

IMAGINATION GIVES US LIFE

CAZANDO GAMUSINOS

(HUNTING GAMUSINOS)



ABOUT CAZANDO GAMUSINOS

FICHA TÉCNICA

Genre Animación

Technique 2D Digital

Duration 5' 25"

Release Date 2019

Nominations

Proyecto 3D Wire 2017

Proyecto 3D Wire 2018

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SINOPSIS

Humans possess a totem that gives them control of their imagination. When a gamusino steals Ruben's totem, his son Hugo goes on a quest and will confront the creature to restore his father's vitality. .

STATEMENT

When we are young we believe in all kinds of impossibilities thanks to our parents. People think that when we grow up we lose that capacity; we defend the opposite. Thanks to that belief we are able to dream and transmit to the little ones that magic. Therefore, we have to defend our right to imagine, have the age that we have since. Without it, we lose everything we are and want to be.

The motivation of this project is to teach that imagination has the power to make the impossible possible.





WHAT IS A GAMUSINO?



GAMUSINOS



The gamusino is a very elusive imaginary animal, based on Spanish Mythology, referred to in various regions of Spain, Portugal and Cuba to spend various jokes, both children and hunters, novice fishermen, hikers, etc. The Gamusino is ultimately an expression of mockery towards someone who looks for impossible things.

In our short film, we use the gamusino as a small troublesome creature that is attracted by metallic noises and feeds on the imagination of humans, that is: their totems. It is naughty, selfish and likes to get away with it. It is very unstable so, when it gets angry, the gamusino changes its shape and becomes bigger and more dangerous.





MEET THE TEAM



SILVIA MAÑES VELASCO

DIRECTOR, SCRIPT, STORYBOARD, LAYOUT, LEAD 2D ANIMATION, COLOR, CLEAN-UP, COMPOSITION



Silvia Mañes was born in 1994. She studied Fine Arts at the Faculty of San Carlos of the Polytechnic University of Valencia, directing her training towards animation and drawing. She did a Master in Animation at the same faculty, where she managed to expand her knowledge about the complete process of an animation project, focusing mainly on traditional animation and the artistic concept.

LYDIA HUIJBREGTS JAÉN

PRODUCER, LEAD ENVIRONMENT ARTIST, 2D ANIMATION, CLEAN-UP, LEAD COMPOSITOR, EDITION



Lydia Huijbregts studied Fine Arts at the Polytechnic University of Valencia, focusing more on the field of drawing and animation. She has a special passion for concept art, and, for that reason, she studied a Master in Concept & Artistic Direction and 2D Animation, forming herself in the process of an animation project, being interested mainly in the design of scenarios and characters, as well as the production design.

CHRISTINE DOMÍNGUEZ

LEAD CHARACTER ARTIST, COLORSCRIPT, LAYOUT AND FINAL ART



Christine Domínguez was born in April, 1994 in Valencia (Spain). She studied Fine Arts in Universidad Politécnica de Valencia, directing her education to drawing and animation. She studied for a concept and direction for animation diploma, which belongs to the Master of Animation this University offers. Here she gained knowledge about all the preproduction processes of an animation project, in which she considers her main job being character and concept design.

CRISTINA VEGA CARCEDO

ENVIRONMENT, PROP ARTIST, COLORSCRIPT, 2D ANIMATION, COLOR



Cristina Vega was born in Spain in 1993 and graduated in Fine Arts at the University of Salamanca with the specialty of Drawing. She did the 2D Animation Master at the Polytechnic University of Valencia, learning about the creation of an animated project and focusing on the design of characters and backgrounds in traditional animation productions.

IRENE MARTÍNEZ ZAMORANO

PROP ARTIST, DOSSIER, LAYOUT, INFOGRAPHICS, 2D ANIMATION, COMPOSITION



Irene Martínez was born in 1993. She studied Fine Arts and specialised in Animation and Design at the Faculty of Alonso Cano at the University of Granada. She is did a Master of Animation in the Faculty of San Carlos at the Polytechnic University of Valencia, training in the creation of an animation project, focusing on 3D modeling.



COLLABORATIONS



FRAN VILLALBA

MUSIC COMPOSER AND MUSIC PRODUCER



Fran Villalba, composer, pianist and music producer, has composed original music for various audiovisual projects, including 7 Cajas (2012) winner of the “Cine en Construcción” prize at the San Sebastian International Film Festival and nominated for the “Goya” awards in the category of best Spanish-language foreign film; Peaches (2017) awarded with the mention “Raindance’s Film of the Festival” and Selva (2017) premiered in official competition of “Semaine de la Critique du Festival de Cannes”.

JOAN CLIMENT ROCA

SOUND DESIGN & AUDIO MIXING



Joan Climent, sonologist, singer and violinist, was born in 1994. He is currently finishing his degree in Sonology at ESMUC, Barcelona. He has done the mixing and sound design for various Master’s final projects including ESMUC’s BSO Master and Polytechnic University of Valencia’s Master in Animation.

MUSICIANS AND PERFORMERS

Laia Barberà (Arpa), Laia Montlló (flute player), Oriol Guimerà (Trompa), Marina Torra (Vocal soprano and Hugo), Joan Climent (Vocal tenor and Rubén), Adrián Bernal (Little gamusino) and Guillem Codern (Gamusino grande).





POSTER



CAZANDO GAMUSINOS

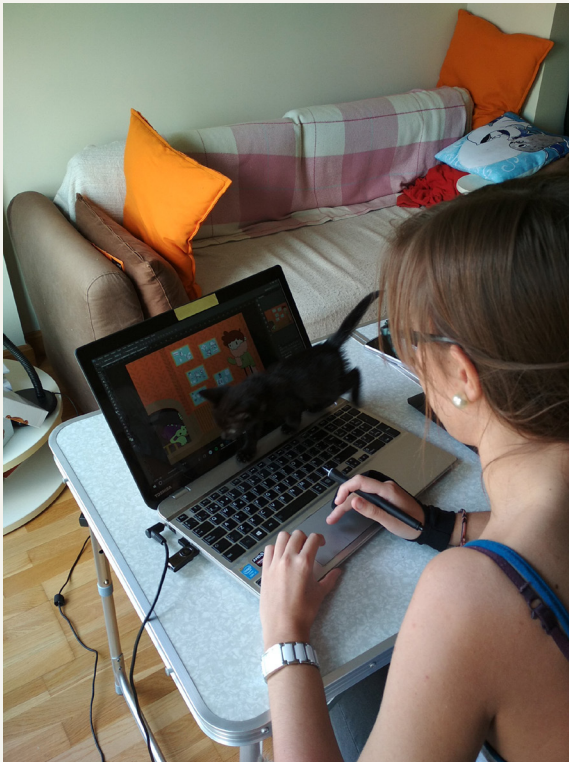
Con la música original de Fran Villalba



UNIVERSITAT
POLITÉCNICA
DE VALÈNCIA



SHORT FILM PROCESS



HOW THE SHORT HAS BEEN PERFORMED

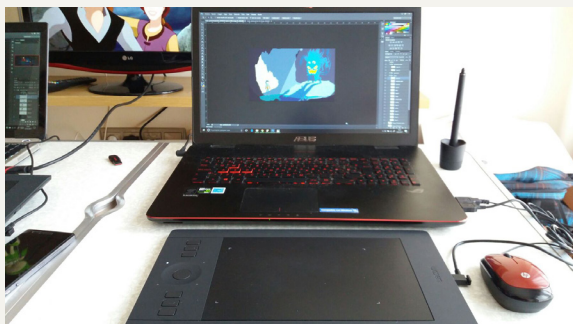
The production of the short has been a process of complete learning, a great challenge to face, being also a small group with no previous experience in a project of such magnitude. Exploiting the talents of each member to the fullest, based on the demands and knowledge of each department, we managed to cover all the phases of an animated production and learn from each other.

The essential basis of the realization process was communication. Whether we had to cover the distance, because not all the members and collaborators were in the same city, as for subjects of study, Skype and Drive were the most effective ways to balance the function of each one and assess their progress.

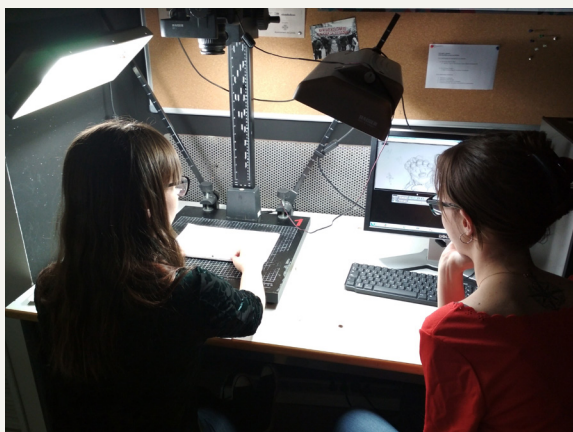
The script and the storyboard have been alive for a large part of the production, changing to look for a better narrative at all times. This led us several times to the conclusion that “less is more”, where the sacrifice of some ideas that did not fit had to be left behind to offer the best possible result and maintain the essence of the short film.



We later entered visual development, starting with the characters, whose process has been the freest in order to find a style related to the genre of history, finally being a simple but attractive style. This style was also marked with a palette of colors that broke the established canons without abandoning the contrasts between characters and, likewise, with the backgrounds, which were composed in view of the emotional charge of the moment of history in which they were located, varying the pallet according to need.



Closed the previous process, we focus on the stage of animation, the most extensive and in which we deepen the learning. The beginning was with the purest traditional technique of 2D animation: paper, pencil and light table. This classical form helped us to focus on the action, taking care of the fluidity of the movement created by the pencil stroke when digitalizing it. Once the bases of the animation were made, the final adjustments and designs were made in digital. However, there were plans that were completely assembled by computer to achieve the final effect we were looking for. Combining both techniques, classic and modern, we have taken advantage of the best of each.



This short film was a great coordination and sharing in order to keep the same finish at all times, especially because it was remote during part of the process. The evolution of the short is the evolution of the team itself during the making of this short film, despite the difficulties. We have not only enjoyed, but we have managed to create and give life to a story from scratch.





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