

The Royal College of Art and the British Animation Awards present:

Textures of Reality

Animating the Unconscious

Seven screenings 5-12 February 2005

A weekend symposium 12-13 February 2005

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Textures of Reality: Animating the Unconscious

Textures of Reality: Animating the Unconscious

An animation symposium, co-organised by the Royal College of Art and British Animation Awards.

Sat 12 Feb & Sun 13 Feb NFT3

With support from Film London and the Arts Council of England.

Say 'texture' and 'animation' to most people and they'll probably assume you mean developments in new technologies, but, as model animator-turned-3D computer film-maker Joan Ashworth asks: 'What is texture? What does it do or communicate in a film? Mind and senses need to be stimulated to be able to feel a feeling as well as see it.' These film programmes and weekend of screenings/discussions with film-makers and critics explore aspects of texture in animation film-making. The textures of animated fantasy, conveying unconscious feelings, desires and sexuality. The texture of memory, as explored in Yuri Norstein's

Tale of Tales, or the textural materiality of alternative universes, as in the films of the Brothers Quay. The texture of empathy, which animation can so mysteriously achieve. The textures of bodily experience, from raw visceral sensation to highly mediated analysis. Textures of reality, from 'pure' drawn animation to fascinating hybrids of live-action and animation. From Virgil Widrich's defiantly hand-made *Fast Film*, re-animating the thrills of Hollywood cinema, to explorations of computer animation's texturing of the experience of contemporary video-gaming... So many different aspects of animation's unique ability to make us feel what we see and hear.

Jayne Pilling

Programme details subject to late change.

Further information: info@britishanimationawards.com

Sat 12 Feb

10.30am – 12.45: Animating the Unconscious:

Film historian Ian Christie, film-makers Ruth Lingford and Simon Pummell, and psychoanalyst Helen Taylor Robinson, on animation's ability to explore psychological states of mind.

2.00 – 3.30: Through a Glass Darkly: Textures of Memory:

Film-maker Caroline Leaf and Clare Kitson, animation and Russian specialist, on Yuri Norstein's classic *Tale of Tales*.

4.00 – 5.30: Sound and Texture:

Larry Sider, Director of the School of Sound and sound and picture editor on many of the Quay Brothers' films, talks about the special relationship between sound and animation.

Sun 13 Feb

11.00am – 12.30: Film and the Reel/Real World:

Film-makers Virgil Widrich (*Fast Film*, *Copy Shop*) and Chris Shepherd (*Dad's Dead*), discuss their work.

1.30 – 3.00: Animating the Gameworld:

Tanya Krzywinska and David Surman explore the convergence of traditionally disparate media to create revolutionary atmospheres and immersive experiences in contemporary video-games.

3.30 – 5.30: The Eye and the Fingertip: The Texture of

Empathy: Film-maker Joan Ashworth (*How Mermaids Breed*), cinematographer Cathy Greenhalgh, and film historian/critic Michael O'Pray discuss light, form, space and texture in animated films.

All sessions include film screenings and Q&A opportunities. Tickets for individual symposium sessions £7.90, concs £6.00; for one symposium day £19.00, concs £14.00; for both symposium days £32.00, concs £24.00.



Cover picture: Dog



Fast Film

Programmed partly to inform the symposium on the weekend of 12-13 Feb (see previous page), this panorama of adult-oriented animation from recent decades represents a rare sensory treat, and the ultimate in eye-openers, for any audience.

Animating the Unconscious: Animation and Psychoanalysis

Animation can make a unique contribution to the exploration and expression of states of mind, unconscious impulses, sexuality and sensory experience. Unrestricted by the dictates of photographic realism and traditional narrative, animation can embody and make palpable such experience via visual imagination, metaphor and metamorphosis and highly creative use of sound. These programmes include a range of such animated films, employing different style, techniques and narrative strategies.

Animating the Unconscious: Programme One

Fri 4 Feb 6.20 NFT2; Sun 6 Feb 8.40 NFT2

What She Wants (UK 1994/Ruth Lingford) + *The Lives of Firecrackers* (USA 1977/Sandy Moore) + *Asparagus* (USA 1978/Suzan Pitt) + *The Temptation of Sainthood* (UK 1993/Simon Pummell) + *The Comb* (UK 1990/The Brothers Quay) + *Repete* (Czechoslovakia 1995/Michaela Pavlatova).

Total c72 mins.

Animating the Unconscious: Programme Two

Mon 7 Feb 8.40 NFT2; Tue 8 Feb 6.20 NFT2

Rapid Eye Movements (USA 1978/Mary Lambert, Jeff Carpenter) + *We Lived in Grass* (Germany 1995/Andreas Hykade) + *Jumping Joan* (UK 1994/Petra Freeman) + *Hypnerotamahia* (Russia 1992/Andrei Svislotsky) + *The Hat* (Canada 2001/Michele Cournoyer) + *Andrei Svislotsky* (Russia 1991/Igor Kovalyov).

Total c71 mins.

The Body in Extremis: Horror and Transcendence

Embodiments of human experience, from psychological to body-horror, juxtapositions of the animate with the inanimate, encompassing the subtle and the grotesque, tragedy and comedy, shocking social critiques and sexually dysfunctional family life... From the fantastical graphic to the creepily three-dimensional. From gothic darkness to dazzling transcendence. Films that reveal animation's capacity for disturbing visceral impact, and its ability to take an audience beyond the limits of live-action experience. *Not for those of a sensitive disposition.*

The Body in Extremis: Programme One

Wed 9 Feb 8.30 NFT3; Sat 12 Feb 6.10 NFT3

Dog (UK 2001/Suzie Templeton) + *Butcher's Hook* (UK 1995/Simon Pummell) + *Copy Shop* (Austria 2001/Virgil Widrich) + *The Separation* (UK 2003/Robert Morgan) + *An Eye for an Eye* (UK 2001/Shynola, Ruth Lingford) + *The Sound of Music* (UK 1992/Phil Mulloy) + *The Sandman* (UK 1991/Batty, Berry & Mackinnon) + *3 Ways to Go* (UK 1997/Sarah Cox) + *Vincent* (USA 1982/Tim Burton).

Total c68 mins.

The Body in Extremis: Programme Two

Thu 10 Feb 6.10 NFT3; Fri 11 Feb 8.30 NFT3

Toxic (UK 1990/Andrew McEwan) + *Condensed Night* (UK 1998/Laurie J Proud) + *Son of Satan* (USA 2002/JJ Villard) + *Utsu Musume Sayuri* (Japan 2003/Takeshi Kimura) + *How to Cope with Death* (UK 2003/Ignacio Ferrera) + *The Flat* (Czechoslovakia 1968/Jan Svankmajer) + *The Cat with Hands* (UK 2001/Robert Morgan) + *Hen His Wife* (Russia 1991/Igor Kovalyov) + *Deadsy* (UK 1990/David Anderson) + *The Secret Joy of Falling Angels* (UK 1992/Simon Pummell).

Total c76 mins.



The Sandman



Asparagus

Textures of Reality

Animation can draw upon and exploit a huge variety of visual resources, far more so than traditional live-action: from minimal mark-making, lightning sketches of a journey through American society, to a film playing with footage from 300 Hollywood movies. Much of the work in this programme resists categorisation as either live-action or straight animation, but plays with hybrid combinations of technique and genre to create texturally resonant films.

Textures of Reality

Sat 5 Feb 8.40 NFT2; Mon 7 Feb 6.15 NFT2

Punch and Judy (aka *The Coffin Factory*) (Czechoslovakia 1966/Jan Svankmajer) + *6 Weeks in June* (UK 2001/Stuart Hilton) + *Keepsake* (UK 2003/Tim Shore) + *Forever and Forever* (Czechoslovakia 1998/Michaela Pavlotova) + *Feeling My Way* (UK 1997/Jonathan Hodgson) + *Ryan* (Canada 2003/Chris Landreth) + *Fast Film* (Austria 2003/Virgil Widrich).

Total c67 mins

Institute Benjamenta, or This Dream People Call Human Life

Sat 5 Feb 6.20 NFT2; Thu 10 Feb 8.45 NFT2

The Quays' first live-action feature combines the fantastic, the mystical and the fairytale, with stunningly beautiful and richly textured monochrome cinematography. A student at a boarding school for servants watches the slow disintegration of the Institute at the hands of its eccentric sibling proprietors.

UK 1995/Dir Stephen and Timothy Quay. With Gottfried John, Mark Rylance, Alice Krige. 105 mins. J-Cert PG.

Avoid Eye Contact: New York Indie Animation

Thu 17 Feb 8.40 NFT2; Fri 18 Feb 8.40 NFT2

A selection of shorts from the New York independent animation scene, from veteran and up-and-coming film-makers. Ranging in tone from tough-minded to tender, featuring very different though equally provocative takes on sex (Bill Plympton and Signe Baumane), and award-winning music videos (Budovsky).

The Real Tuesday Weld: 'Terminally Ambivalent Over You' (USA 2002/Alex Budovsky) + *One of Those Days* (USA 1988/Bill Plympton) + *Mister Smile* (USA 1999/Fran Krause) + *The Real Tuesday Weld: 'Bathtime in Clerkenwell'* (USA 2002/Alex Budovsky) + *Tongues & Taxis* (USA 2000/Michael Overbeck) + *Five Fucking Fables* (USA 2002/Signe Baumane) + *The Dirty Birdy* (USA 1994/John R Dilworth) + *Sub!* (USA 2000/Jesse Schmal) + *Love Story* (USA 1998/Signe Baumane) + *A Little Routine* (USA 1994/George Griffin) + *I Was a Thanksgiving Turkey* (USA 1986/John Schnall) + *How to Make Love to a Woman* (USA 1995/Bill Plympton) + *Roof Sex* (USA 2001/Pes).

Total c74 mins.

Ticket prices:

Individual conference sessions £7.90, concs 6.00
One day of the conference £19.00, concs £14.00
Both days of the conference £32.00, concs £24.00
Screenings of the supporting programmes £7.90, concs £6.00

Book online at www.bfi.org.uk/nft

National Film Theatre, Belvedere Rd, South Bank, London SE1

Nearest Underground: Waterloo, Embankment, Charing Cross

Buses: 1, 4, 26, 68, 76, 77, 149, 168, 171, 176, 188, 341, 501, 505, 507, 521, D1, P11



Butchers' Hook



Ryan