

CANARY WHARF SCREEN

SEASON 2: 31 MAY – 26 AUGUST 2012

ANIMATE PROJECTS: 'MOVE ON UP'

FILMS BY KATERINA ATHANASOPOULOU, SUKY BEST,
SUSAN COLLINS, SIMON FAITHFULL, PETRA FREEMAN,
DRYDEN GOODWIN, STUART HILTON, ANDREW KÖTTING,
JOE MAGEE & ALISTAIR GENTRY, ANDY MARTIN,
CAROLINA MELIS & SUSANNE FLENDER, KAYLA PARKER,
TAL ROSNER, SEMICONDUCTOR, ALAN WARBURTON AND RUN WRAKE

'MOVE ON UP'

Move on Up is a festival of dynamic, exciting, provocative and beautiful films made by animation artists in the UK over last 20 years. All 16 films have been selected from the Animate Collection, the premier online resource for experimental animation that can be found at animateprojects.org. The earlier films were commissioned for Arts Council England and Channel 4's renowned animation scheme, AnimateTV (1990 to 2009) and the later films – *Edgeland Mutter*, *Engine Angelic* and *Love Brid* – were originally commissioned for online exhibition.

The films use a wide range of animation techniques and styles to explore ideas of place in different ways. The programme begins with *Early Birds*, which considers the decline in the songbird population in the UK, and ends with *As the Crow Flies*, made with the drawings contributed by more than 500 people at workshops across the UK. The artists offer us new worlds, or re-imagine the world we already know to allow us to reflect on our own experiences.

The season title refers to the song *Move on Up* by Curtis Mayfield, which is featured in the film *Jukebox* by Run Wrake. It captures the spirit of the programme in considering the challenges the world presents and the way we navigate our lives: 'Just move on up to your destination, though you may find from time to time complications.'

SUKY BEST*Early Birds, 2008*

5' 17"

Early Birds features interviews with older people talking about their memories of the daily dawn chorus, contrasted with their experience of it today. The technique used is rotoscoped animation, where the images have been hand-drawn frame by frame over archive wildlife film footage, showing garden birds in silhouette against colour backgrounds that subtly change signifying the coming of the dawn. The soundtrack features recordings of British garden songbirds. The film is intended to make us look anew at the wild animals we encounter on a daily basis.

Suky is an artist based in London. She studied at the Sir John Cass School of Art, and has an MA in Photography from the Royal College of Art. Working with print, animation and installation, she has exhibited nationally and internationally, including Baltic, Gateshead; the Pump House Gallery, London; the Devil's Glen, Ireland; and Tate Britain, London.

PETRA FREEMAN*Tad's Nest, 2009*

4' 48"

Tad's Nest is a place where eels mature before being compelled to migrate using only primal memories of sensations to guide them. The film explores the way we hold memories of sensations and how we invent ways to bring them to life: a compulsion to return, replay, and revisit. The film was made using the paint on glass technique where slow drying oil paint is manipulated and then photographed after each change to create the sense of movement. The film features accordion music written by Russian composer Sofia Gubaidulina.

Petra grew up in Cornwall and now lives in Bath. She studied at Falmouth School of Art, Wimbledon School of Art and the Royal College of Art. Petra's films have been shown at film festivals around the world and have won prizes at Hiroshima Animation Festival, Fantoche International Animation Film Festival and Ottawa International Animation Festival. Petra also teaches at local art schools.

JOE MAGEE & ALISTAIR GENTRY*Hypnomart, 2001*

3' 47"

Hypnomart uses footage of shoppers in a suburban mall to study human behaviour and as source material for the artists' own manipulations of the unsuspecting consumers. In the comprehensively surveilled and clinical environment of the mall, tiny gestures are magnified and transmit virally through the crowd. In *Hypnomart* watching and voyeurism are inextricable. Whether the subjects of surveillance are shopping in a trance or enacting compulsive rituals for the cameras, they organically align themselves into patterns like microbes or herds or create dances that last mere seconds.

Joe lives in Bristol. He studied at the London College of Printing, and Glasgow and Manchester Art Schools. He works in a range of media and has shown at galleries and festivals internationally. As a graphic artist, he has been a regular contributor to *The Guardian* for twenty years, and published images in *Libération*, *Time*, *The New York Times* and *Newsweek*.

Alistair lives in Suffolk. His work is diverse and has been seen and heard in digital media, on radio, television and the stage, in art galleries, at film festivals, in print and on the net. He has shown work around the world, and exhibitions include the Venice Biennale, Italy; Gasworks, London; and Cornerhouse, Manchester.

KAYLA PARKER*Sunset Strip, 1996*

3' 30"

Sunset Strip is a day-by-day diary of a whole year of sunsets filmed between 1 September 1994 and 31 August 1996, creating a record of light and cloud. Referencing a structuralist filmmaking technique, the artist painted directly onto a continuous strip of 35 mm film stock, using a variety of materials, including nail varnish, magnolia petals, hair and net stockings. The result is a dazzling expression of the visual music revealed by 365 setting suns. The film includes a vibrant soundtrack by sound artist and filmmaker Stuart Moore.

Kayla lives in Plymouth. She studied at Gwent College in Newport, South Wales. Her films have been shown worldwide at film festivals and in touring programmes, with television broadcasts in Australia, Canada, France, Austria, Germany and the UK. Exhibitions include the Barbican, London; Newlyn Art Gallery, Cornwall; and Arnolfini, Bristol. Kayla is a Lecturer in Media Arts at Plymouth University.

ANDREW KÖTTING*Edgeland Mutter, 2009*

3' 58"

Edgeland Mutter, made with writer Iain Sinclair, attempts to invoke a sense of the past via the here-and-now. Drawing on Köttling's extensive Super 8 archive and a growing body of Mini DV footage the film attempts to portray a fragmented and nostalgic view of Hastings. Amongst the sonic flotsam and jetsam lie littoral truths, halftruths and coastal myths. Both melancholic and absurd, this 'coastcard' is a confusing missive from a place of hope – Hastings is a place where both memories and people are pulled towards the sea in a strange state of 'reverse evolution'.

Andrew was born in Kent and lives in Hastings. He studied at Ravensbourne College of Art and the Slade School of Fine Art. He has shown work at festivals and galleries around the world, and his feature films include *Gallivant*, *This Filthy Earth* and *Ivul*. Andrew is Professor of Time-based Media at the University for the Creative Arts.

SIMON FAITHFULL*13, 2004*

5' 25"

Created from PalmPilot drawings made while walking along the A13 trunk road, the film presents the narrative through the mind of a dog as it sniffs its way back to Barking. A melancholy journey through a strangely dissolving and pixelated landscape, Faithfull conveys an elliptic and fantastical walk through a parallel universe, populated by ghost lorries in the night and suffused with the pathos of dying light. The soundtrack was created by Joe Wilson, a producer, musician and formerly bassist with 'Sneaker Pimps'.

Simon studied at Central St Martin's College of Art and Design and Reading University. His drawings, videos and installations have been in many national and international solo and group exhibitions, and his work is in the Arts Council Collection and the Government Art Collection. Simon is a Lecturer at the Slade School of Fine Art and lives in London and Berlin.

ALAN WARBURTON

Z, 2012

3' 00"

Is hindsight 20:20? Does history reveal or obscure the truth? Can we predict the future? Will history repeat itself? Are we in control? The film was made with Maya and is comprised entirely of Z-depth images. Z-depth is a black & white data-driven format native only to CG animation. It is used in post production to alter the perception of depth in digitally rendered images. Z-depth interprets objects within a scene according to distance: those closest to camera are black and those furthest away are white. Produced for Channel 4's Random Acts arts strand in association with Lupus Films.

Alan lives in London. He studied Critical Fine Art Practice at the University of Brighton. He is currently a designer and director specialising in 3D animation at Mainframe in London. His clients include MTV, Sony, Google, Nickelodeon, and Disney. His continued interest in the artistic uses of digital media is discernible in his blog paintingpolygons.blogspot.co.uk.

ANDY MARTIN*End of the Street*, 2007

4' 57"

On one level, *End of the Street* is about language – language that builds. On another level, it's about the weather and our emotional responses. Taking the lead from Yorkshire poet Ian McMillan's abstraction of language, it drifts in and out of literal interpretation while maintaining the visual trajectory. The artist blends treated live action, CGI, graphics and typography, and the resulting film bears the usual hallmarks of a collaboration between Andy Martin and Ian McMillan: a well told tale with a rich montage of illustrative action.

Andy worked as Art Editor at the *NME* before establishing Studio Espresso in the 1980s to concentrate on illustration and digital filmmaking. His early experiments regularly screened at international festivals. Poet and broadcaster Ian McMillan's work appeared in the *NME* in the 1980s; through this the pair struck up a working relationship and published *Ideas Have Legs* in 2006.

STUART HILTON*Save Me*, 1994

6' 10"

In *Save Me*, found messages, doodles and drawings are animated and combined with recycled live action taken from TV or shot on video. The sound was recorded from ordinary environments – the streets, TV and the radio. Hilton has created an abstract film that attempts to connect to the real experience of everyday life through the partial disclosure of a fantastic event – an event that should have involved certain death but had a miraculous escape. Day-to-day mystical, trivial and important activity is represented using reoccurring symbolic triggers, both visual and aural.

Stuart studied at Liverpool Polytechnic and the Royal College of Art. His films have been screened around the world. He has directed commercials at Speedy Films, Picasso Pictures and Spank Films. In 2000 he set up FAQ with Ian Cross, whose clients include Ford, Adidas, Twinings and Samsung. They have also created award-winning idents for BBC2.

SUSAN COLLINS

Love Brid, 2009

3' 20"

Love Brid is an animated postcard, a loving tribute to the timeless charms of the seaside and a colourful rollercoaster ride through the coastal town of Bridlington in North Yorkshire. Collins recorded 'Brid's' many unique attractions on location over a few days in August 2009. It was originally made with a view to an online and smartphone context, to be browsed interactively as a series of stills, or digital flipbook, as well as be seen as a linear animated film. With the exception of the images of the fisherman, none of the scenes were staged.

Susan studied at the Slade School of Fine Art, University College London and The School of the Art Institute of Chicago. She works with digital media, and has exhibited internationally across public, gallery and online spaces. Recent exhibitions include Centro Nacional de las Artes, Mexico City; the National Glass Centre, Sunderland; and the De La Warr Pavilion, Bexhill-on-Sea.

KATERINA ATHANASOPOULOU

Engine Angelic, 2010

2' 45"

Beauty and brutality within an industrial dystopia. A disused gasworks yard in Athens becomes an infanticidal mother that ravages her offspring. *Engine Angelic* deals with cruelty and the re-imagining of an industrial space. 'The film started by walking through the remains of old, disused gasworks, shooting with a handheld digital camera. I was there looking for inspiration, observing and imagining how these particular machines could come to life.' The live action was then cut up digitally and mixed with still images, combining videos of working machines and drawn imagery.

Katerina was born in Athens, Greece and lives in London. She studied painting at the School of Fine Arts in Thessaloniki, and animation at the Royal College of Art, London. Her films have been shown at festivals and galleries around the world, including Istanbul Museum of Modern Art, Turkey and the Thessaloniki Biennale, Greece. She also works as an animator and special effects artist.

DRYDEN GOODWIN

Flight, 2005

7' 43"

Flight is a fugitive escape path across five interlinked spaces – city, motorway, forest, coast and sea. Flight becomes a subjective physical exit journey with multiple psychological readings, where we are propelled from overcrowded urban vistas towards isolation in wide-open space. The artist's pen and ink-drawn interventions into the live action journey are ambiguous gestures that suggest an evolving relationship between an unseen protagonist and their surroundings. The multi-layered soundtrack, fusing location sounds and orchestration adds to the complexities of the film's reading.

Dryden was born in Bournemouth and lives in London and studied at the Slade School of Fine Art. He works in installation, video, film, sound, drawing, painting and photography, and has shown extensively around the world. For Linear, commissioned by Art on the Underground, he made 60 pencil portraits of Jubilee Line Staff and 60 films recording the drawings being made.

TAL ROSNER

Without You, 2008

4' 50"

Inspired by a Josef Albers poem, *Without You* is a visual exploration of London's industrial suburbia that focuses on an imaginary circle drawn at a 10 mile radius from Charing Cross, where natural and manmade environments lie side by side in harmonic indifference. The film follows a colour-coded and surface-determined path, where identifiable or 'simple' forms are sculpted and submerged into one another, resolved only through the abstraction of their immense revealed complexity. The soundtrack was created from sounds captured at the time of shooting which were then edited alongside the associated visuals.

Tal lives and works in London, and has an MA from Central St Martin's College of Art and Design. He has worked with musicians, such as Michael Tilson Thomas, Katia and Marielle Labèque, Jennifer Koh, Thomas Adès and the Pet Shop Boys, combining sound and visuals to create video-choreography on stage and in film. He won a BAFTA for the title sequence of Channel 4's *Skins* in 2008.

RUN WRAKE

Jukebox, 1994

4' 56"

'Street life, it's the only life I know.' Employing a montage of photocopied images, paintings and sound, this uptempo party piece moves on up through fragmented experience to portray a personal journey. The film introduces Meathead, a character that Run has revisited in several works since *Jukebox*. Some of the visuals were later used by Run in the music video for Future Sound of London's 1996 single, *We Have Explosive*. *Jukebox*'s soundtrack features Curtis Mayfield's classic 1970s hit *Move on Up*.

Run lives and works in Kent. He has worked as a freelance animator since graduating from the Animation MA course at the Royal College of Art in 1990. He has produced several self-financed short films alongside commercials, titles and music videos, notably for Howie B, U2 and The Charlatans. For many years he contributed regular illustrations to *NME*.

SEMICONDUCTOR

Magnetic Movie, 2007

4' 42"

The secret lives of invisible magnetic fields are revealed as chaotic, ever-changing geometries. All action takes place around NASA's Space Sciences Laboratory, UC Berkeley in California, with recordings of space scientists excitedly describing their discoveries. Actual VLF (very low frequency) audio recordings control the evolution of the fields as they delve into our inaudible surroundings, revealing recurrent 'whistlers' produced by fleeting electrons. Are we observing a series of scientific experiments, the universe in flux, or a documentary of a fictional world?

Ruth Jarman and Joe Gerhardt have worked together as Semiconductor since 1999. They have won many awards and fellowships such as the Gulbenkian Galapagos, Smithsonian Artists Research and the NASA Space Sciences. Their work is part of several international public collections and has been exhibited globally including Venice Biennale, Italy and the Hirshhorn Museum, USA. They won the first Samsung Art+ Prize 2012.

CAROLINA MELIS & SUSANNE FLENDER

7/8

As the Crow Flies, 2005

5' 20"

An image of a bird migrates across drawings created by 500 members of the public from across the UK in a visual version of the game 'Chinese Whispers'. The first participant was shown a drawing of a bird that they were asked to draw from memory before passing it on to the next participant, then the process was repeated again and again. Through the artists' animated interventions, the drawing moves from hand to hand and town to town on a journey from Brighton to Aberdeen.

Carolina was born in Sardinia and lives in London. She studied animation and illustration at Central St Martin's College of Art and Design. Her commissions include music videos for Four Tet, Metronomy and Efterklang, projects for MTV, BBC, Prada and the NSPCC and a film commission from the Institute of Ethnography in Sardinia.

Susanne lives in Oslo, Norway. She studied at Liverpool John Moores University and Central Saint Martin's College of Art and Design. Her films have won awards and been screened at festivals globally. Her commercial projects include work for MTV, NGC and Discovery. She works as a Designer and Art Director for the Norwegian public broadcaster NRK.

ANIMATE PROJECTS

Experiments in animation

Animate Projects occupies a unique and crucial position as the only arts charity in the UK to champion artistic experiment and innovation in animation. Supporting and nurturing the creative talent of artists is a key role, enabling them to push the boundaries of what is possible, whether exploring the creative potential of digital technologies or reinventing the possibilities of traditional craft skills. The organisation has worked with many key figures in contemporary British animation to take creative risks and to redefine what animation can be.

Thousands worldwide see the thought-provoking and inspiring artworks produced by Animate Projects in galleries, cinemas, festivals and online. Developing the public's interest in the power of animation through debate and discussion is the principal of the organisation and is achieved through publishing critical writing around the artform, maintaining the extensive online archive of work, organising symposia and educational courses and advocating for the broader independent animation sector.

animateprojects.org

CANARY WHARF SCREEN

Canary Wharf Screen is an innovative motion-picture screening programme initiated by Art on the Underground. Presented at Canary Wharf station on one of the capital's largest public projection screens, this exciting new seasonal programme presents leading contemporary and historical artists' moving image for our customers, staff and visitors free of charge.

The inaugural 2012 series is programmed in collaboration with Film and Video Umbrella, Animate Projects, LUX and British Film Institute (BFI), four of the UK's finest moving image organisations. A presentation of the very best artists' film and video, Canary Wharf Screen offers an insight into the UK's leading filmmakers and film institutions, surveying the capital's vibrant arts community through its artists, commissioners, distributors and programmers.

Art on the Underground

World class art for a world class Tube

Art on the Underground offers a world class programme of contemporary art to enrich the Tube environment and the experience of Tube users. The programme commissions and presents new artworks through a range of project strands, from large-scale artworks such as those at Gloucester Road station, to small-scale commissions delivered in sites such as the pocket Tube map cover.

FORTHCOMING SEASONS

Season 3: LUX

September – November 2012

LUX is a national public arts agency for the support and promotion of artists working with the moving image. LUX represents the country's only significant collection of artists' film and video and is the largest distributor of such work in Europe.

Season 4: BFI

December 2012 – February 2013

The BFI (British Film Institute) promotes understanding and appreciation of film and television heritage and culture. Established in 1933, the BFI runs a range of activities and services including a world-renowned archive, cinemas, festivals, films, publications and learning resources.

For further information

020 7027 8694

art@tube.tfl.gov.uk

art.tfl.gov.uk

Rum & Sugar

Canary Wharf Screen is kindly supported by Rum & Sugar. Situated at the Museum of London Docklands in a Grade I listed warehouse, Rum & Sugar takes its name, and much of its style, from its original function as a rum and sugar store. The story of the district's colourful past and the origins of the rum and sugar trade in London are kept alive through a British menu bursting with flavour and one of London's most extensive selections of rum.

