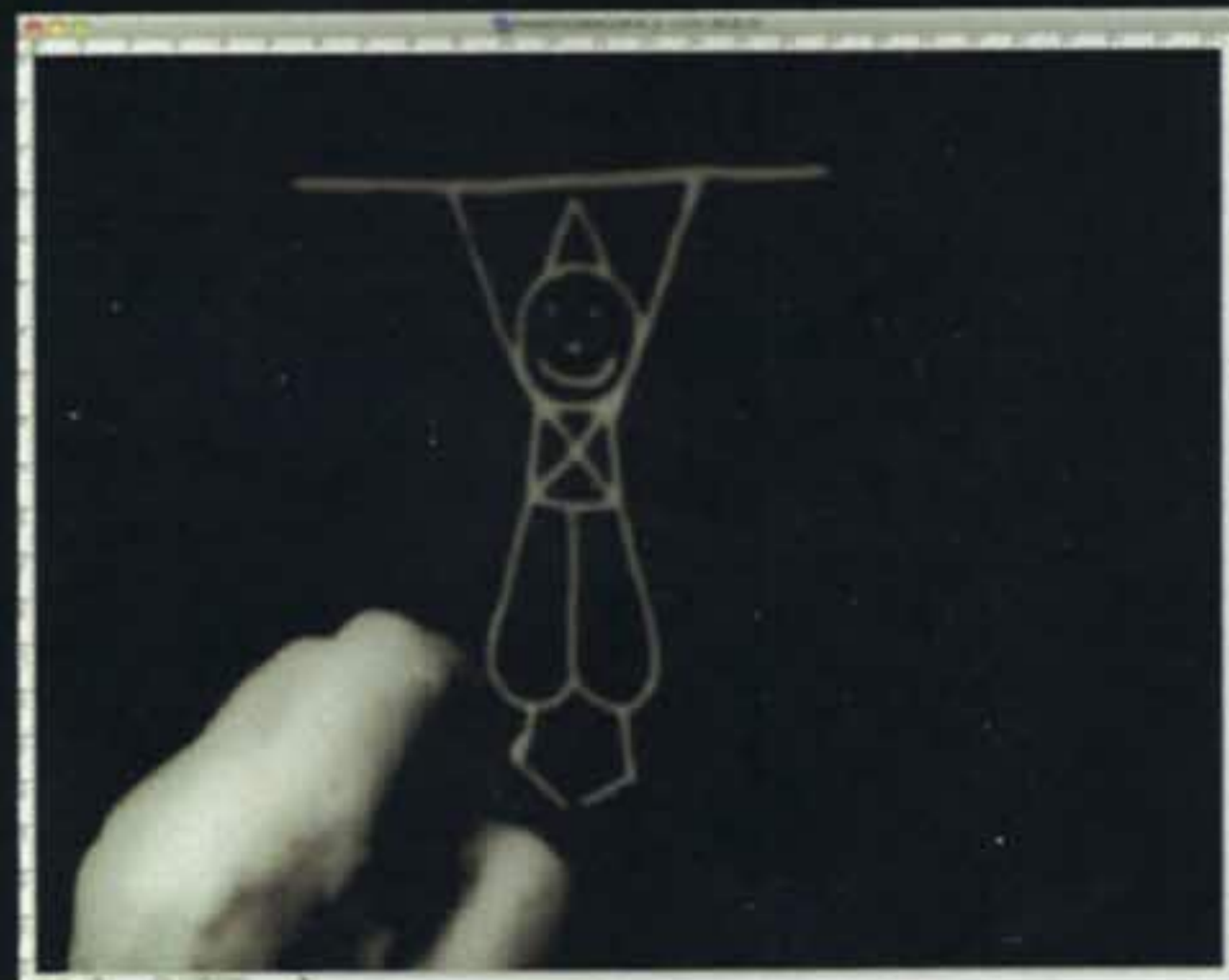


Curated by Lisa Perrott

HANDMADE P/IXELS: ANIMATING TIME-SPACE

30 SEPT. 2011

Lido Cinema/Hamilton



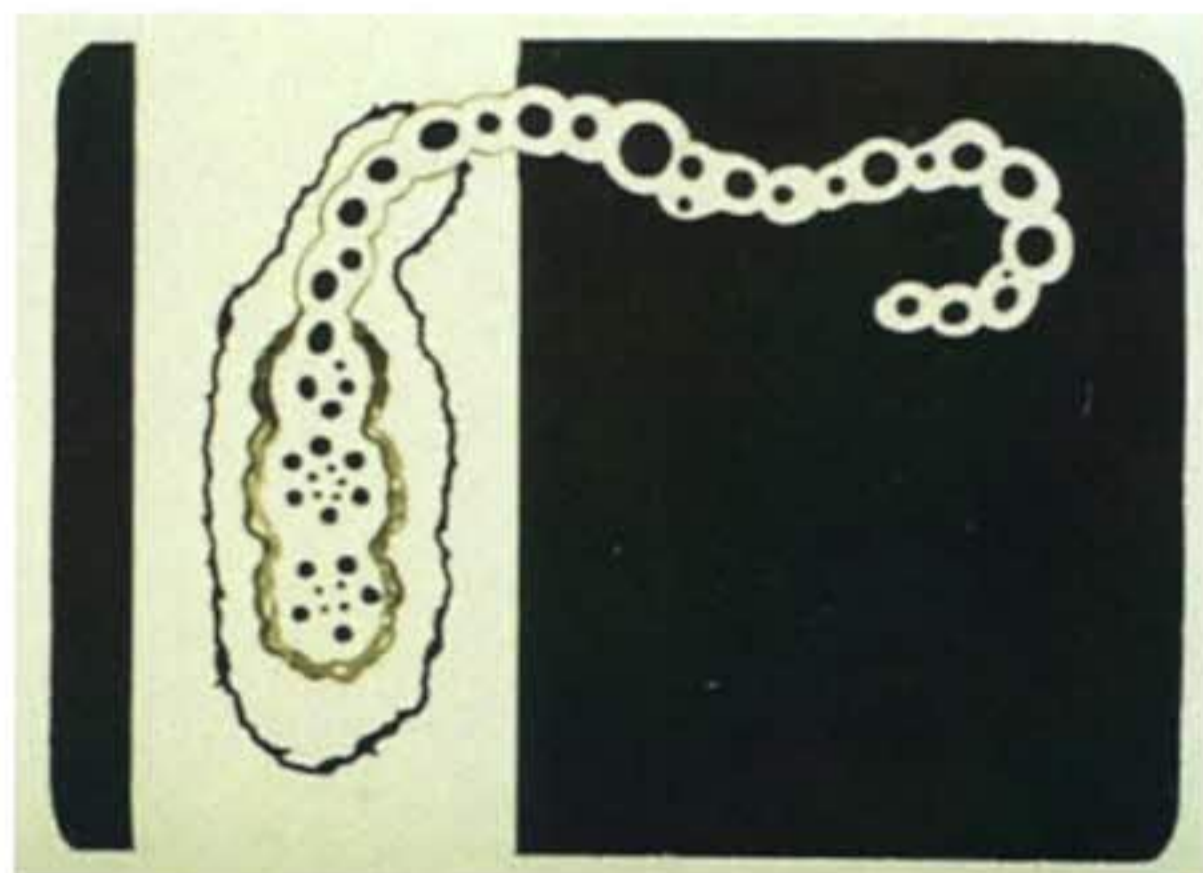
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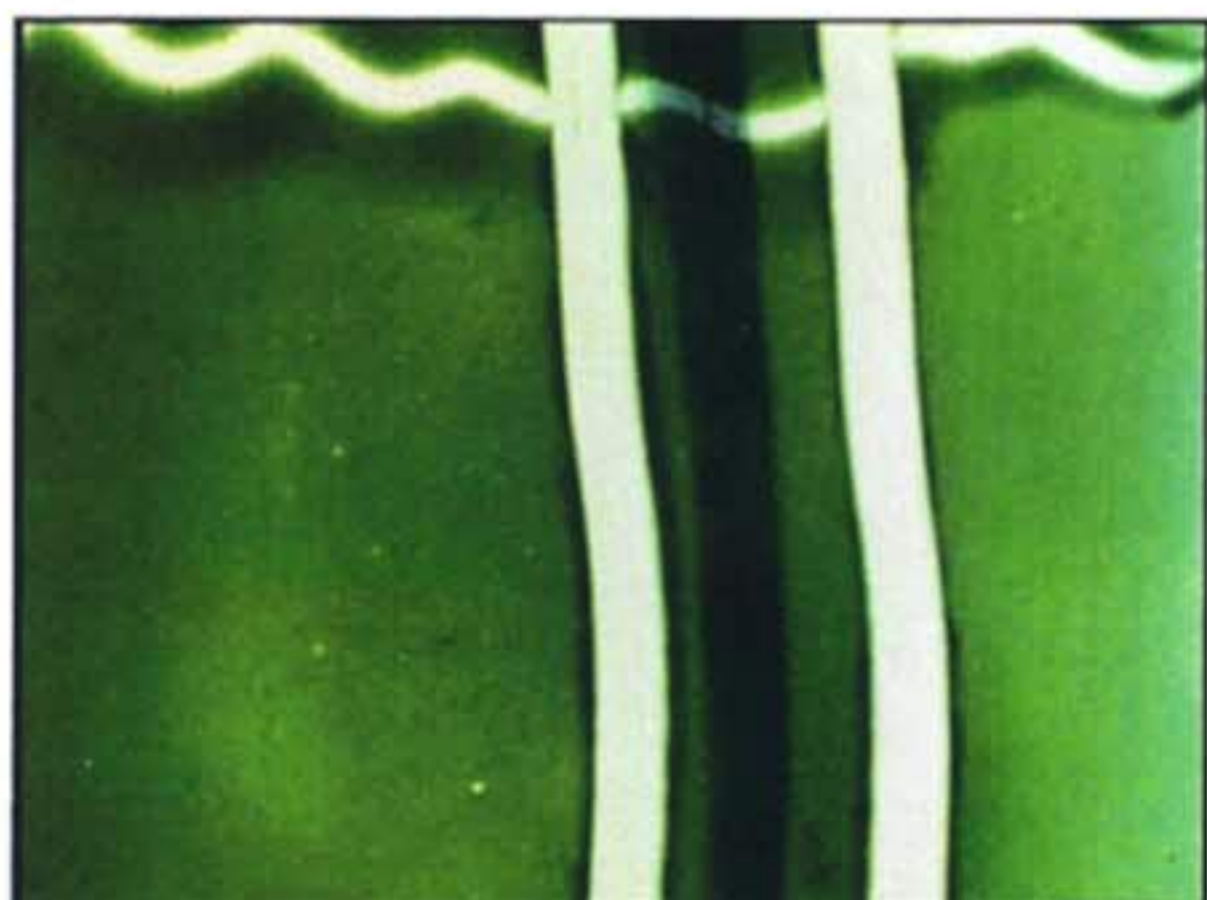
**ANIMATING
TIME-SPACE**
SYMPOSIUM 30TH SEPTEMBER
TO 2ND OCTOBER





1/
 Artist: Len Lye (New Zealand)
 Animation: Tusalava (7.05mins)
 Year: 1927-29

Process: cel animation, hand drawn on paper, Music: Rhythmic Dance for Two Pianos, Op.30 by Eugene Goossens (1920), performed by Antony Gray. The film's original music by Jack Ellitt has been lost. This version (with alternative music selected by Len Lye) was produced by Roger Horrocks, Wayne Laird and the New Zealand Film Archive



2/
 Artist: Len Lye (New Zealand)
 Animation: Swinging the Lambeth Walk (3.37mins)
 Year: 1939

Process: Direct film (camera-less animation): painting and stenciling onto celluloid. Various tools used for marking the film, including a plastic comb and shaving instrument. Lye edited together his own versions of the music (including Django Reinhardt on guitar and Stephane Grapelli on violin), and combined them with a variety of abstract images painted and scratched directly onto film, without using a camera

Len Lye images and films provided courtesy of the Len Lye Foundation, The Govett-Brewster Art Gallery and the New Zealand Film Archive



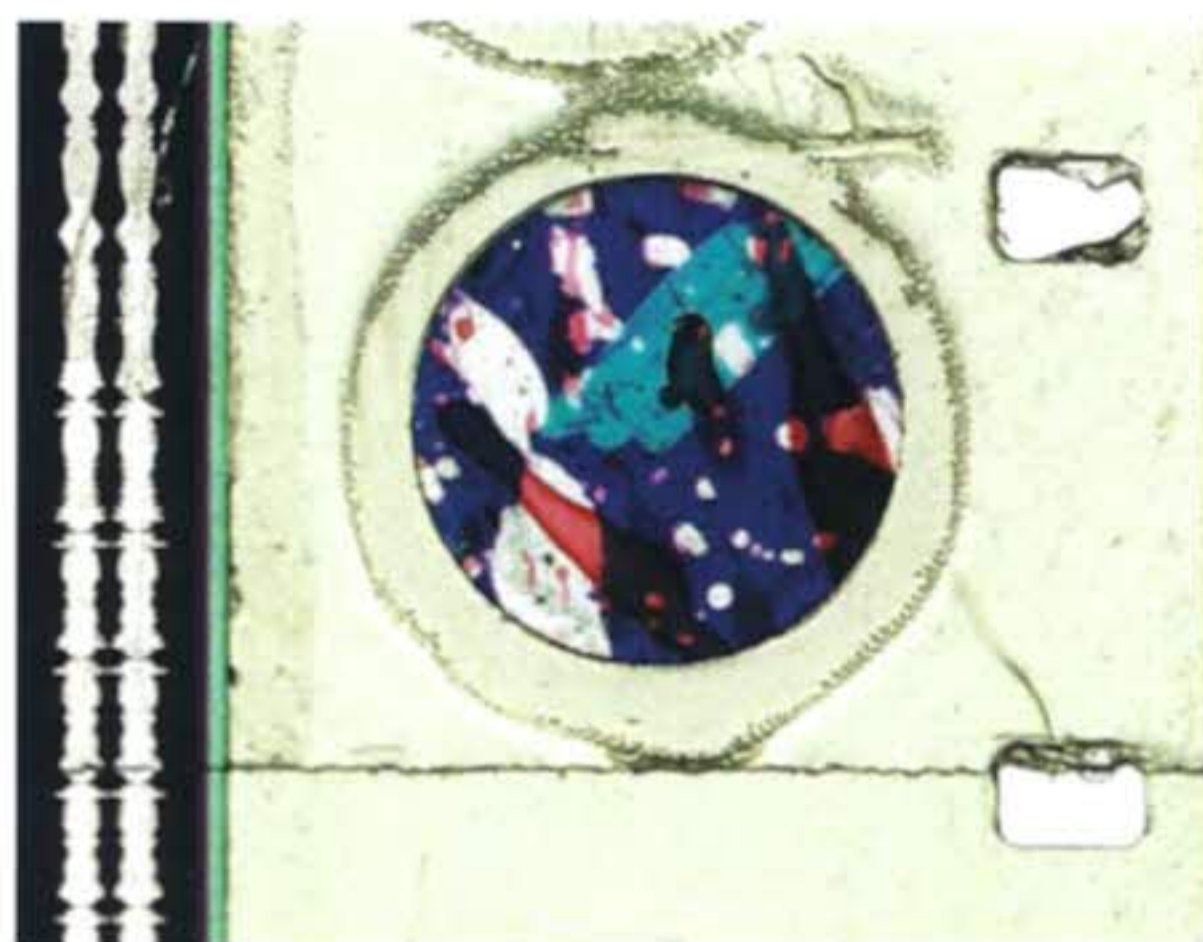
3/
 Artist: Lissa Mitchell (New Zealand)
 Animation: Bowl Me Over (6.00mins)
 Year: 1995

Process: Art historical tourism set in the South Island of New Zealand. This film was made by scratch drawing directly onto 16mm film by hand. Later each frame was painted by hand. The process took about four months.



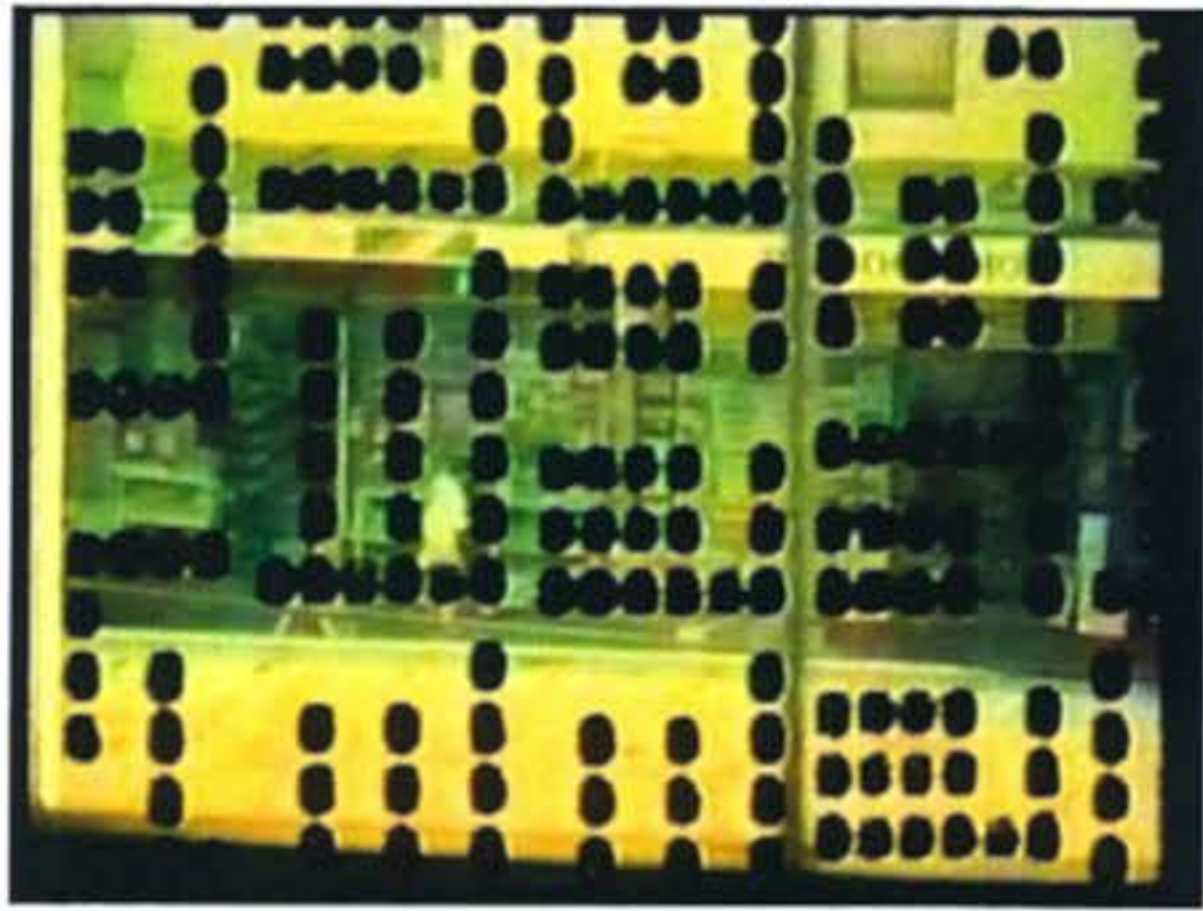
4/
 Artist: Steven Woloshen (Montreal)
 Animation: The Babble on Palms (4.00mins)
 Year: 2001
 Collaborators: Musical score: Ali Akbar Khan

Process: A lush and vibrant camera-less animation, combines 35 mm found footage with ink/scratch hand made filmmaking techniques combined with a musical score by Ali Akbar Khan's excerpt from the Jogiya Kalingra



5/
 Artist: Dirk de Bruyn (Melbourne)
 Animation: Traum a Dream (6.53mins)
 Year: 2002

Process: Direct film, 16 mm film strip marked with scratches, paint, dyes, marker pens, stencils and leterset letters. Samples of found footage and sounds of the filmmaker's voice



6/
 Artist: Janine Randerson (Auckland)
 Animation: Words and Bits (2.11mins)
 Year: 1996

Process: Chance assemblage between realtime footage and animated elements and a controlled relation between video tape and film strip. This process is based around direct application of photocopied graphic 'safe-mat' to found 16mm strips of footage and video generated lines in SVHS edit suite in 1996. This involved recycling 16mm film strips that were recovered from ATLAB film laboratory as an 'opportunistic process'. Found footage was selected to relate to travel and communications as space:time analogues.



7/
 Artists: Miriam Harris (Auckland) and Juliet Palmer (Toronto)
 Animation: Soaring, Roaring, Diving (6.00mins)
 Year: 2008
 Collaborators: Producer: Miriam Harris, Original Score: Juliet Palmer, Sound: Juliet Palmer, Jean Martin, Animators: Juliet Palmer, Jean Martin, Miriam Harris, Visuals: Miriam Harris, Cinematographer: Norman Harris
 Process: Mixed-media, hand drawn on paper, uses collage, Super8 footage, 2D and 3D imagery, and composed and found sounds



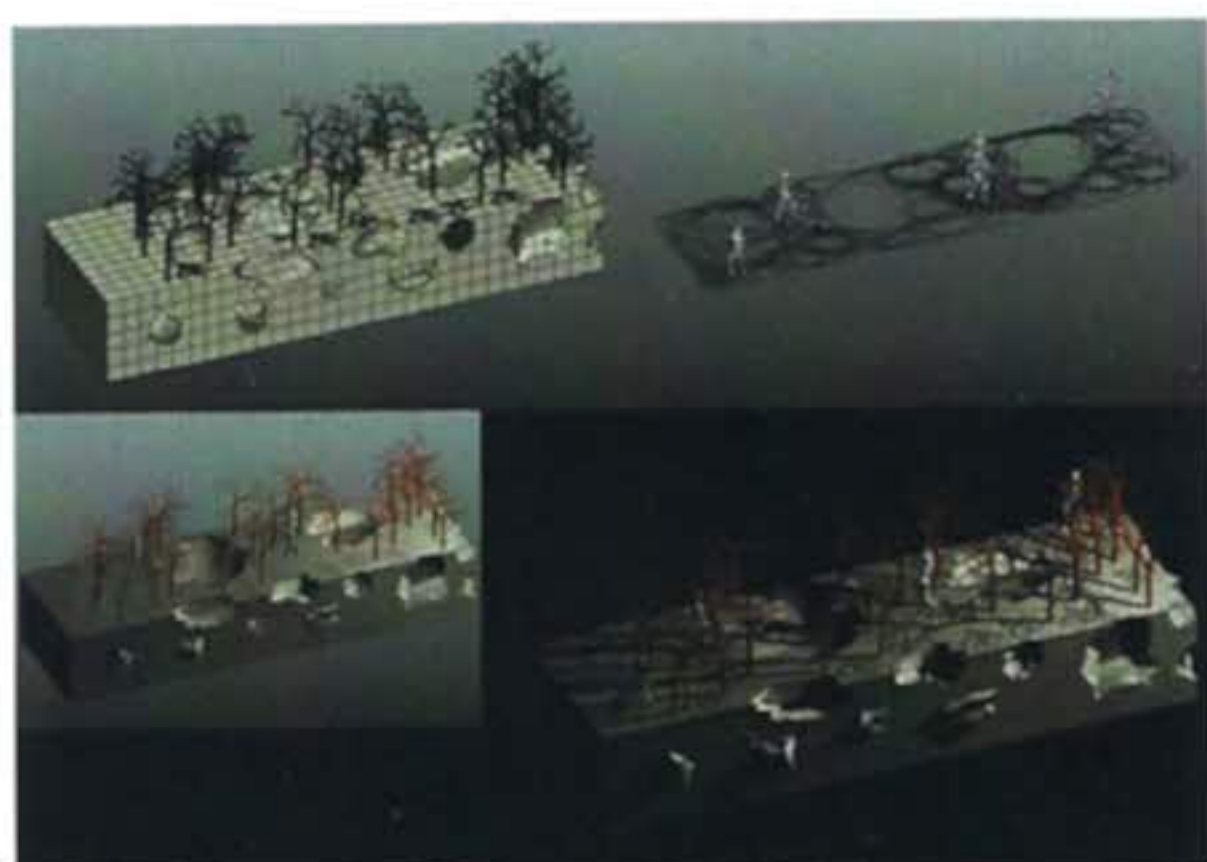
8/
 Artist: Dawn Tuffery (Hamilton)
 Animation: Swing (6.00mins)
 Year: 2008
 Process: Stop-motion using latex puppet and handmade set



9/
 Artists: Rowan Wernham and James Robinson (New Zealand)
 Animation: X.O. Genesis (12.00mins)
 Year: 2010
 Collaborators: Artist, drawing animation, models: James Robinson
 Director, writer, animator, composer, sound designer: Rowan Wernham, Producer: Thierry Jutel, Original music and sound design: Chris Knox
 Process: Stop-motion, painted and hand drawn on paper, models



10/
 Artist: Lonnie Hutchinson (Wellington)
 Animation: Shangri La (1.00min extract of animation for installation)
 Year: 2011
 Collaborators: Artist, producer: Lonnie Hutchinson, Direction, design: Pete Lipponen (Virtuo), Animation, sound: Dan Mace (Remote), Digital binocular station, software: Eric Woods (Mind Space Solutions), Voices of the Taniwha: Sinalei & Losanna Tuiletufuga Hutchinson, Music: Anika Moa (Mushroom Records)
 Process: Silhouette animation. Originally a sight-specific installation at Chews Lane, Wellington. The first virtual binocular experience installed outdoors in New Zealand



11/

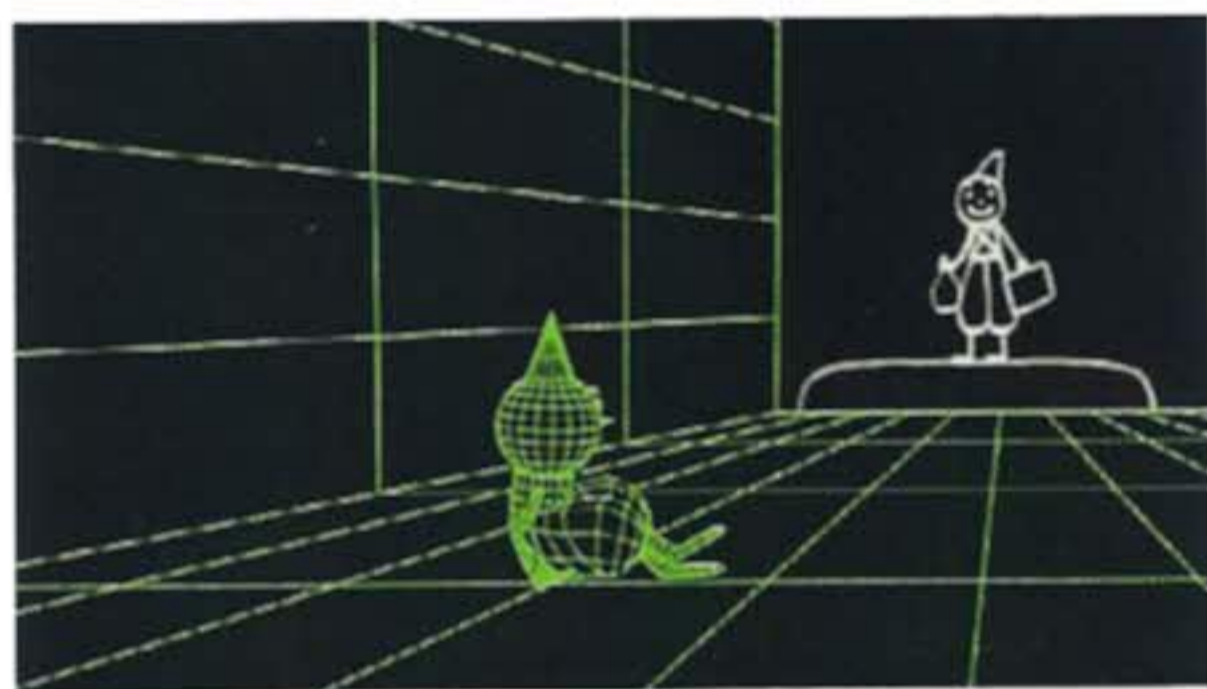
Artist: Gregory Bennett (Auckland)

Animation: Utopia

(extract: 2.00 mins, complete video: 6.00 mins)

Year: 2011

Process: Digitally generated and animated groups of figures. A generic animated figure is employed as a building block in the creation of a series of works, which assemble and reassemble the replicated figure into units of performed actions, loops and cycles, creating ongoing series of patterns of movement vocabulary



12/

Artist: Rastko Ciric (Belgrade)

Animation: Fantasmagorie 2008

(8.30mins)

Year: 2008

Collaborators: Director, editor: Rastko Ciric, 3D animation and supervision, camera, editing: Predrag Milosevic, Concept design: Dusan Nestic, Music: Nebojsa Ignjatovic, Animation: Marina Kecman, Vojislav Djordjevic, Computer graphics, compositing and VFX: Dusan Jovovic, Computer graphics: Marijana Markoska, Sound: Slobodan Stankovic, Executive Producer: Zorica Milosevic, Production: RASTKO CIRIC and METAMORPH, Belgrade, Realised at the FAA Animation Studio, Faculty of Applied Arts, Belgrade and Digital Arts Group, University of Arts, Belgrade

Process: A computer 3-D retake of Emile Cohl's film *Fantasmagorie* (Paris, 1908), Computer generated animation, character based on hand drawn sketches by Rastko Ciric

HANDMADE P/IXELS

celebrates the selected works as art-forms in the process of becoming. As such, these process materials are examples of living art. They are alive with latent motion and prescient suggestions of what they might become.

The films screened in this programme show us what has become of the process materials on display in the Handmade Pixels gallery exhibition. The animators featured here are remarkable for their innovative experimentation with materials and technology and for their diverse approaches toward the animation of time and space.