This festival, which has earned the title of "most abstract in the world", explores the creative possibilities of dots and lines in various spheres of science, art and thought. No figuration, no perspective, just dots and lines as ends in themselves!

From Beijing to Vancouver, from Reykjavík to Buenos Aires, hundreds of people have joined together under the motto "Back to basics" to reflect upon the essence of form and movement beyond language.

The following is the program of "The Best of Punto y Raya Festival 2009", featuring the 16 semi, finalist and awarded films in our second edition.

We propose the addition of the 4 Awarded Films at PyR 2007 (our first edition) to reach a total running time of 70 minutes.

www.puntoyrayafestival.com
Awarded films at PyR 2007 (first edition)
TRT: 18 minutes.

[Audience Award · Madrid 2007]
Laurie Gibbs
Circle
3'14'' · b&w · cgi · 2006 · Bristol-England

A visual exploration of the construction and potential of a circle. The soundtrack features an originally recorded and crafted soundscape of tactile sounds to root the visuals.

[Audience Award · Madrid 2007]
Laurie Gibbs [Kingscoat-England 1985]
He’s been studying media and animation since 2001. Animation has always amazed him because it provides the possibility for anything that can be imagined to be created. It is only through the experience of making his own work that he learns thousands of practical issues that must be considered and overcome to turn conceptual ideas into completed productions.
http://lauriegibbs.moonfruit.com

[Jury Award: 3rd prize]
Chris Casady
Puddle Jumper
2'10'' · colour · cgi · 2007 · Los Angeles-USA

A very funny and suggestive animation made in Flash. Soundtrack by John Bungle and Chris Casady.

Chris Casady [California-USA 1952]
He learned to animate by accident. He was hired to rotoscope explosions on large paper, so he spent hours and hours behind a black curtain tracing mattes around explosions frame by frame. After seeing dozens of explosions this way, he understood how to animate them.
He grew into an effects animator, added water, lightning, fire, shadows and bubbles to his repertoire and worked freelance on the fringes of Hollywood during the 80’s and 90’s.
He worked on the first 3 Star Wars films, also Airplane!, TRON, Beetle Juice, Highlander, among many others. He also made commercials for cigarettes, raisins and Michael Jackson, and directed a music video for the Beastie Boys.
Now he makes illustrations for the National Park Service. To him, animation is for fun only.

[Jury Award: 2nd prize]
Iconish · Foraudiofans
Velocity
6'20'' · colour · cgi · 2002 · Barcelona-Spain

The same enigmatic landscape in different moments generates a visual equalizer. The author uses the errors in the texture mapping and the digital composition shifting in time. The soundtrack features “Velocity” by Foraudiofans: Javier Navinés and Andreas Frey.
Jury award: Second Prize

Nico Juárez a.k.a Iconish [Spain 1971]
Nico Juárez Latimer-Knowles, architect and audiovisual designer. He has developed several online and offline projects for public and private clients, creating and producing websites, interactive screens, CD-rom’s, videos, trailers and credits for television. He currently works as a creative director and is a professor of the master in Motion Graphics at the Escuela BAU in Barcelona.

[Jury Award: 1st prize]

Bret Battey
Mercurius
6'10” · colour · cgi · 2005 · UK

Mercurius expands algorithmic animation techniques developed by the author himself; both the audio and visual components have no cuts or edits. What we hear is a continual transformation of one synthesis process, just as what we see is the continuous animation of nearly 12000 individual points. Traditionally the spiral or mandala form has been used to evoke the unity of a meditative state, but the spiral has symbolic associations not only with unity or creative energy but also with destructive forces. Mercurius ambiguously combines multiple sensibilities of the spiral. If there is a unity here, it expresses itself only over time as a single process exhibits rapid changes between a multitude of seemingly-conflicting states.

Jury award: First Prize

Bret Battey [Seattle-USA 1967]
Bret Battey creates electronic, acoustic and multimedia concert works and installations, synthesizing a diverse professional and educational background in music composition, computer science, graphic and web design and electronics. He completed his Bachelor's of Music in Electronic and Computer Music at Oberlin Conservatory and his masters and doctoral studies in Music Composition at University of Washington, where he also served as a Research Associate for the pioneering Center for Digital Arts and Experimental Media. He is a Senior Lecturer with the Music, Technology, and Innovation Research Group at De Montfort University; Leicester, UK.
http://www.bathatmedia.com

The Best of PyR 2009 (second edition)
TRT: 62 minutes.

Son of Puddle Jumper

Chris Casady
1'30” · drawing · color · 2008 · Los Angeles-CA, USA
Working with hand drawn lines encrypted as vectors to create Beziér tension and release feelings within a framework of 768 X 576 plus a cacophony of random sounds and noises.

Sound ack by John Dentino and Fat Mason
Founder tr of the band "Fibonacci".

Chris Casady
[Los Angeles-CA, USA 1952]
There once was a boy, who had no story.
[jury honorable mention]

**Milieu (infected)**

**Nico Juárez_Iconish**
2’30” · cgi · b&w · 2009 · Barcelona, Spain

Life (and death) as seen through the microscope. Layers and layers of basic elements, cells that build up a complex unity.

Soundtrack by **Javier Navinés_pantano**
Musician and Composer, he's worked for the cinema and advertising sectors.
www.myspace.com/pantanopantano

**Nico Juárez Latimer-Knowles**
[León, Spain 1971]
Architect and Audiovisual Designer. He's developed online and off-line projects for clients in the private and public sectors, creating and producing websites, interactive screens, motion graphics, animations and end titles for TV productions. He currently works as a creative designer. He also teaches Master classes in Motion Graphics at the BAU School and at the New Media School at IDEP, Barcelona. He collaborates with the Broad.cat platform as a guest editor.

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**I Revers**

**Mary Benedicto**
3’01” · cgi · color · 2008 · Dallas-TX, USA

The line and dot are revered in this awe inspiring combination of sound and cgi.

Soundtrack by **Mary Benedicto**

**Mary Benedicto**
[Valencia, Venezuela 1968]
Education Master of Fine Arts, Art and Technology, University of Texas at Dallas, Richardson-TX, 2008. Bachelor of Fine Arts, East Texas State University, Commerce-TX, 1992. She's participated in many group and individual exhibitions.
http://marybenedicto.com

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**Matrix**

**Ren Linxiao**
8’24” · cgi · b&w · 2009 · Beijing, China

In this video, we start off with the elemental geometries which form a picture -point, line and surface- to study the laws of shape-shifting in a 2D space. The video creates spatial illusion by exchanging, duplicating, intersecting and transforming those elements, representing thus the transformation from a single dimension to multiple dimensions. Integrated with the theories in the I Ching, Book of Changes, it reenacts the eternal cycle between generation and termination. By experiencing the illusions and movements of sound in space, the audience is expected to sense space and time, balance and opposition.

Soundtrack by **Ren Linxiao**
The visual and audio tracks work together. The short bass sound represents the point in the image; a sound with confined frequency variations represents the line, while the reverb rhythm
represents space, consisting of sides. The sound’s rhythm changes alongside the video, reflecting the untouchable multidimensional space beyond the picture. That is why I say that the sound used in this video is different from music, as it belongs to the video representation and cannot work on its own.

Ren Linxiao
[ChangSha, China 1985]  
Graduated in 2009 in Experimental Video Studio from the China Central Academy of Fine Arts. He currently lives in Beijing as a video artist and VJ performer.  
www.vimeo.com/linxiao

[jury award: 3rd prize]

Stoppages  
Astrid Hagenguth
4'30” · drawing, video composition · color · 2007 · Hannover, Germany  
Playful forms gather in front of a repeating pattern. They seem to mold, dance and react with the soundtrack. The technique used is Drawing with Graphic Tablet in combination with picture (Photoshop) and editing software.  

Soundtrack by iso68  
Band consisting of two Berlin-based musicians.

Astrid Hagenguth
[Königstein im Taunus, Germany 1978]  
Astrid Hagenguth studied Animation under Professor Paul Driessen in Kassel, and graduated in 2005. She is currently attending the Masterclass of "Klangkunst" at the Hochschule für bildende Künste Braunschweig under Professor Ulrich Eiller. She lives and works in Hannover, where she also teaches animation.

Edinboro Improvisation  
Charles Bandla
2’ · drawing, video composition · color · 2008 · Edinboro-PA, USA  

Edinboro Improvisation was hand-drawn using TV Paint and a Wacom tablet. The film is based on an animated statement in which a line appears, transforms and then disappears. This basic graphic statement was composited into a series of variations by manipulation of scale, orientation and rhythm and combined with an original soundtrack of loop based music. The resulting composition was returned to TV Paint for hand coloring.

Soundtrack by Charles Bandla

Charles Bandla
[Dunkirk-NY, USA 1950]  
Charles Bandla is an independent filmmaker, musician and educator living in Rochester-NY. He holds an MFA in Computer Animation from the Rochester Institute of Technology and a BA in Studio Art from SUNY College at Fredonia. Bandla's experiments in visual music and graphic choreography are supported by teaching traditional and computer animation as a visiting assistant professor at the Rochester Institute of Technology, Edinboro University of Pennsylvania and Alfred State College.
Frameframer
Barbara Doser
5’ · op-art, video composition · b&w · 2009 · Vienna, Austria
A rotating video feedback event becomes a moving and transforming pattern by selecting a small image detail, multiply arranged in a matrix. Through the seriality in the horizontal lines and vertical columns of the matrix, the original circular movement will be transformed into a linear one. New forms in movement, and movement as form come into being. The Sound is generated by the video signals of the rotating video feedback, which are converted into audio signals and dubbed with the linear moving patterns. Therefore, the visual transformation of forms and movement is happening in an invariant sound space. The original rotating feedback video is hearable.

Video Feedback (video cam connected to a TV monitor), processed and edited with Adobe Premiere.

Soundtrack by Barbara Doser, Hofstetter Kurt, Norbert Math
Barbara Doser: Austrian video artist and painter www. sunpendulum.at/barbaradoser
Hofstetter Kurt: Austrian media artist. www.sunpendulum.at/hofstetterkurt

Barbara Doser
[Innsbruck-Vienna, Austria 1961]
Video artist and painter, Doser lives and works in Vienna.
Artistic domain: video feedback processed in experimental videos; video/media installations in the fields of painting and print.
Exhibitions and events: videos exhibited in more than 40 countries and at international film, video and new media festivals. She collaborates in international media art projects.

www.sunpendulum.at/barbaradoser

[jury honorable mention]

Once upon a point
Aleix Fernández Curell · Alex Gámez
4’30” · cgi · color · 2009 San Francisco-CA, USA · Barcelona, Spain
"Once upon a point" is a generative video piece created by code programming in Processing. It shows both the evolution of a dot and the evolution of its community. It’s about how communication and understanding make way to the formation of higher, more complex structures.

Soundtrack by Alex Gamez · Aleix Fernandez
Behind the Asferico project hides Barcelona Alex Gámez, a Dj since he was 15 and a producer since he was 17. His aliases are many: Dj deck, under which he creates minimal sessions, tech and experimental house; clase muzique, his project as a producer with Fran Palomo (Barcelona), which ranges from the most rhythmic to the most "cerebral" minimal. Alex Gámez is also the creator of the artists’ platform and electronic music festival Störung.

www.asferico.net

Aleix Fernandez Curell
[Barcelona, Spain 1980]
Aleix Fernández is a creative director at Onionlab Motion Graphic and Interactivity Studio. His commercial works include clients like Audi, Seat, Mango, ABC (American Broadcasting Company), Red Bull, Ikea and Ericsson. His experimental works include his audiovisual performance "Imaginary Soundtracks", premiered at Sonar 06, published on the 2006 ADC*E (Art Directors Club Europa) and awarded a LAUS prize; his music clip for the Slovenian producer Umek, number 1 on MTV Adria, and his participation in the “‘Optonica’ : Hybridations sonores” exhibition at the Museum of Numerical Art Le Cube (Paris).

www.onionlab.com
Harmonics
Diana Reichenbach
2' · stop-motion · color · 2008 · Los Angeles-CA, USA
Harmonics is a visual music piece, which takes viewers through a sensory journey using experiments in light, color and sound. The interplay of the visuals with the audio track allows the viewer to experience the piece differently each time and demand a heightened state of their senses. Shot on 35mm film, Harmonics is the filmmaker’s first fully-analog project. The piece exposes the traits of film stock, which cannot be achieved through digital means. It is an experiment using capabilities of light manipulation and how light is captured onto film.

Soundtrack by The Cytokine Storm

Diana Reichenbach
[Fort Lauderdale-FL, USA 1982]
Diana attended the University of Florida and obtained a BA in Anthropology and a BS in Telecommunications in 2006. At the end of her undergraduate studies, her expansive interests and curiosity led her to discover animation. Her main interest lies in visual music, as she feels the most powerful pieces are those which incorporate a working relationship of visuals and sound design. Just as music enables a viewer to experience an emotion, space and time on and abstract level, she aims to portray this same kind of experience to her viewers.

Evariations
Sabrina Schmid
2'22” · drawing, cgi · color · 2009 · Middlesbrough, UK
The animation experiments with variations of ‘dots and lines’ as drawn abstract marks made by digital pencil and use of primary colours. Some film based methods are transposed to the digital: an early animation technique of ‘frameless animation’ together with frame-by-frame drawing become ‘re-invented’ through digital means to give a ‘handmade’ aesthetic to the computer animation.

Soundtrack by Sebastian Castagna

Sebastian Castagna is a composer/sound artist from Buenos Aires based in England since 1990. The music is an excerpt from Sebastian Castagna’s work “Tiresias’ Prophecy” (2008). In this “song without words” the composer explores the ways in which vocal sounds produce meaning when the semantic level of the words is removed. Viols, other early-music instruments and electroacoustic soundscapes “orchestrate” the vocal lines providing fresh contexts to articulate and conduct the musical discourse.

Sabrina Schmid
[Vienna, Austria 1959]
Sabrina Schmid is animator/artist whose earlier independent animations produced in Australia have screened at several international film festivals (Ann Arbor, Hiroshima, Melbourne, Sydney, Stuttgart) and more recent work was shown at the AV Festival UK. Currently she lives in the UK teaching and practicing animation.
www.tees.ac.uk/sections/research/design_culture_arts/members.cfm
L’art de la fuga | The Art of the Fugue

Daniel Pitarch Fernández
3’18’’ · video composition · color · 2009 · Barcelona, Spain

"L’art de la fuga" has been created from the perspective photos of a building taken by the author. The editing process started with the conversion of each of the windows into video frames, fitting them into other windows on the same photo to build up the following video frame (no windows from different photos have been combined here). The order of the windows is sometime consecutive (a line or a column), but it may also follow other motifs or series. Briefly, it’s about deforming the lines of the fugue to create animation, which destroys the original perspective from where it started. It’s a re-framing and re-ordering process that allows for the static fugue to develop in time.

Soundtrack by Johann Sebastian Bach
Die Kunst der Fugue / Incarnadine: modulated_radio_static

Daniel Pitarch Fernández
[Barcelona, Spain 1980]
Daniel Pitarch Fernández studies, teaches, researches, writes, does programming, watches, reads and imagines... all of it, once in a while.

Argyle Kabuki

Dax Norman
1’39’’ · drawing · color · 2009 · Austin-TX, USA

I aim to use the combination of simple lines, dots, color, and music to evoke a feeling. The animation is hand drawn, on a computer.

Soundtrack by Dave Merson Hess

Dax Norman
[Houston-TX, USA 1980]
Born and raised in Houston-TX, Dax Norman began drawing at a young age, and never stopped. Always looking for new ways of creative expression, Dax hopes to redefine what a 21st century artist can be. He holds two bachelor degrees: one in Advertising from the University of Texas - Austin, and the other in Computer Animation from Ringling School of Art and Design. Dax's paintings are currently showing in galleries in San Francisco and Houston, while his animations have been shown at numerous festivals worldwide. Dax currently resides in Austin-TX with his lovely wife, Karen.
http://daxnorman.com

Audiocromático: Afilado y Difuso | Audiocromatic: Sharp and Difuse

Iñigo Sordo Ansorena
5’27’’ · cgi, video composition · color · 2005 · Madrid, Spain

Audiocromático is a piece created in December 2005 with the collaboration of various independent artists. It builds up a trip through the spectator’s perception and de-codification. It consists of two parts: Sharp (cold colors and sharp geometry, winding music) and Diffuse (warm colors, soft and
The visuals were made using a computer. It features geometric glitches and polygonal 3D deformations in Maya. The material was cut and edited based on the soundtrack. Sharp has over 260 cuts in one two-minute segment.

Soundtrack by **Lucas S. Becker · José M. Pérez**

**Iñigo Sordo Ansorena**
[Santander, Spain 1984]
Iñigo Sordo, audiovisual engineer and independent artist. After studying a Digital Cinema and Visual Engineering, he creates a series of audiovisual projects comprising a broad spectrum of representation techniques (real-life footage, SD, HD, 2D, 3D, Stop-Motion, etc). Co-founder of Siete Bandas and co-director of “La Historia Animada de Talarribas”, a 3D animation project for the Junta de Extremadura. He currently works for RTVE as an Image Control Engineer and develops video-art and life-performance projects.

[jury honorable mention]

**Colour keys**

**David Daniels**
3’30’’ · cgi · color · 2006 · London, UK
I’ve always wanted to play the piano, but I’m no good. This is the closest I can get. A graphic response to a piano composition by Jules Maxwell. Imagine your ears as eyes.

Soundtrack by **Jules Maxwell**
Born in Northern Ireland, Jules Maxwell is a songwriter and composer for dance, theatre, film, television and radio, who is best known as composer for the 1998 Oscar nominated short Dance Lexie Dance. His composition work for dance theatre draws upon minimalism and is often recorded, incorporating strong melodic montages of sampled sound influenced by the work of Gavin Bryars. He lives in London.

**David Daniels**
[London, UK 1960]
BA and MA in Graphic Design. Graphic Designer and Animation Director represented by Tandem Films in London. Director of TV commercials for Honda cars, Nike, Nat West Bank, HSBC and Toyota, amongst others. Recent work includes design and animation of screen projections for the Led Zeppelin concert at the o2 in London. Away from his commercial work, he develops graphic books and films dealing with the relationship of sound and image. Imagine your ears as eyes. www.davedaniels.co.uk

[jury award: 1st prize]

**Linearea**

**Idrioema**
2’19’’ · stop-motion, op-art · b&w · 2009 · Lisbon, Portugal
This work’s main goal is illustrating the mutation of a point into a line. It’s almost like analyzing under a microscope the composition of the point to observe how it evolves, generating new forms that will eventually create the line; to observe the computer raw-data of a point while processing the codes for the visualization of the new forms. The video was made animating digital hand-drawn frames, processed with filters to granulize the images step by step... Each frame is the result of the filtering on the previous one in a decomposition and re-composition of pixels, bringing a fluid-randomness look to the video. It’s about ordering the chaos while respecting its nature...

Soundtrack design: idrioema
Luigi Scotti & Teresa Aguas - Idrioema

*Idrioema* is a multimedia project of Luigi Scotti and Teresa Aguas, a married couple living in Portugal. Its goal is to explore sound using our sensorial organs not only as passive absorption tools, but giving them true organic conscience of what the sounds provoke interacting with themselves... To create a physical experience of the intellect...

www.myspace.com/idrioema

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**Herbstlaub | Autumn Leaves**

**Oliver Vogel**

3'03'' · cgi · color · 2007 · Ludwigsburg, Germany

*Herbstlaub* is a coming-of-age-road-movie of a dot. During my studies, some colleagues and I sometimes met in the afternoon/night to sing, clear our heads from the projects and annoy other students with our voices. It was a short endeavor, but still fun. When I decided to make my own diploma film (in panic - I had 3 weeks left, because my main focus were two other, non-personal projects), I thought it would be a nice idea to gather the "choir" one last time. Two of the singers and I did some initial musical experimentation, then Philipp came along. He did the final score, and even agreed (reluctantly? ;) ) to using our non-professional voices for it. The rest was freestyle 3D animation...

Soundtrack by **Philipp Noll**

Philipp Noll plays piano, some cello and sings from time to time. He studied classical piano, music theory and new media at the University of Music and Performing Arts in Stuttgart, and after that, filmscoring and sound design at the Film Academy Baden-Württemberg in Ludwigsburg. He composes and arranges for film and television.

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**Oliver Vogel**

[Karlsruhe, Germany 1979]

After an apprenticeship as a media designer, Oliver worked for a year as a sound engineer. Until 2007 he studied Animation at the Filmakademie Baden-Württemberg. Next to some weird short films he created, he specialized in VFX and enjoys playing with simple graphics and visual compositions. These preferences and the surprising rise -and unsurprising fall- of the Animation Institute's Choir 'Hölle, Hölle, Hölle, Hölle' led to the graduation film "Autumn Leaves".

www.dreidee.org