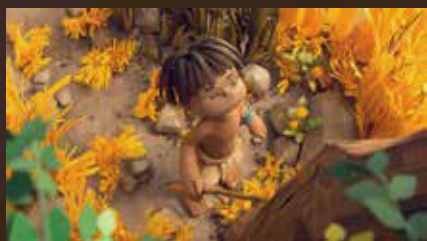


PUSH

A Grandfather and grandson's journey through life.

Direção: Trilina Mai

País: Estados Unidos



QUMA Y LAS BESTIAS

12000 years ago in South America, a boy named Quma aspired to become a hunter. Experience the first steps in his spiritual awakening as a journey alone in the wild changed his perspective forever!

Direção: Ivan Stur,
Javier I. Luna Crook

País: Argentina



QUOI QU'IL ARRIVE

Always stand strong despite the ravage, and no matter the events, I'll strengthen my foundations, grow up, to rise above the sky.

Direção: Mathilde Cotillon

País: França



RE-ANIMAL

A series of crimes is devastating the city and there is only one person who is capable of finding the culprit: Toni Clues. When Mr. and Ms. Mendoza are murdered, their family decides to hire him. But time is against him as new victims begin to appear and the police are nowhere to be seen. He will have to use all his track-hunting skills to try to solve the mystery: who is behind such gory deaths?

Direção: Rubén Garcera

País: Espanha

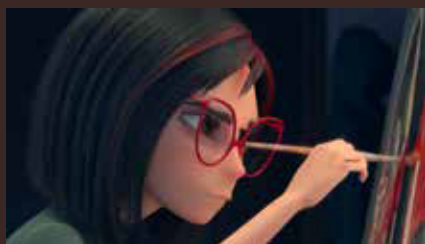


REAL BOY

Mira is a girl employed in a large office. She is obsessed with fictional secret agent James Bond and projects his type of masculinity onto a co-worker, Spasoje, whom she falls in love with at first sight.

Direção: Irena Jukić Pranjić

País: Croácia

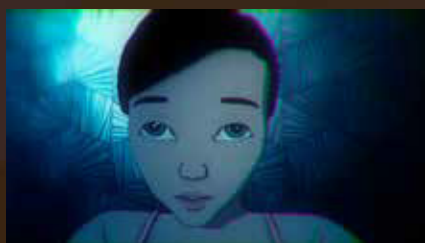


RED THE COLOR WHITIN

Dannae, a young artist, is in search of red paint in order to finish a canvas she'll be presenting soon, but as the only art supply store near her is closed, and with time against her, the night presents an offer that brings out her real nature.

Direção: William Javier La Portilla

País: Peru



REFLEXION

When social distancing goes wrong...

Direção: Alan Bidard

País: Martinica



REMAKE REMODEL

By shaping visual memories of human figures and architectural structures that come from a distant past, a creature made of data tries, through necessary accidents, to rebuild a future world.

Direção: Alessandro Amaducci

País: Itália

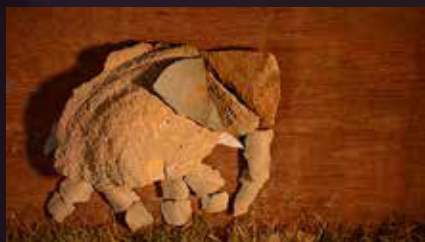


ROUTINE: THE PROHIBITION

In a dark world, devastated by lies and dominated by fear, we continue with our self-destructive routines towards extinction.

Direção: Sam Orti

País: Espanha



SAVE OUR SPECIES

Save Our Species is a short experimental stop motion animation film. The film expresses the harm done to our planet's species with relation to poaching, pollution, and deforestation. The endangered species are depicted through natural material, while the man-made materials are depicted through industrial waste.

Direção: Delwyn Jude Remedios

País: Índia



SHALLOW VEIN

A man is on a mysterious journey through the vein of his beloved one and while he witnesses her inner world, he experiences his deepest dreams and longings.

Direção: Yoana Alexandrova

País: Bulgária



SIGH

This is the story of a grey man who is always sighing. Living in a grey city, covered in smog, he keeps on sighing until he dries out and becomes skin and bones. But even in the darkest corners of the soul, there is light and color.

Direção: Vlad Bolgarin

País: Moldávia



SIGNAL LINGERS

"Signal Lingers" is about a mysterious man trying to revive an abandoned planet and bring back its vibrant nature.

Direção: Harry Chen

País: Estados Unidos da América



SKYFILL

An animated short, made to once again draw your attention to pollution and littering of the environment, and most importantly, to indifference and turning a blind eye to this worldwide problem.

Direção: Mark hanhalo,
Ivan Seniuk

País: Ucrânia

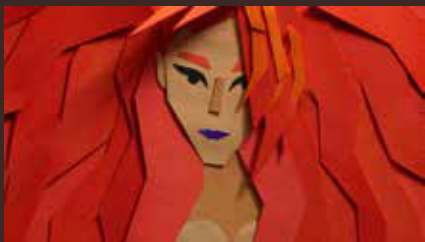


SLOWNY

Slowny are not elephants. They are fairy creatures, who live happily on the shores of the Crystal Sea. Slowny wear white stockings, wear hats (even in bed), adore cocoa, know the art and music. Their name means "slow", because these bizarre personalities are in no hurry. They are some what similar to us, because we are all a bit of the slowny.

Direção: Oleh Fedchenko

País: Ucrânia

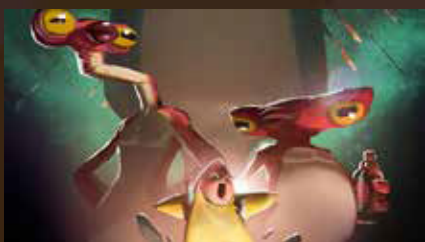


SNAKE VENOM

Let yourself be drawn into the gloomy atmosphere. A naive young man drives alone through a deserted landscape. A crow hovers high in the clouds and watches the story from afar. At the crossroads, the young man decides to turn towards the lake. He bumps into a charming hitchhiker and takes her to his car. Further developments then take an unexpected turn.

Direção: Eva Dvořáková
Pavel Filo

País: República Tcheca



SPACE APERO

Every summer Lucie looks forward to the Perseids, begging her parents to let her watch the shooting stars. Meanwhile, in a dark corner of the galaxy, three strange creatures are preparing for an explosive night...

Direção: Eleonore Legrade
Leonard Laville, Edouard Bricambert
Philemon Salerno, Lea Biscarat
Anthony P. Aguiar

País: França



STAY HOME, STAY SAFE, STAY SANE

The slow decline of a worker over lockdown. A story that may, or may not echo my own days of the Covid pandemic in front of the computer screen...

Direção: Nick Hales

País: Reino Unido



SUSPENSION PRIMA

A metallurgist made of tin with a compulsion to work constantly reproduces himself, until one day a mouse distracts him from his work and makes him realize that this endless cycle can be put to an end.

Direção: Georgs Harijs Āva

País: Letônia

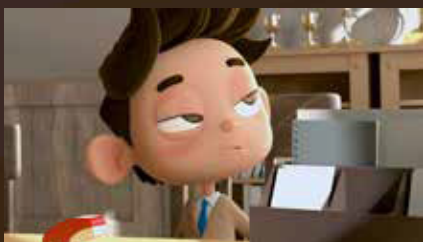


THE AFTERBIRTH

Two twins discuss, while still inside their mother's belly, what they might find once they are born.

Direção: Ignacio Rodó,
Blanca Bonet

País: Espanha



THE BOY AND THE MOUNTAIN

Hernán is a child who likes to daydreaming, but in his studies he is not doing well at all. His father constantly urges him to improve, advising him that he must reach very high to succeed in life. Hernán dispenses with his dream, gradually forgetting it to devote himself to his studies. Over time, and already become a successful entrepreneur, Hernán achieves the dream that his father instilled in him, reach high, until one day he will realize that he has not really achieved something he always longed for. Then he will make the crucial decision to fulfill his dream, but fate will play tricks on him. Hernán will have to face a new challenge that will change the meaning of his life.

Direção: Santiago Aguilera,
Gabriel Monreal

País: Chile

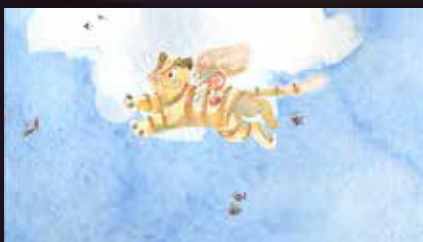


THE DEAD HANDS OF DUBLIN

The film tells the story of Sidney, a failed pianist who comes into the possession of a pair of enchanted gloves. Upon wearing them he soon finds himself playing the piano like a maestro and all his dreams are quickly realised! However just when he thinks he has everything he has ever wanted fate deals him a cruel hand...

Direção: Leo Crowley

País: Irlanda



THE GIFT

The story of a girl and a cat, who became each other's gift. About childhood dreams. About how much a child needs friendship. And even friendship with a cat means a lot! And if your friend is a tiger, even if he is just a cat, then this is just a gift of fate!

Direção: Tatiana Moldovanina,
Olga Sivakova-Vasina

País: Rússia



THE INFINITE

Animation inspired by the poem "The Infinite" by Giacomo Leopardi

Direção: Simone Massi

País: Itália



THE LAST DAY

A woman burdened with memories of the past days and frustrated by the lack of loved ones seeks tranquility in the confused world around her.

Direção: Dalibor Rajninger

País: Bulgária



THE MARCH OF THE MISSING

A city of iron hosts a lavish government parade, bringing joy and gifts to the calm life of its citizens. Two outside observers - the first through a tall window, the second through the lens of a camera - are the only ones to notice a group of protesters blocking the path of the main vehicle to call attention to an unjust tragedy. They will soon bear witness to the lengths authorities can go to suppress dissent, by any means necessary and from the entrails of power itself, making all the citizenry, willingly or not, an accomplice to the March of the Missing.

Direção: Marcos Almada Rivero

País: México



THE MORNING BAKE

A disheartened pastry chef who is struggling with burnout rediscovers her lost passion during one of her breaking points.

Direção: Logan Wong

País: Estados Unidos da América



THE NIGHT OF MEN

Alex will have to avoid the threats of the night to get back home.

Direção: Raquel Arias,
Begoña Moret

País: Espanha

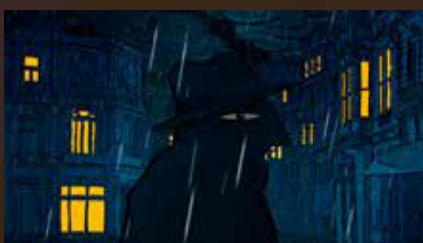


THE NIGHTMARE ARTIST

A hungry couple lives on the edge of starvation until the desperate Lucille seizes her last chance and drugs her traumatized artist husband Maurice to profit from his hallucination-inspired artworks.

Direção:

País: Alemanha



THE POLICE AFTER ME

Istanbul, 1950. Following the Second World War's end, in an atmosphere where freedom of thinking was under restrictions; poets, writers, and artists were followed by the police, in their every step. During the same period, the police also followed the famous poet Orhan Veli, one of the founders of the 'Garip' movement in Turkish poetry. Meanwhile, a young poet wants to read his poems to Orhan Veli. In the search for the famous poet, he visits a small tavern (meyhane), where the thinkers of the time occasionally come around. There, he collects the information that recently Orhan Veli meet with his friends at the Caddebostan beach. On a sunny spring day, the young poet spots Orhan Veli at the Caddebostan Beach. As he tries to gather his courage to speak to him, Orhan Veli advances towards him with a stern looks and furious steps. The young poet gets puzzled, and he runs away in panic. Orhan Veli took the young poet for another police after himself. In the following time, the young poet keeps on writing and seeks Orhan Veli everywhere. Until the night, when he hears the passing away of Orhan Veli. The young poet is devastated with this news, and he throws away his poems into the furnace. The poems burn away. The day that Orhan Veli died, another poet also passed away.

Direção: Kayahan Kaya

País: Turquia



THE QUIET

When an astronaut ponders on the quietude of space, he comes upon a startling self-realisation. The truth is written in the stars, but what will he uncover?

Direção: Radheya Jegatheva

País: Austrália



THE ROTATION

There is a war between two tribes on claiming the sun in the sky. As a result to that war, sun annihilates and the volcano erupts. Those two tribes now are dead and a new sun is made, both by that lava. Several century will pass and the humans are still in a war to claim the sun in the sky.

Direção: Hazhir As'adi

País: Irã



THE TRAIN RIDE HOME

A young woman and her father set out in hopes of catching up with each other.

Direção: Jessica Pon

País: Estados Unidos da América



THE TREE HAS BEEN PLANTED

Planting a tree has a simple and direct objective. Whoever complies with it will be able to see it grow and then enjoy its shadow. You will enjoy its perfume and the song of the birds sheltered in its branches. An ineffective and authoritarian regime will not tolerate what is done without express consent, not even in the case of beautiful and productive acts, to hold onto power beyond all reason. A tree roots and thrives to flourish. And eventually, even when the visible is torn away, its essence will find a way to overcome it to last.

Direção: Irene Blei

País: Argentina



THIAGO

Thiago travels through a fantastic universe discovering characters, sounds and colors until he meets his father. Thiago is a completely different song than previous band releases. A musical journey with a paused but exquisite rhythm. A story told with sweet guitar phrases, piano and bass, decorated with enveloping synthetizer sounds.

Direção: Valentín Falconi

País: Argentina



TIME OF METAMORPHOSIS

The biodiversity of insects is declining worldwide. There is no life without insects. They are an important part of the food chain and also indispensable for humans as a pollinator of plants. It is time to see the world of insects with different eyes. It is time for a metamorphosis.

Direção: Andreas Ewels

País:



TO THE CLOSED (AU PLACARD)

France, 2012. A teenage boy tells an intimate secret to a friend, but quickly regrets it while watching the news.

Direção: Vivien Forsans

País: Canadá



TOUCHED

A lone bubble finds a moment of meaningful but fleeting connection.

Direção: Colin Giles

País: Canadá



TWINS

The birthday day becomes a special date for two twin brothers.

Direção: Diego Mandelman

País: Argentina



WATER

An abused teenage boy has to swim through his fears to break the silence of his condition.

Direção: Jessica Laurent

País: Dinamarca

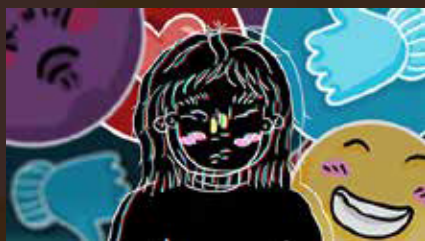


WATER, WATER

It express that there is a connection between water and even the smallest unit of humankind - its cells.

Direção: Wang Junjie

País: China



WEB

A girl, dependent on social networks, falls into the world of the Internet and fights to get out. Technique: hand-drawn, 2D computer, puppet animation.

Direção: Nataša Glišović

País: Sérvia



WHAT WILL YOU DO NOW, JOHN?

John likes routine, so when he comes back home one day to find his wife gone, he is very worried. He's not sure why she's left, but the more pressing issue is the possible disruption that her disappearance could cause to his routine. He pretends that she still lives with him. At the supermarket, he buys meals for two. At work, he puts up her pictures at his desk. Over a few months, he builds a routine around the illusion that he still has a wife at home. He settles into this new life. Will anyone find out that his wife has left him? Will his routine be disrupted again? How long will he continue the charade?

Direção: Pooja Pottenkulam

País: Reino Unido

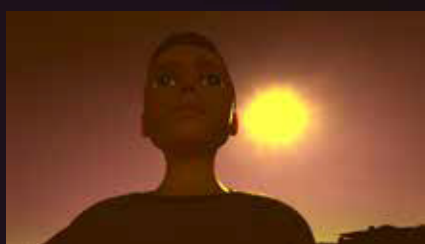


WHERE DO THEY COME FROM?

All the animals are on the move... But where do they come from? And where do they go?

Direção: Christen Bach

País: Alemanha



WIN & LOSE

Two boys from both countries are involved in the war. They are volleyballing behind the barbed wire. Days pass and they play together. One day, one of the boys breaks down leg. His friend finds out that he is an artificial foot. The boy goes away with a broken leg. At the end of the way, he realizes that his friend has put something on the wire. When he approaches, he sees that the

artificial leg on the wire is hanging. And they realized that both of them had suffered a war.

Direção: Mohammadsadegh Hosseinpour

País: Irã



WINNER

Art attack made with love.

Direção: Samuel Chovan

País: Eslováquia



WINTER MEMORIES

An old lady who has a memory problem cyclically remember memories of a time when she tried to make a shawl for her father who went to war and never returned.

Direção: Zahra Kababian,
Amir Mahdi Safdari

País: Irã



WISH ME GOOD LUCK

An old man discovers that his wife is having an affair with a young guy. A chaotic chain of mistake and anger make the situation getting worse. And someone will get a great chance from some other's misfortune. They wish good luck on their future, but it won't last long.

Direção: Young Chan Jeon

País: Coreia do Sul



WISHES

It's a story of a guy named Ali who got some wishes before he passes to another stage of life. It's a short sci-fi film that shows the dark but achievable reality of the futuristic world.

Direção: Saroosh Ali

País: Paquistão

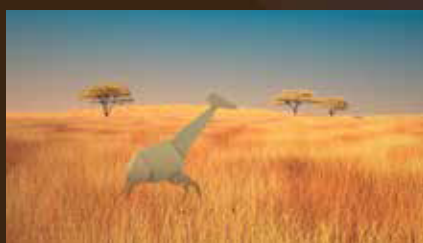


WOT IF

The poem revolves around the narrative of 11yr old Noori, who suffers from Anxiety. She feels uninvolved in her daily life and a cause for the things happening around her. Everytime she feels turmoil around her, she senses the eerie wot ifs coming from no where and triggering thoughts in her mind. She falls into a lapse of recurring questions pertaining to her reality everyday. However, at the peak of her thoughts, she reverses the belief of the Wot ifs to a different spin and we see her standing up for herself to face the same challenges of her everyday life.

Direção: Monami Roy

País: Índia



WRINKLED

Wrinkled is an animated short, where the main character (the narrator) tells his childhood story of what he wanted to be when he grows up, through the art of origami. In his path he often went through changes and hesitation between what he should be and what he wants to be. He starts learning from his grandfather with flight as a metaphor for freedom and happiness, and wrinkles as a metaphor for too much changes.

Direção: Goran Dimov

País: Macedônia



YIN'ETTET - NORTHERN LIGHTS

A young Chukchi girl travels with her dog through the Siberian tundra to visit her grandmother. Soon they find themselves in trouble, and to survive in the wilderness she will have to realize that she, as Chukchi, has everything it takes to survive in nature. The reconnection of not only the modern and the traditional, but also of man and nature, lies at the heart of this homage to indigenous peoples of the North.

Direção: Kunxi Wang

País: Holanda



YOU CAN FLY!

What was your father's dream? When I became a father, I was able to understand heart of my father who supported the child's dream.. This movie is an expression of my father's love. There is an eagle living alone. One day, on the beach, an eagle that living alone picks up eggs. The moment you try to eat eggs, penguins are born. The eagle flies in surprise. The eagle, who came back to the nest awakened, was not so outrageous in this situation, while the penguin was so cute that he could not eat it.



Although it is inevitable to send the penguin back to the beach, one corner is uneasy to leave the penguin alone. The eagle brings the penguin back home and the two live together. There were difficulties, but little by little, they become a family. The eagle tries to be the father of the penguin. The penguin want to fly in the sky like his father, the eagle. Penguin practice flying in the sky every day. Penguins are helped by owl friends, but they cannot fly. The eagle who watched it is heartbroken. On the other hand, parents of owls living next door leave their homes for their children to become independent as their children grow. The eagle who watched it thinks a lot. The eagle disappears one day. The penguin left alone looks for his father, but looks lonely and exhausted and falls asleep. The black shadow surrounds the penguin and takes it away. Penguin in crisis. But in fact, the eagle that disappeared took the penguin. They fly for a long time and arrive at the open sea where the sky is reflected. Until now, the eagle was looking for a sky where penguins could fly. And they flying together.

Direção: Sung Bae Park

País: Coreia do Sul

BRASIL CURTAS / BRAZILIAN SHORT FILMS



ÀS MOSCAS

A city changes its habits after the appearance of millions of mosquitoes.

Direção: Wayner Tristão

País: Brasil / ES



ALMIRANTE NEGRO

A escravidão foi abolida no Brasil em 1888. Ainda assim, 22 anos depois, marinheiros negros empregados na marinha brasileira ainda eram tratados como dantes: soldos miseráveis, comida má, e indisciplina punida com chibatadas nas costas. Um dia, esses homens resolveram dar um basta. Baseado na história da Revolta da Chibata, e na canção "O Mestre-Sala dos Mares", escrita 50 anos depois em homenagem aos marinheiros negros amotinados – canção que viria a ser censurada pela ditadura militar – este video mistura fatos com fantasia, e celebra a bravura daqueles marinheiros.

Direção: Anderson Cruz

País: Brasil / RJ



AS AVENTURAS DE UMA MÁQUINA DE LAVAR ROUPAS

A washing machine comes to life and walks around the city enjoying the day while all humans and animals are totally still.

Direção: Almir Correia

País: Brasil / PR



AS NOVAS AVENTURAS DO KAISER

Em visita à Biblioteca Nacional, Guilherme e Olívia acidentalmente libertam o Kaiser, primeiro personagem da animação brasileira, e agora precisam evitar que ele destrua o mundo inteiro após um século aprisionado.

Direção: Marcos Magalhães

País: Brasil / RJ



ATUAL AUTO-RETRATO

Sentimento de inconformismo e impotência diante de uma realidade nada racional e muito, muito cinza.

Direção: Moisés Pantolfi

País: Brasil



BRIGA DE GALO

A história do boxeador Rusty Mcrooster que, face a novos desafios, deve competir no Campeonato Ultimate Cock Fight para ajudar sua academia e seus amigos.

Direção: Leonardo José Mancini

País: Brasil / AM



CLAUDETE E O BOLO

Uma mulher que gosta de fazer bolos e os faz com verdadeira dedicação, esta é Claudete. Seus bolos são apreciados por todos e isso a deixa contente, mas quando se vê sobrecarregada pela demanda excessiva, Claudete terá que tomar uma atitude.

Direção: Fádhia Salomão

País: Brasil / SP



CONTRASTES - IMPRESSÕES DE ISRAEL

Uma jornada entre a calma e o caos inspirada por relatos de cadernos de desenhos.

Direção: Jackson Abacatu

País: Brasil / MG



COVID-19 ZEIGEIST 20

Short film inspired by a Tolstoy short story, made during the pandemic quarantine. From words to GIFs, different eras with something in common. How much time does a man need?

Direção: Eddie Silva

País: Brasil / SP

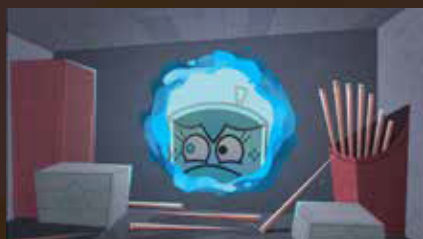


ENCO

Após encontrar um estranho baú na praia, Enco passa a ter uma relação perturbada com sua tribo.

Direção: Ale Mulek

País: Brasil / PR



GATO THE CAT

This is the story of a top Cat and a talking boot saving the magic world from a family of time-traveling villains! (simply put, just another cat tale)

Direção: Paula de Abreu

País: Brasil / MG

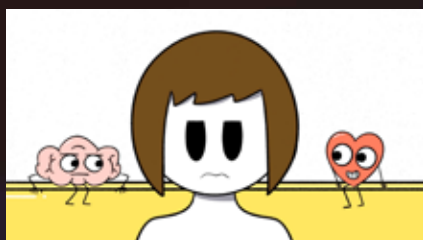


HORNZZ

Como cada escolha reflete em nossas vidas? Através da narrativa surrealista de Hornzz, acompanhamos as escolhas e desafios da menina Lu, viajando por experiências únicas em cenários lúdicos.

Direção: Lena Franz

País: Brasil / RJ



I LOVE YOU WITH ALL MY BRAIN

Uma garota passa sua vida sendo perturbada por sua dupla de emoções, o Cérebro e o Coração, que entram em conflito o tempo todo. Os dois querem o melhor para ela, mas suas discussões acabam piorando a situação.

Direção: Giuseppe Barão Fumagalli

País: Brasil / PR



JEITINHO BRASILEIRO

Com "Jeitinho Brasileiro" quis, de forma cômica, expor os problemas que estamos vivendo atualmente no Brasil, e satirizar alguns costumes politicamente incorretos de nosso povo, incluindo o nosso famoso bordão de "para tudo tem um jeitinho"!

Direção: Lincoln Fortes

País: Brasil



KULESHOV E O VÍRUS

Inspired by the artist's own fear and the images related to Panic buying during the Covid Pandemic, the short "Kuleshov and the virus" is assembled following the theory of the Kuleshov Effect (one of the first in Soviet cinema) in which two juxtaposed planes lead to a third plane, which is the subjective interpretation of the two previous planes ($A+B=C$). The short mounted with its two basic planes on an increasing scale, intensifies the sense of fear caused by the Coronavirus.

Direção: Gunga Guerra

País: Brasil / RJ



MARIA QUITÉRIA HONRA E GLÓRIA

Enquanto tenta tomar a trincheira inimiga, o soldado Medeiros se recorda da infância pacata no sítio licurizeiro quando todos o conheciam pelo seu nome de batismo, Maria Quitéria de Jesus.

Direção: Antonio Jesus da Silva

País: Brasil / BA



O CAÇADOR DE ÁRVORES GIGANTES

A boy playing in the yard of his house discovers a buried chest revealing a secret, the more than five hundred years men sold the largest trees of the earth to the most powerful kings one day it all stopped and never heard of hunters trees, all that remained was that ark with an old map . The boy with the help of his friend Bug -eating fox goes hunting the giants trees , which he believed to be trapped in the sky. So begins this adventure , where a boy and his friends seek to rescue the Giant Trees.

Direção: Anttonio Pereira

País: Brasil / RS



O CICLO

Direção: Maurício Ramos Marques

País: Brasil / PR



O MURO ERA ALTO

Existia esse ratinho. Todo dia ele se aproximava do muro e ficava olhando para cima. Na verdade, ele tinha muita vontade de subir o muro. Mas o muro era muito alto.

Direção: Marão

País: Brasil / RJ



POÉTICA DE BARRO

O curta-metragem Poética de Barro, animado em stop motion com argilas do Vale das Viúvas de Maridos Vivos (Jequitinhonha), baseado no trabalho de ceramistas mineiras e com trilha original composta por instrumentos de cerâmica, retrata a saga de uma pequena criatura, que precisa sobreviver às vicissitudes da vida. Se todas as barreiras serão transpostas, apenas assistindo para descobrir.

Direção: Giuliana Danza

País: Brasil / MG

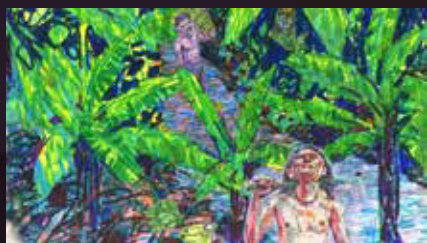


PORTO E RAIZ

A Capoeira Angola e suas raízes através de imagens, olhares, sons e movimentos que o Mestre Pé de Chumbo nos apresenta com a profundidade de quem vive a vida pela Capoeira, seguindo os ensinamentos de seu Mestre João Pequeno de Pastinha.

Direção: Pâmela Peregrino

País: Brasil / BA



RASGA MORTALHA

Rasga Mortalha conta a lenda da coruja "Suindara" — muito contada no folclore do Norte e Nordeste — para abordar as urgências sociopolíticas do país. Crê-se que o aparecimento de seu vulto branco, seguido do grito selvagem — que lembra o som de um pano sendo rasgado ao meio —, traz consigo o signo da morte. Como vetor metafórico para pensar, e também transcender, uma visão fatalista da história do Brasil, o artista se vale dessa tradição popular para cruzar séculos de acontecimentos públicos com memórias, referências e imaginações pessoais, criando uma narrativa carregada e cortante.

Direção: Thiago Martins de Melo

País: Brasil / MA



SEBASTIANA

In a small and poor village in the interior of Brazil, a girl is born with a special gift that brings happiness to everyone. But when she grows it ends up bringing problems for many. A film adapted from the award winning book "Ela tem olhos de céu" by Socorro Acioli.

Direção: Claudio Martins

País: Brasil / CE



SONHOS

Uma vez um sonho teceu uma sombra, e cheia de pena, eu deixo cair uma lágrima. Mas eu vi luzes próximas que iluminam o chão enquanto a alma faz sua ronda.

Direção: Douglas Alves Ferreira

País: Brasil / SP



SPARKBLADE

Sparkblade conta a história de uma ninja cibernética dourada que enfrenta um teste e acaba encontrando seu maior desafio, em um mundo futurista e cyberpunk. Feito quase inteiramente em animação frame-by-frame, no estilo de animações clássicas dos anos 80 e 90.

Direção: João Antunes Jr.

País: Brasil / SC



TOM

Um astronauta passa seus dias na Estação Espacial Internacional à espera de um retorno.

Direção: Felipe Steffens

País: Brasil / RS



TRAÇO

Em tempos sombrios, o que pode uma caneta na mão?

Direção: Fernando Gutiérrez

País: Brasil / DF



UM LAR DISTANTE

Num futuro distante, um homem conta como covid-19 devastou o mundo e como o seu pai se tornou a esperança da humanidade.

Direção: Rafael Castro Lopes

País: Brasil / PR

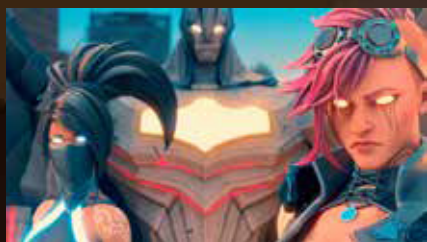


VIVI LOBO E A SALA MÁGICA

Muito prazer! Meu nome é Vivi Lobo. Essa história é sobre as portas que devemos abrir ao longo da vida, enquanto humanos, enquanto meninas.

Direção: Isabelle Santos,
Edu MZ Camargo

País: Brasil / PR



WE ARE ONE

League of Legends has taken over São Paulo. Literally! As the community logs in to play and root for their squads in the brazilian championship finals, they inadvertently turn the city in a giant LoL match, with the Elder Dragon perched on top of the City Hall and titanic battles through the city's historical center.

Direção: Jannerson Xavier

País: Brasil / SP

CURTAS ESTUDANTES / BRAZILIAN STUDENTS SHORT FILMS

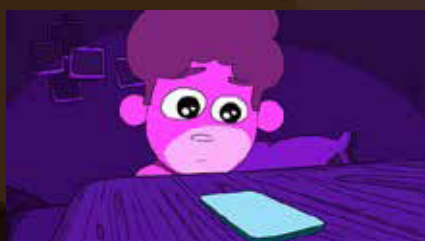


A BRUXINHA E O CHAPÉU

Após acidentalmente destruir seu chapéu, Aura se esconde em seu quarto à procura de uma solução. Rapidamente, ela tenta lançar uma magia em seu chapéu para repará-lo, mas falha e o chapéu é possuído por um Espírito do Caos.

Direção: Carlos Oliveira

País: Brasil / SP

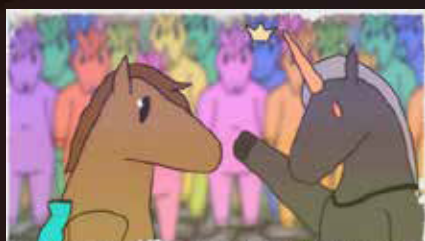


ABISMO

Apreensivo em seu quarto, um garoto espera uma mensagem que nunca chega.

Direção: Lucas Manfredini Praça

País: Brasil / SP



AGÁRIA

Agária is an animation of an alien mare that makes an emergency landing on an unknown planet, where it will face the Goo that destroys the peace of the unicorn village and when defeating Goo, it will receive a single horn on its head becoming a unicorn!

Direção: Yasmin Sawtchuk

País: Brasil



CARONTE VIDA DE INFERNO

Curta-metragem sobre rotina e servidão em base ao dia a dia do Caronte mitológico moderno.

Direção: Iván Bustingorri,
Maurício Piori

País: Brasil / SP



DAY TO DAY

Direção: Sak Miranda

País: Brasil / SP

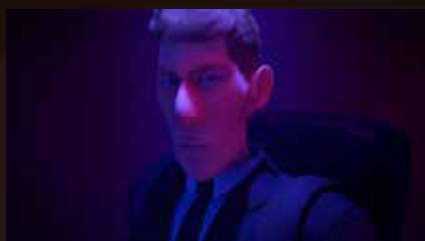


EFÚGIO

Efúgio é um videoclipe animado, baseado na música Deep Water da banda American Authors. Demétrio e Malu são dois jovens que vivem em situações extremas de abusos físicos e psicológicos, ele em um regime militar na Alemanha dos anos 40, e ela em um relacionamento abusivo nos anos 50. Ambos preferem ter cinco minutos de liberdade, que uma vida de algemas.

Direção: Rilary Wallace Duarte Silva

País: Brasil / PR

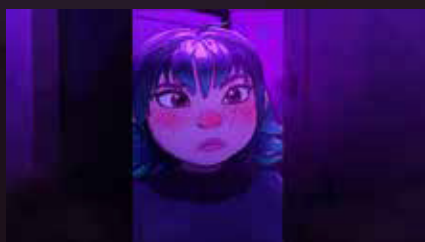


EXTERMINADOR

Um restaurante é evacuado rapidamente e Adrian Wood, o agente secreto é chamado para investigar. Ele entra cautelosamente na cozinha do restaurante e começa a procurar por pistas, mas algo inesperado acontece.

Direção: Gabriel Palmieri,
Gustavo Hikaru

País: Brasil / SP



GIRASSOL

Na adolescência, Vitória começa a desgostar de sua aparência considerada fora dos padrões, o que a obriga a trajar roupas compridas. Depois de anos reprimindo a si mesma, ela decide ir a uma loja de roupas para experimentar uma vestimenta que deixe seu corpo à mostra. Ela sai do provador com medo de sua própria imagem, porém, decide abrir os olhos de uma vez.

Direção: Gabriela Costa de Souza,
Carolina Nathalia Rosa Nicolletti

País: Brasil / SP



HISTÓRIAS MIGRATÓRIAS

Ilustrando situações recorrentes de xenofobia contra imigrantes no Brasil, "Histórias Migratórias" apresenta algumas narrativas propondo um discurso sensível e inclusivo.

Direção: Camila Santos,
Erika Claudia Mamani Copa

País: Brasil / SP

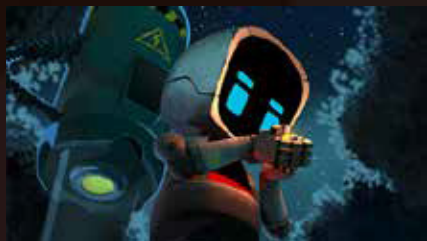


LAPA

Two friends meet each other in the subway and one of them mocks the other with a joke.

Direção: Aline Santos

País: Brasil



LUMEN

Caminhando pela cidade para coletar energia, ARC o Robô encontra um vagalume preso em uma máquina que está sugando sua energia vital. ARC não hesita em ajudar o inseto. Ao perceber que o vagalume está quase sem forças para seguir seu caminho, o robô transfere suas últimas energias para salvar o pequeno vagalume.

Direção: Paulo Niza

País: Brasil / SP



MOLLIE

Magia, fantasia e um toque de travessura, conheça a bruxinha Mollie.

Direção: Thaciana de Paula Oliveira

País: Brasil / PR



MUDA

Ana is a stubborn little girl who carries her backpack anywhere she goes, ignoring anything that gets in her way. When having to face a sudden change, she gets really scared and tries to deal with it the only way she knows how, despite her mother's advice and how scary that is. But since that shift is inevitable, the only solution possible is to adapt.

Direção: Isabella Pannain

País: Brasil / MG



NÓS

"Nós", de forma simbólica, trata sobre as amarras que estruturam a sociedade como ela é. A narrativa busca evocar questões sociais discriminatórias do ponto de vista de um corpo estranho à sociedade (contemporânea) retratada.

Direção: David Francisco dos Santos

País: Brasil / RJ



O HOMEM ATRÁS DA JANELA

Naum cresce e conhece sua vizinhança. Enquanto brinca de assustar os pombos, nota a presença dum senhor que assiste aos acontecimentos da rua de sua janela. Os anos passam e Naum percebe o quão marcante é a presença desse homem atrás da janela.

Direção: Naum Roberto Gomes

País: Brasil



O SILÊNCIO LÁ DE BAIXO

Demi nada pela tela deixando rastros de azul e nanquim de formas inesperadas.

Direção: Pamella Araújo

País: Brasil / PE



OLHO D'ÁGUA

Olho D'Água é um curta-metragem animado quadro-a-quadro que narra a jornada da personagem em busca de uma nascente de água dentro de seu sonho. É uma exploração do sonho como refúgio e lugar restaurativo, a partir da experiência individual vivenciada dentro dos sonhos de quarentena. É um mergulho na atmosfera oca do inconsciente, que urge por viajar e se locomover pelos lugares, como a água que rasga as entranhas da terra. A busca pelo olho d'água é uma metáfora para a trajetória interior de busca pelo sentido e origem das tristezas e questões que afligem a existência.

Direção: Laura Mazzottini Serra

País: Brasil / PR

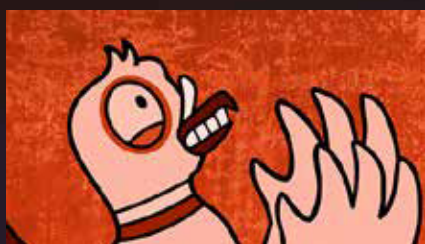


OS RETRATOS

Em um acampamento com os amigos, um jovem rapaz chamado Joe resolve fumar um último cigarro antes de ir dormir, porém ele acaba se perdendo na floresta e, com a chuva, se vê obrigado a buscar refúgio em uma cabana desconhecida.

Direção: Amanda J. Campos,
Juliana Naomi Eda, Vit Duarte

País: Brasil / SC



PALOMA

No meio da Praça da Sé, em São Paulo, Paloma - uma pomba como qualquer outra - engole um chip e ganha consciência. Mas o que era pra ser uma benção acaba revelando algo terrível: ela, assim como todas as pombas, sempre comeram restos. Diante disso, Paloma vai atrás de justiça para as pombas e, ao lado de Pru, descobrir mais sobre quem se tornou e o seu lugar entre pernas, ratos e outros habitantes da cidade.

Direção: Alex Reis

País: Brasil

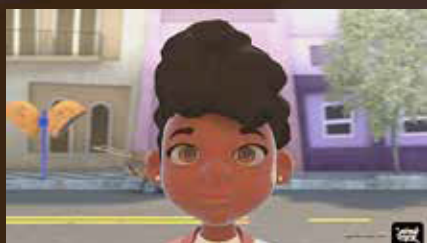


PEIXINHO

Por ter sido o último de sua família a cuidar do irmão pequeno, cuja morte lhe faz sofrer, um retirante carrega sobre si uma grande culpa, tendo paranoias de que seu irmão não descansa no túmulo. Dessa forma, vê-se obrigado, pela própria consciência, a carregar o corpo do irmão até as águas do Norte, lugar que prometera levá-lo.

Direção: Edson Germinio

País: Brasil / MG



PÉROLA NEGRA

Curta metragem de animação 3D sobre o sonho de uma garota saxofonista em se tornar uma inspiração para futuras gerações.

Direção: Gustavo Santana,
Luiz Clemente, Marcio Peixoto

País: Brasil



PIOU

Piou is an independent short film developed by Brazilian 3D artist Gabryel Tarouquela and tells the story of a little boy who is surprised by a new friend who decides to make his activity a big obstacle.

Direção: Gabryel Tarouquela

País: Brasil



PIZZA

Curta-metragem de animação 3D com elementos 2D. A raposinha vermelha Rô entregará sua primeira encomenda de pizza! O que pode dar errado?

Direção: Iván Bustingorri

País: Brasil / SC



RETINA

Retina is a reflection about the creation of the image in our mind. Incumbent by a large study on gestalt and semiotics this movie is a challenge to the imagination and interpretation of whom see it.

Direção: Victor Rosalino

País: Brasil / PA



SE TIVESSE COMEÇADO ANTES DAVA TEMPO

Uma história curta que ironiza o péssimo comportamento de estudantes ao enviar trabalhos finais em cima da hora.

Direção: Luiza Moreira Heinzelmann

País: Brasil / SC

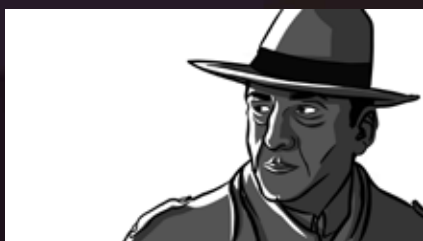


SUPER

Victor Veigas, um aclamado super-herói, chega em sua casa e tem enfrentar seu pior medo: baratas.

Direção: Gabriela Camargo Roumeliotis,
José Francisco Ferrari, Lucas Galvagni Benelli

País: Brasil / SC



UM DIA FRIO

No ano de 1954 em Michigan Detroit, um detetive chamado Jack Harris passava a noite em casa quando é convocado para investigar um assassinato de uma mulher, mas o caso não é tão simples como ele pensava e ele estava mais envolvido do que deveria.

Direção: Victor Percy

País: Brasil

FILMES PREMIADOS /AWARDED FILMS



LONGAS-METRAGENS - MELHOR DESIGN E ANIMAÇÃO
FEATURE FILMS - BEST DESIGN AND ANIMATION

BOXI AND THE LOST TREASURE



DIRETOR:

BÉLA KLINGL - HUNGRIA

DESIGN: GÁBOR KIS NORBERT | SUPERVISOR DE ANIMAÇÃO: ÁRPÁD KOÓS



LONGAS-METRAGENS - MELHOR TRILHA SONORA
FEATURE FILMS - BEST SOUNDTRACK

CAPTAIN VIDYUT



DIRETOR:

ATISH TRIPATHI - ÍNDIA

DIREÇÃO MUSICAL: AMEYA NAIK | SOUND DESIGN: SIDDHARTHA



LONGAS-METRAGENS - MELHOR DIREÇÃO
FEATURE FILMS - BEST DIRECTION

ELULU



DIRETOR:
GABRIEL VERDUGO SOTO - CHILE



LONGAS-METRAGENS - MELHOR ROTEIRO
FEATURE FILMS - FEATURE FILMS - BEST SCREENPLAY

MISIÓN H2O



DIRETOR:
ÁLVARO CÁCERES - VENEZUELA



LONGAS-METRAGENS - MELHOR FILME
FEATURE FILMS - BEST FILM

THE FIXIES VS CRABOTS



DIRETOR:

VASIL BEDOSHVILI, IVAN PSYONKIN,
OLEG UZHINOV - RÚSSIA



CURTAS ESTUDANTES - MELHOR FILME
BRAZILIAN STUDENT SHORT - BEST FILM

UM DIA FRIO



DIRETOR:

VICTOR PERCY NADOLNY - CURITIBA-PR



BRASIL CURTAS - PRÊMIO ESPECIAL DO JÚRI
BRAZIL SHORTS - SPECIAL JURY AWARD

ALMIRANTE NEGRO



DIRETOR:
ANDERSON CRUZ
PRODUTOR: LUCA ARGEL



BRASIL CURTAS - MELHOR FILME
BRAZIL SHORTS - BEST FILM

AS NOVAS AVENTURAS DO KAISER



DIRETOR:
MARCOS MAGALHÃES - RIO DE JANEIRO-RJ



INTERCATEGORIAS DE CURTAS - MELHOR TRILHA SONORA
SHORTS INTERCATEGORY - BEST SOUNDTRACK

DORMO POCO E SOGNO MOLTO

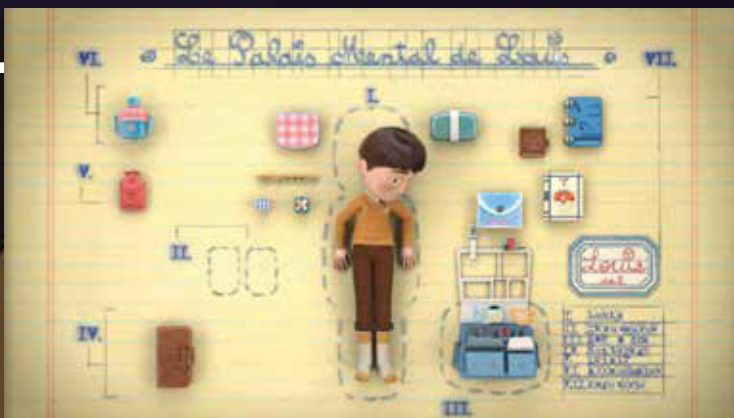


DIRETOR:
PAOLO SANTAMARIA - ITÁLIA



INTERCATEGORIAS DE CURTAS - MELHOR ROTEIRO
SHORTS INTERCATEGORY - BEST SCREENPLAY

LES CHAUSSURES DE LOUIS



DIRETORES E ROTEIRISTAS:
THÉO JAMIN, KAYU LEUNG, MARION PHILIPPE,
JEAN-GÉRAUD BLANC - FRANÇA



INTERCATEGORIAS DE CURTAS - MELHOR DIREÇÃO
SHORTS INTERCATEGORY - BEST DIRECTION

MUEDRA



DIRETOR:
CESAR DIAZ MELENDEZ - ESPANHA



INTERCATEGORIAS DE CURTAS - MELHOR DESIGN E ANIMAÇÃO
SHORTS INTERCATEGORY - BEST DESIGN AND ANIMATION

QUMA Y LAS BESTIAS



DIRETORES:
IVÁN STUR, JAVIER IGNACIO LUNA CROOK
- ARGENTINA

DIR. DE ANIMAÇÃO: IVÁN STUR | DIR. DE ARTE: VERÓNICA ARCODACI
DIR. DE FOTOGRAFIA: LUCAS TIMERMAN



PRÊMIO ESPECIAL DE MELHOR FILME SOBRE A PANDEMIA
SPECIAL JURY AWARD BEST SHORT ABOUT PANDEMIC

INT NOCHE

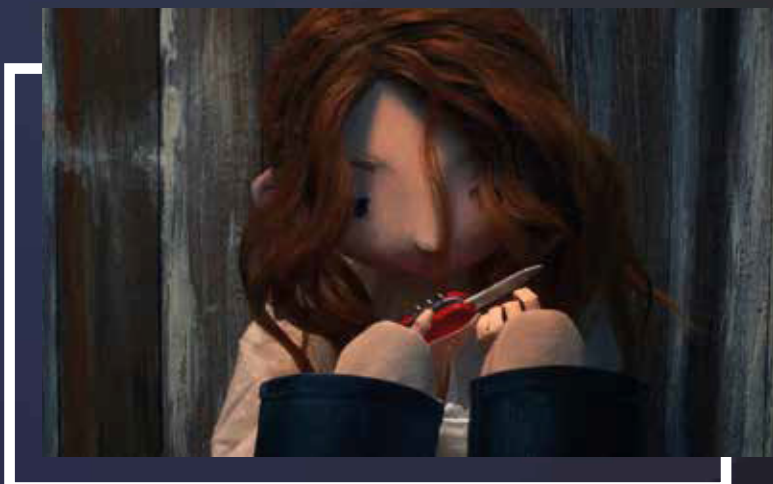


DIRETOR:
JUAN PABLO ZARAMELLA - ARGENTINA



MUNDO CURTAS - MELHOR FILME
WORLD SHORTS - BEST FILM

MOTHER DIDN'T KNOW



DIRETOR:
ANITA KILLI - NORUEGA



RESULTADOS

O mapa a seguir é uma compilação dos resultados obtidos pelo festival em termos de visualização on-line ao redor do mundo. Atingimos todos os continentes, com exceção da Oceania. Foi um resultado surpreendente, atingido sem gastos em divulgação pelas redes sociais em outros países. Ou seja, trata-se de uma aderência orgânica do público pela alta qualidade dos filmes e da plataforma construída para o festival. A cidade que mais se manteve conectada foi Curitiba, estando 100% dos 15 dias assistindo aos filmes. As outras cidades e países tiveram conexões randômicas com o festival, em função dos fusos horários e, cremos, pela existência ou não de filmes locais concorrendo. Entre os países mais conectados ao ANIMATIBA pode-se destacar: BRASIL, ESTADOS UNIDOS, VENEZUELA, ESPANHA, ARGENTINA, LETÔNIA, ÍNDIA, COREIA DO SUL e um LOCAL no Oceano Atlântico, perto da ÁFRICA.



Outro resultado importante é de cunho qualitativo. ANIMATIBA apresentou uma mostra impressionante em termos de alto grau técnico e artístico, bem como de profundidade e diversidade de conteúdos. Trata-se de um quesito difícil de mensurar pois não há como prescrutar as mentes daqueles que assistiram a nossos filmes. Importante salientar também o fato de que CURITIBA, através do vídeo de abertura do festival (a cidade como cenário dos personagens animados criados aqui), foi apreciada ao redor do Brasil e no mundo todo. Por fim, o ANIMATIBA estabeleceu laços importantes com profissionais e pesquisadores de outros países, de forma a forta lecer nossa cidade como grande centro produtor e exibidor de cinema e audiovisual em animação.

RESULTS

The map below is a compilation of the results obtained by the festival in terms of online viewing around the world. We reach all continents, with the exception of Oceania. It was a surprising result achieved even without spending on advertising through social networks in other countries. In other words, it is an organic adhesion of the public for the high quality of the films and the platform built for the festival.

The city that stayed most connected was Curitiba, with 100% of the 15 days watching the movies. The other cities and countries had random connections with the festival, due to time zones and, we believe, due to the existence of local films competing.

Among the countries most connected to ANIMATIBA can be highlighted: BRAZIL; UNITED STATES, VENEZUELA, SPAIN, ARGENTINA, LATVIA, INDIA, SOUTH KOREA and a location on the Atlantic Ocean near AFRICA.



Another important result is qualitative. ANIMATIBA presented excellent films in terms of high technical and artistic degree, as well as depth and diversity of content. This is a difficult item to measure as there is no way to scrutinize the minds of those who have watched our movies.

It is also important to highlight the fact that CURITIBA, through the opening video of the festival (the city as the scenario for the animated characters created here), was appreciated throughout Brazil and around the world.

Finally, ANIMATIBA established important ties with professionals and researchers from other countries, in order to strengthen our city as a great producer and exhibitor of cinema and audiovisual in animation.

CRÉDITOS/CREDITS

Realização / Production

TECNOKENA

CLIPAGEM

Concepção Original do Evento e Projeto / Original Conception of the Event and Project

PAULO ROBERTO MUNHOZ

Direção Acadêmica / Academic Direction

DANIELLA ROSITO MICHELENA MUNHOZ

Curadora Presidente / Chief Curator

DENIZE CORREA ARAUJO

Diretor Artístico / Artistic Director

PAULO ROBERTO MUNHOZ

Júri Oficial / Official Jury

ELIS LOBO

HONG SUK HWA

ROSANA URBES

RICARDO ROMIN

VALU VASCONCELOS

Participantes das Lives / Live Participants

ÁLVARO CÁCERES (Venezuela)

ANDERSON CRUZ

ANITA KILLI (Noruega)

ATISH TRIPATHI (Índia)

AZALIA MUCHRANSYAH (Indonésia)

BÉLA KLINGL (Hungria)

ELIS LOBO

FELIPE GROSSO

FERNANDO MACEDO

GABRIEL VERDUTO SOTO (Chile)

HONG SUK HWA (Coreia do Sul)

HYGOR AMORIN

JOÃO APOLINÁRIO MENDES (Portugal)

JONAS BRANDÃO

JUAN PABLO ZARAMELLA (Argentina)

JUSSARA LOCATELI (SIAPAR)
MARCOS MAGALHÃES
REYNALDO MARCHESINI
ROSANA URBES
RICARDO ROMIN
VALU VASCONCELOS
WALKIR FERNANDES
WILLIAM BAGIOLI (AVEC)

Animação de Abertura / Animatiba Trailer

SPIRIT

FERNANDO MACEDO

Personagens gentilmente licenciados para a abertura por suas empresas proprietárias e autores, CABONG, Felipe Grosso e Odirlei Seixas; SPIRIT, Fernando Macedo; TECNOKENA, Paulo Munhoz; e ZOOM ELEFANTE, Almir Correia.

Troféu Animatiboscópio / Animatiboscope Trophy.

Criação: PAULO MUNHOZ

Construção: ZELY CONCEIÇÃO, LUCAS PALMA e GABRIEL CONCEIÇÃO

Plataforma de Inscrições e Gerenciamento / Registration and Management Platform

FILMFREEWAY

Plataforma Animatiba Play / Animatiba Play Platform

GUILMOUR ROSSI

REGUINI

Comunicação e Redes Sociais / Communication and Social Networks

MULLER E BUSTAMANTE

PIATÃ MULLER

PAULO FRITZEN

Assessoria de Imprensa / Press office

ANDERLIN VALERIO JUNIOR

JUSSARA LOCATELI (SIAPAR)
MARCOS MAGALHÃES
REYNALDO MARCHESINI
ROSANA URBES

RICARDO ROMIN
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Assessoria de Imprensa / Press office

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Design Gráfico / Graphic design

19

TECNOKENA

WILLIAM ZIELAK CLARO

Tradução e Legendas / Translation and Subtitles

LUCIANO MARAFON

VICTOR AUGUSTO ALVES GOMES

Coordenadora de Produção / Production coordinator
MARIA ANGÉLICA PHILIPPE COSTA

Captação de Recursos / Fund-raising
SAUÍ GESTÃO DE PATROCÍNIOS
Making Of
MULLER E BUSTAMANTE

ANIMATIBA é marca de autoria de Paulo Roberto Munhoz, registrada junto ao INPI em nome de Tecno-
nokena

Audiovisual e Multimídia Eireli - ME

ANIMATIBA is a trademark created by Paulo Roberto Munhoz, registered in INPI in the name of Tecnoke-
na

Audiovisual e Multimídia Eireli - ME

GRATIDÃO
GRATITUDE

Agradecemos ao público que prestigiou o nosso evento on-line.
We thank the public who attended our online event.

Agradecemos aos realizadores que nos confiaram seus filmes.
We are grateful to the directors who entrusted us with their films.

Agradecemos aos jurados, pelo seu mérito no julgamento dos filmes.
We thank the judges for their merit in judging the films.

Agradecemos à nossa equipe que não mediu esforços para colocar o Festival em ação.
We thank our team that spared no effort to put the Festival into action.

Agradecemos a todos aqueles que nos apoiaram na realização deste evento, em especial a:
We thank all those who supported us in holding this event, especially:

PREFEITURA DE CURITIBA
FUNDAÇÃO CULTURAL DE CURITIBA
LEI MUNICIPAL DE INCENTIVO À CULTURA DE CURITIBA
COLÉGIO POSITIVO
CONDOR – INSTITUTO JOANIR ZONTA
ICAC – INSTITUTO CULTURA DE ARTE E CURITIBA
CINE PASSEIO
SAUÍ GESTÃO DE PATROCÍNIOS
CABONG STUDIOS – FELIPE GROSSO
ZOOM ELEFANTE
SPIRIT – FERNANDO MACEDO
DOGZILLA – WALKIR FERNANDES
ABCA – ASSOCIAÇÃO BRASILEIRA DE CINEMA DE ANIMAÇÃO – WILLIAM BAGIOLI
ABRANIMA – ASSOCIAÇÃO BRASILEIRA DE ANIMAÇÃO – ALE MACHADO
SIAPAR – SINDICATO DA INDÚSTRIA AUDIOVISUAL DO PARANÁ – JUSSARA LOCATELLI
AVEC – ASSOCIAÇÃO DE VÍDEO E CINEMA DO PARANÁ
DANI BRITO

Agradecemos especialmente a JULIO MUNHOZ por nos ajudar nos testes da plataforma a partir do Canadá.

Special thanks to JULIO MUNHOZ for helping us test the platform from Canada.

Agradecemos ao Dr. MANOEL EDUARDO ALVES CAMARGO e GOMES pela eterna amizade.
We thank Dr. MANOEL EDUARDO ALVES CAMARGO e GOMES for their eternal friendship.

Agradecemos a Deus / We thank God



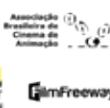
ANIMATIBA



realização



apoio



incentivo



PROJETO REALIZADO COM APOIO DO PROGRAMA DE APOIO E INCENTIVO À CULTURA
FUNDAÇÃO CULTURAL DE CURITIBA E PREFEITURA MUNICIPAL DE CURITIBA