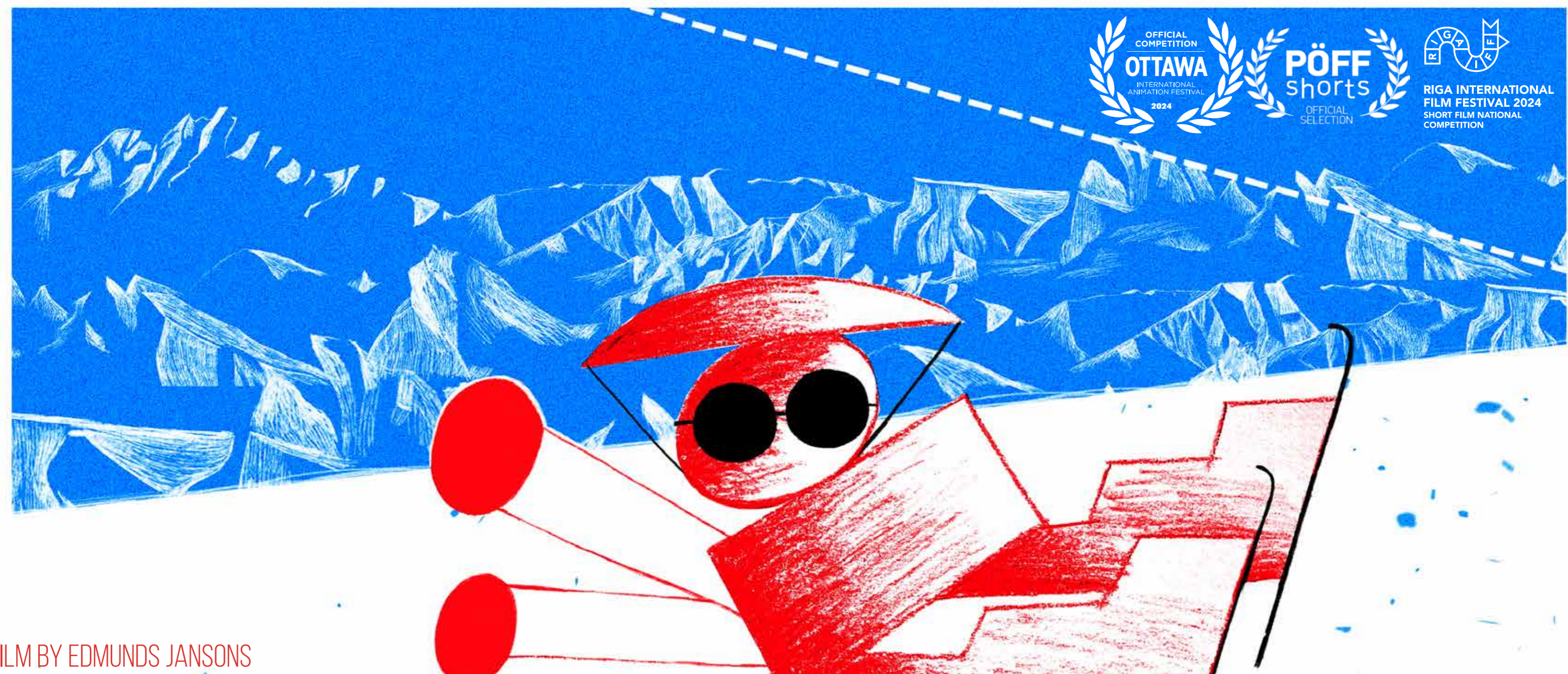


OFFICIAL COMPETITION
OTTAWA
INTERNATIONAL ANIMATION FESTIVAL
2024

PÖFF
shorts
OFFICIAL SELECTION

R I G Y
I F E

RIGA INTERNATIONAL
FILM FESTIVAL 2024
SHORT FILM NATIONAL
COMPETITION



FILM BY EDMUNDS JANSONS

FREERIDE IN C

MUSIC BY TERRY RILEY, PERFORMED BY: THE YOUNG GODS

FREERIDE IN C

The short film is an audiovisual experience, an abstract dance of freedom that reflects the joy and fragility of being.

THE WHITE TRANQUILITY OF MOUNTAINS IS DISTURBED BY COLORFUL WINTER SPORTS ENTHUSIASTS WHO ENJOY DOWNHILL SKIING.





DIRECTOR'S STATEMENT

Several equally strong impulses influenced the creation of this short film, and it is impossible to arrange them into an order of priority, but chronologically the first was the passion for skiing and the realization that a ski resort is a perfect mise-en-scene for animation. People of all nationalities, social classes, and ages dress in colorful abstract ornamental costumes and happily engage in ritual dance-like physical activities. And it all takes place in an amphitheater of majestic snow-capped mountains. The second impulse is related to my reflection on the relationship between animated shorts and contemporary music. Thinking about a more organic model of the relationship between image and sound, I asked the question: What if, when making a film for which I have a pre-conceived score, I built the structure of the film using literally the same method that the composer used to compose the score?

ABOUT DIRECTOR

Edmunds Jansons, born in 1972 in Saldus, Latvia, is a director, animator, book illustrator, and founder of the animation film studio Atom Art. He studied TV directing at Academy of Culture, graduated MA at Estonian Academy of Art - the masterclass by Priit Pärn in 2012, and in September 2024 completed professional doctoral studies at Academy of Arts in Latvia. Edmunds teaches animation directing at Academy of Arts of Latvia and as guest tutor at animation film school La Poudriere in France. He is also a film expert at Culture Endowment Fund and National Film Centre of Latvia.

FILMOGRAPHY

Guard Of Honour (2021), 5 min.
Jacob, Mimmi And The Talking Dogs (2019), 72 min.
Pigtail And Mr. Sleeplessness (2017), 26 min.
Isle Of Seals (2014), 6 min.
Choir Tour (2012), 5'30 min.
International Fathers Day (2012), 5 min.
Shammies (2010-2020), 9 x 5 min.
Springtime In Crow Street (2009), 23 min.
Little Birds Diary (2007), 23 min



CREW

Director, concept,
editing, art design
EDMUNDS JANSONS

PRODUCER
SABĪNE ANDERSONE

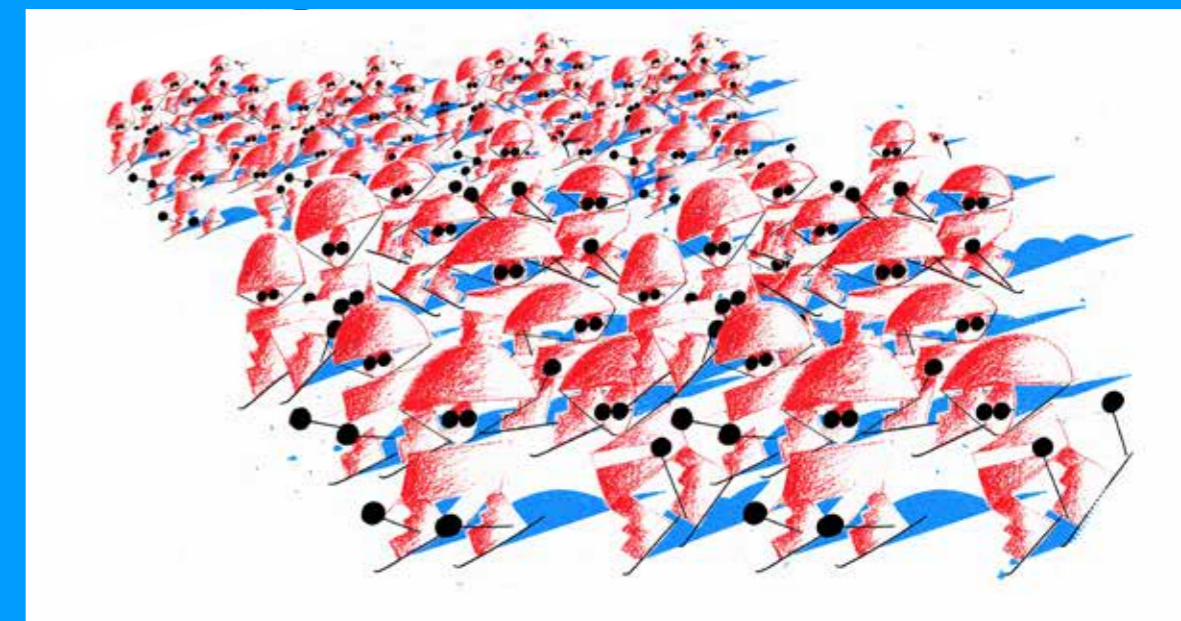
SOUND
ĢIRTS BIŠS

MUSIC
in C by TERRY RILEY
performed by The Young Gods

ANIMATION
Edmunds Jansons, Mārtiņš Dūmiņš,
Kristīne Zvirbule, Sofija Jansone,
Vidaga Grīnberga, Ieva Treija,
Liāna Mihailova

DIRECTOR'S ASSISTANT
LINDA STŪRE

PRODUCTION
AGNE SKANE

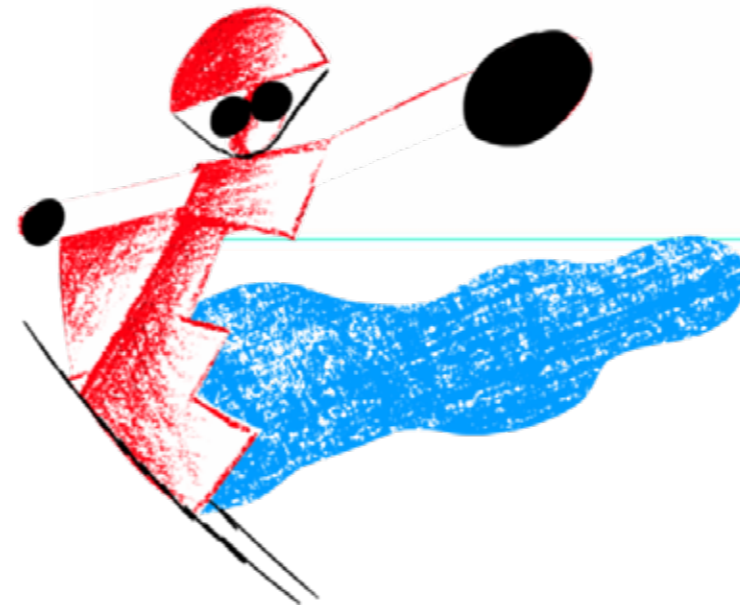
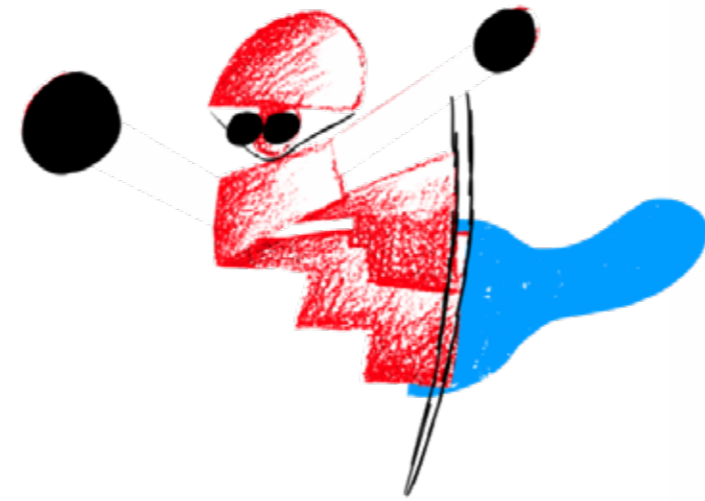
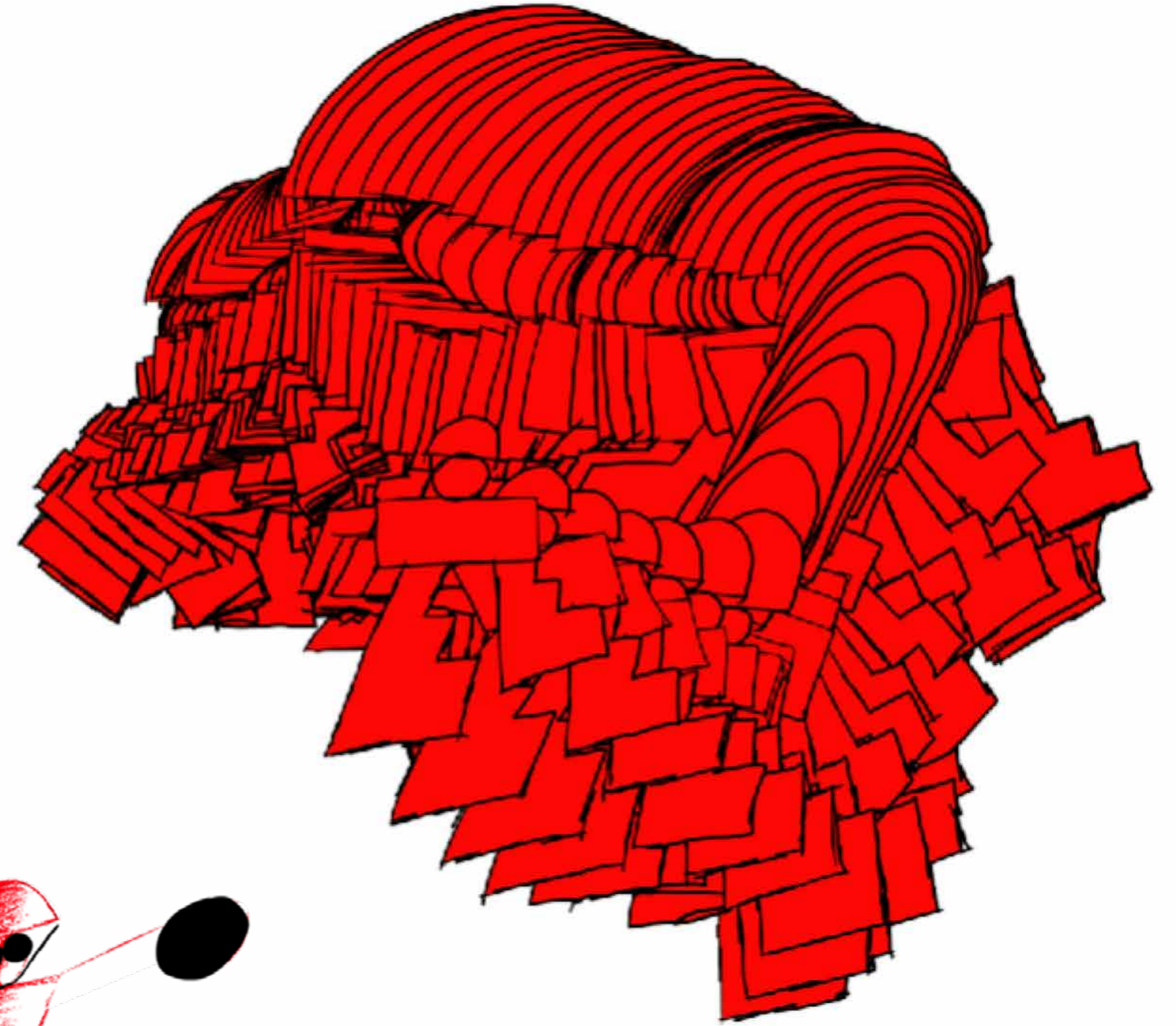


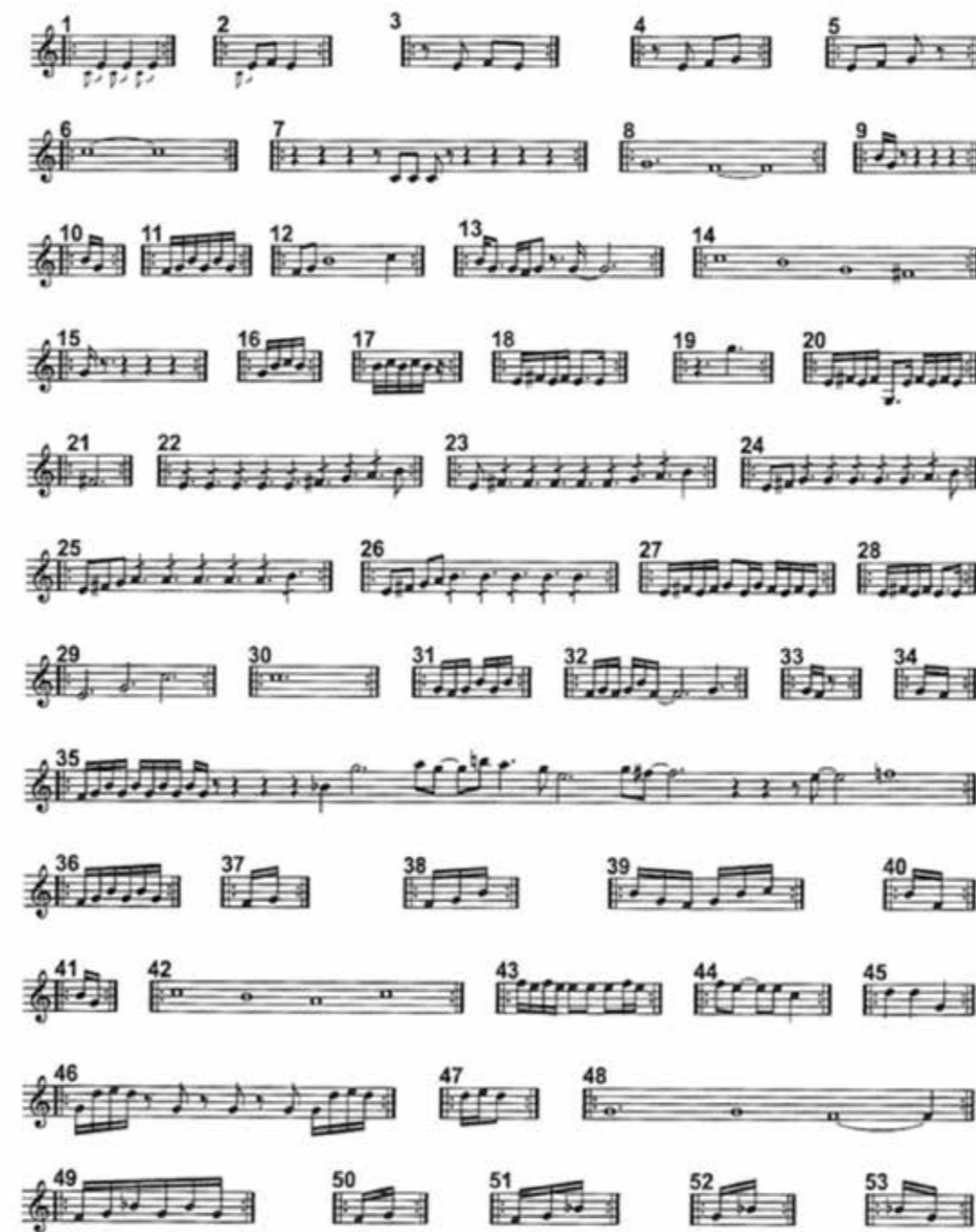




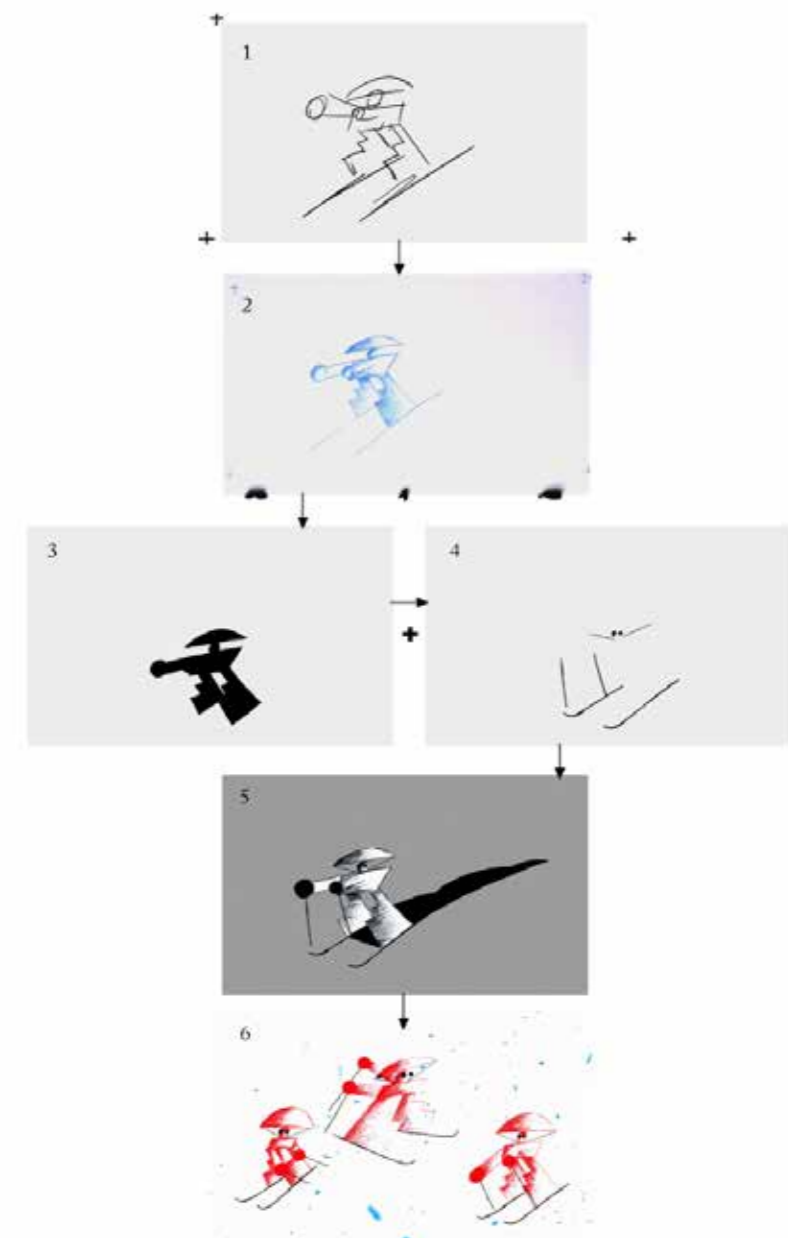
“FREERIDE IN C” TRAILER:

[HTTPS://VIMEO.COM/939018252](https://vimeo.com/939018252)





Score of *In C* (copyright Terry Riley, 1964).



Animating with music developed into the theoretical study

The film *Freeride in C* is part of Edmund's broader theoretical study titled *Repetitions and loops as a form-building element in author animation*. This study examines the artistic potential of combining the compositional methods of music with the techniques of animated filmmaking. Central to the research is the idea that repetition and looping, which are fundamental to both contemporary music and animation, serve as key structural elements. The study and film complement each other, presenting a unique fusion of sound and moving image. In September, 2024 Edmund received an Art.D degree in professional doctoral studies at Academy of Arts in Latvia.

INTERVIEW

What was your main inspiration for the music in Freeride in C?

Terry Riley's In C was an emotional reference for me from the very beginning. Listening to it seems repetitive, but it also has a continuous forward movement. It seems simple yet elusively complex. It is energetically turbulent yet calming.

But in this case, the film uses not only the end result of this composition - the musical recording - but also the concept of the piece.

In C is an open-form piece, and the end result of the piece is largely determined by the interaction and chance between the musicians. I use a similar method in animation. The film, like "in C", is made of modules, animated loops whose development and interaction is dictated by the randomness encoded in the music.

How did you approach the fusion of music and animation?

The In C score consists of 53 modules of different lengths, each performer can loop them for as long as he likes.

As the module loops overlap each other, new melodic and rhythmic landscapes appear and disappear in unpredictable combinations in the listener's perception.

Repetition and looping are an organic part of contemporary musicians' means of expression, but they are just as organic to animation.

In precinematic optical toys, with film loops in experimental cinema and gifs in the internet age, looping and repetition have always been a natural part of the animator's vocabulary.

Freeride in C is my attempt to fuse - to combine loops in music and in animation into a single work as organic as possible.

At the same time, it is also a shy salute to all the inhabitants of the animation Olympus who, long before me, have been experimenting in the same field of interaction between music and moving images.

What draws you to non-narrative storytelling, and how does it influence your approach to both music and animation?

Interests and aesthetic preferences change, but right now, I find non-narrative forms more spacious and appropriate to the current situation.

Perhaps it's a disappointment in a world that has always been largely based on stories.

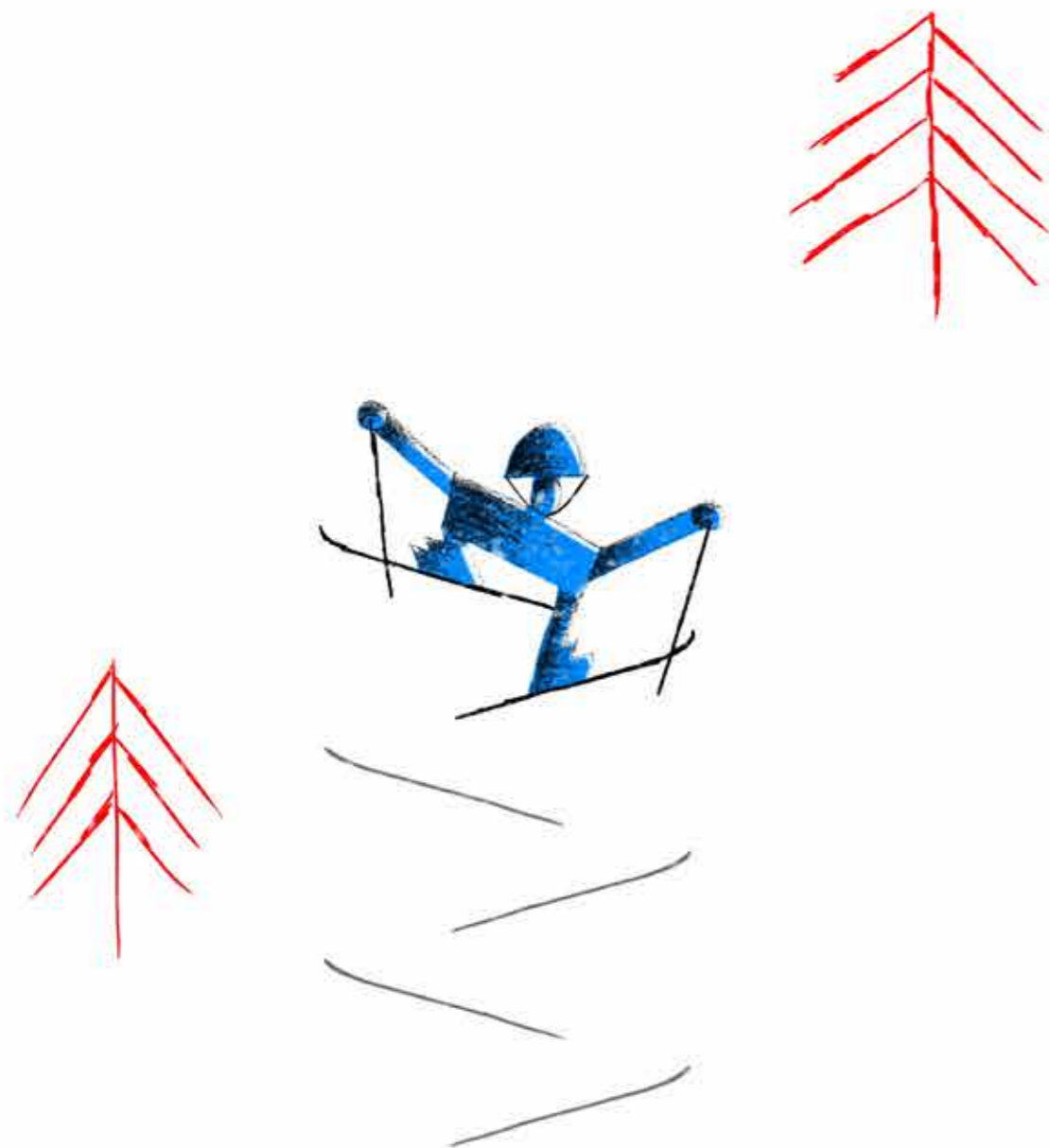
At the moment, when the old order is disintegrating before our eyes and the world is sliding in a direction unknown to us, any authoritative statement, whether in the form of a manifesto, a story or a film, seems suspicious to me.

That's why the form of musical work, especially as it is in the work of Terry Riley - which focuses on collaboration, trust, listening to each other - seems to me a much more secure basis for creative work.

Do you think audiences with different musical backgrounds perceive Freeride in C differently? How did you consider the audience's musical perception during production?

The magic of this musical piece is that it is completely open, both in form and in the various possible interpretations.

The Young Gods recording I have chosen is relatively recent and its emphasis on a highly rhythmic arrangement makes it very accessible to a wide audience, appealing to connoisseurs of academic music as much as dance music, electronic or rock. I think this piece speaks to everyone in some way, which also makes the film universally accessible.



TECHNICAL DETAILS

Title..... Freeride in C
Country of production... Latvia
Length..... 10'12"
Completion..... September, 2024
Screening format..... DCP, Prores, H264
Animation technique..... Pencil on paper, 2D Computer Animation
Aspect ratio..... 16:9
Sound 5.1, Stereo
Spoken language..... No dialogue, no subtitles

CONTACTS

Director

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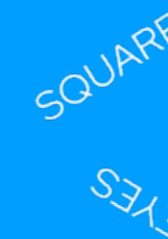
Producer

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