

Experimental Animation

Edge of Frame &  
Animate Projects present

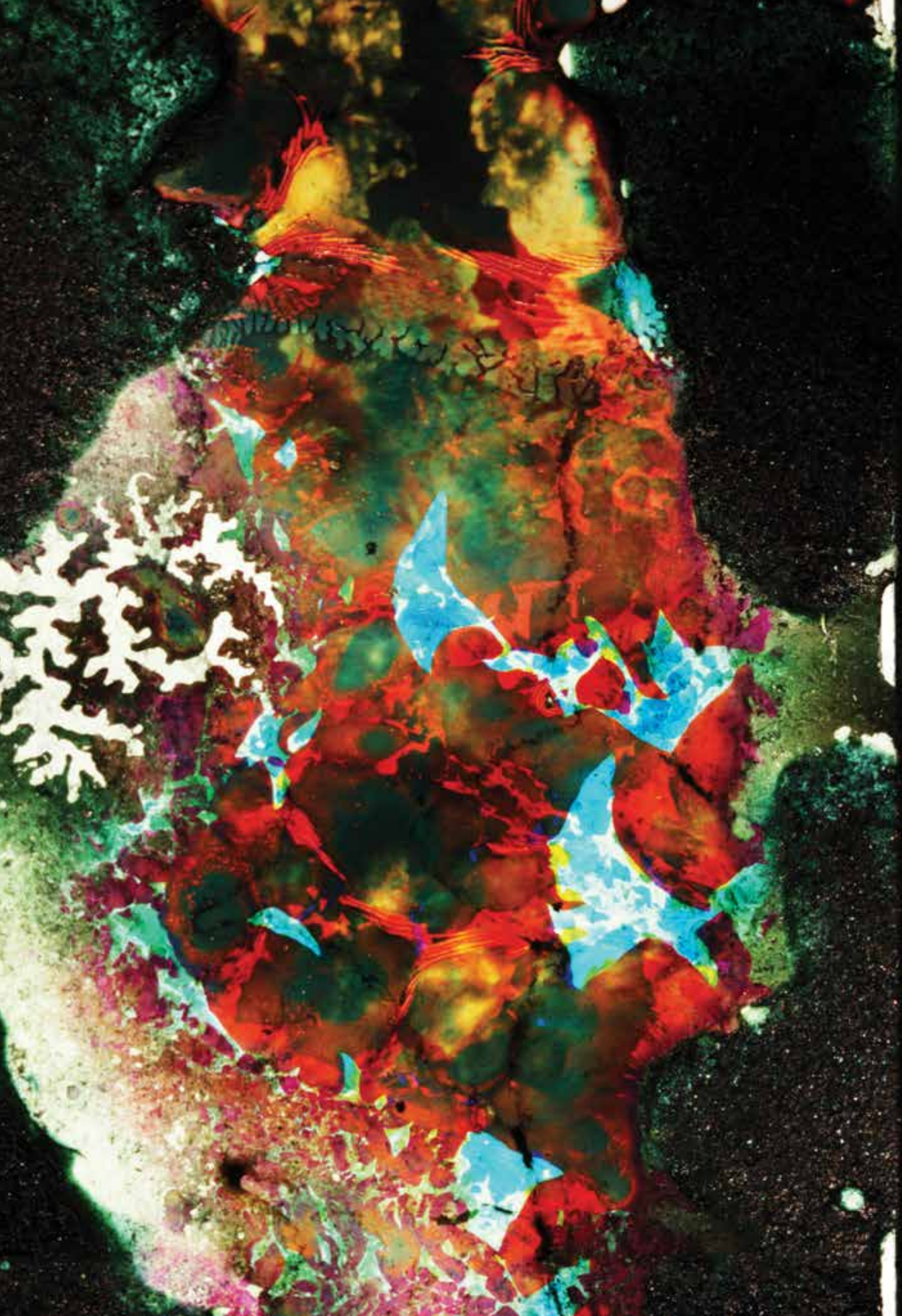
# Edge of Frame Week end

Screenings

Discussion

at Whitechapel Gallery  
& Close-Up Film Centre  
9 - 11 December 2016





## Introduction

The Edge of Frame Weekend is a celebration of the vibrant art of experimental animation, bringing together many varied and extraordinary films, from bold personal visions to intricate and visually stunning formal experiments, mixing contemporary works with classic and rarely screened masterpieces, from over 50 British and international artists, spanning the last 50 years.

The weekend presents five curated screening programmes over three days, taking place at Whitechapel Gallery and Close-Up Film Centre, and featuring a diverse range of animation techniques including drawing, collage, scratching on film and CGI to name just a few. Films from historical visionaries like Robert Breer, Jeff Keen and Margaret Tait show next to those of contemporary pioneers such as Peter Millard, Jodie Mack and Shen Jie. The broad scope of the programme reveals connections and threads running through the many forms of independent and experimental animation, whilst celebrating the hybrid, boundary-crossing nature of the medium.

The first screening, *Elemental Animation*, focuses on work by artists engaging physically with the material of film itself. *Journeys into Experimental Animation* is a day-long screening event featuring three programmes, including a guest-curated selection from Eyeworks Festival of Experimental Animation. Eyeworks co-director Alexander Stewart will be in attendance, and also introduces the final programme of the weekend, *Push and Pull*: Films by Lilli Carré and Alexander Stewart, a selection of the Eyeworks curators' own moving image work. The Weekend begins with *Edges: An Animation Seminar*, led by Gary Thomas of Animate Projects, with speakers addressing questions of where experimental animation practice sits in relation to

independent animation, visual arts, histories and institutions.

I began Edge of Frame as a blog in 2013, to provide an online space devoted to experimental animation. As an artist and animator I was frustrated with the way work in this area was often marginalised or misunderstood. Through the blog and its development into screening events earlier this year, I have tried to address this marginal status and to increase the visibility of artists working with animation.

The Edge of Frame Weekend, taking place as part of London International Animation Festival, during a William Kentridge exhibition at Whitechapel Gallery, provides an ideal focal point for varied, overlapping audiences, practitioners, organisations and educators to come together and develop our common understanding of this often overlooked area of practice.

The Edge of Frame Weekend is curated by Edge of Frame and Animate Projects – the UK's foremost champions of innovative animation practice. It is supported by Jerwood Charitable Foundation, Royal College of Art, and using public funding by the National Lottery through Arts Council England.

**Edwin Rostron**

Left Jennifer Reeves, 'Landfill 16'



14.00 - 17.00  
Friday 9 December 2016  
Whitechapel Gallery

Experimental animation is a term we use because others won't do. It differentiates a practice from popular animation forms, but as the range of work presented in the Edge of Frame Weekend evidences, as a category, it's diverse, and unconstrained.

## Edges: an Animation Seminar

The Edge of Frame seminar addresses these questions of definition and location, exploring where experimental animation practice sits – in relation to independent animation, visual arts, histories, institutions – at the 'edges'.

Led by Gary Thomas,  
Co-founder and Director at Animate Projects  
and Film Programme Manager, British Council.



### María Palacios Cruz: (UN)MOVING?

In the digital age, every image is crafted; according to Lev Manovich, cinema is now just a category of animation. This presentation considers works that defy and reject conventional animation techniques as well as film and video technologies, challenging the relationship between animation and the moving image and their definitions.

**María Palacios Cruz** is Deputy Director of LUX and co-founder of The Visible Press, London.

### Paul Taberham: Native

The appreciation of visual music does not always depend on a wholesale rejection of naturalistic perceptions. The use of synchronisation, web-like geometric patterns and symmetry all appeal to familiar, native capacities.

To a general audience, these techniques may facilitate greater appreciation.

**Paul Taberham** is a teacher, scholar, occasional filmmaker. Paper tiger with radioactive teeth.

Above and below Stefan Gruber, Kevin Glick & Leinors Allen, 'Light Weight'



### Vicky Smith: Performance

Throughout history animators have referenced the act of animating in their films. Taking this reflexive tendency further, experimental animators enact the process of animated filmmaking to a live audience, expanding our understanding of where animation lies and positing that the unusual movements of the animator are as significant as the films we make.

**Vicky Smith** has been making and teaching experimental animation since 1990.

[beefbristol.org/staff/vicky-smith](http://beefbristol.org/staff/vicky-smith)

### Barnaby Dicker: Flicker

Due to its openness towards frame-by-frame processes, experimental animation is the privileged custodian of cinematographic flicker. Intense – almost sculptural – attention to frame intervals and the kinetic visual rhythms

and patterns they can create exposes the 'pulse' of cinematography, the limits of 'animation' and offers a valuable opportunity to re-assess our relationship to the heavy image flow of our multi-screen culture.

**Dr Barnaby Dicker** is a lecturer in Illustration at Cardiff School of Art and Design at Cardiff Metropolitan University; his research revolves around conceptual and material innovations in and through graphic technologies and arts.

**Birgitta Hosea:**  
**Beyond Noumenon**  
Presenting the work of Mi Chai, Tianran Duan and Tingting Lu, three contemporary Chinese artists pushing at the boundaries of animation who were featured in *Beyond Noumenon*, the recent exhibition of experimental and expanded animation at Sichuan Institute of Fine Arts, Chongqing, China.

**Dr Birgitta Hosea** is a London-based media artist and curator whose work explores presence, affect and digital materiality through post-animation and is Head of Animation at the Royal College of Art. [birgittahosea.co.uk](http://birgittahosea.co.uk)

**Claire Mead:**  
**Re-interpretation**  
Experimental animation provides subjective ways of giving new life to objects

within museum collections through reinterpretation and re-appropriation. It gives alternatives to experiencing the object, in relation to established museum curating. From the margins, it explores the strange agency of an object, its histories and its relation to the viewer.

**Claire Mead** is an art historian and recent graduate from the MA in Curating the Art Museum at the Courtauld Institute, where she researched ways of curating experimental animation within the art museum.  
[clairemead.wordpress.com](http://clairemead.wordpress.com)

**Katerina Athanasopoulou:**  
**Ecstatic**  
Ecstasy (from the Ancient Greek ἔκστασις) can mean to be moved outside oneself and into another space and time. CGI seduces the viewer into entering a convincingly familiar, yet completely made up world - whether new or reconstructed. Is there some necessary agony in order to achieve that?

**Katerina Athanasopoulou** is a London-based artist filmmaker using digital animation to create work for cinema and gallery space.  
[kineticat.co.uk](http://kineticat.co.uk)

**Alan Warburton: Experimental Software Practice**  
How do experimental animation, contemporary art and commercial animation differ in their apprehension

of software? What strategies do they adopt to interpret software and software culture?

**Alan Warburton** is an artist interested in the aesthetic and political affordances of computer-generated imagery (CGI) and the software used to create it. [alanwarburton.co.uk](http://alanwarburton.co.uk)

**Stuart Hilton: Wrongdoings**  
Experimental animation is a fuzzy and faintly odd practice - ask anyone. It can be infuriatingly opaque and aggressively uncompromising. It's difficult to fund. Difficult to watch. Difficult to explain. So why bother? Because working at the margins of what might be called meaning can produce just the right kind of wrong.

**Stuart Hilton:** director with FAQ, animator, filmmaker, musician, light removals.  
[stuarthilton.com](http://stuarthilton.com)

**Adam Pugh: Nothings**  
Beyond representation, beyond material, never becoming a thing or needing to refer to things in order to exist: is it possible for an artwork to exist entirely hermetically; to fully inhabit only its own language?

**Adam Pugh** is a writer, curator and designer based in Norwich. [adampugh.co.uk](http://adampugh.co.uk)

20.00  
Friday 9 December 2016  
Close-Up Film Centre

A programme of works which use the material of film itself as a canvas. These visceral, vibrant films feature camera-less techniques such as scratching, painting and printing onto the filmstrip, subjecting film to decay and decomposition, and affixing materials such as letraset or insects to its surface.

## Edge of Frame: Elemental Animation

The remarkable visions created through these diverse approaches fill the frame with dynamic textures and colour, and many will be presented on 16mm and 35mm prints. Seen in the cinema, these works achieve a powerful effect, immersing us in strange and previously unseen worlds, and displaying the breadth and scope of abstract film.

Curated by Edwin Rostron (Edge of Frame)



**Linear Dreams**

Richard Reeves  
Canada 1997 7' (16mm)

Images from the Mind's Eye.  
Music from the Mind's Ear.  
A pulsating heartbeat gives  
life to a motion painting  
experience.

**Queen's Quay**

Stephen Broomer  
Canada 2012 1'11 (16mm)

Red, green, blue, and yellow  
grids track the horizon, left  
and right. The colours collide  
and mix.

**Landfill 16**

Jennifer Reeves  
USA 2011 9' (16mm)

Exhumed 16mm film from my  
very own landfill in Elkhart.  
I temporarily buried the  
footage to let enzymes and  
fungi in the soil begin to  
decompose the image, and

then I hand-painted the film  
to give it new life. —J.R.

**Something Between Us**

Jodie Mack USA 2015 9'30  
(16mm)

A choreographed motion  
study for twinkling trinkets,  
beaming baubles, and glaring  
glimmers.

**Mothlight**

Stan Brakhage  
USA 1963 4' (16mm)

'Brakhage made Mothlight  
without a camera. He just  
pasted mothwings and flowers  
on a clear strip of film and  
ran it through the printing  
machine.' —Jonas Mekas

**Dresden Dynamo**

Lis Rhodes  
UK 1971-1972 5' (16mm)

'Dresden Dynamo is a film that  
I made without a camera—in

which the image is the sound  
track, the sound track the  
image. A film document.' —L.R

**Primal**

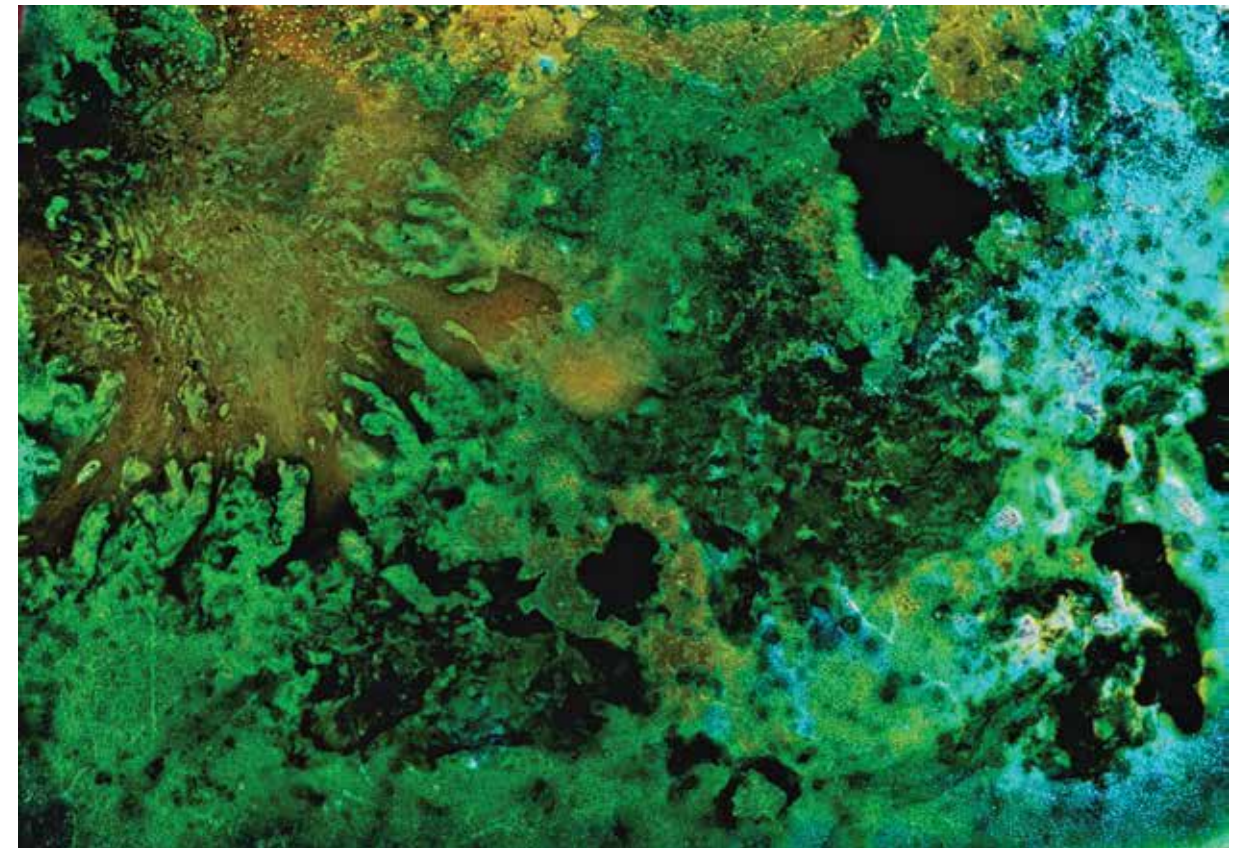
Vicky Smith  
UK 2016 10' (16mm)

'I began with the urgent  
method of direct animation,  
using a roll of 16mm unpro-  
cessed fogged negative  
and my own body. Emulsion  
softened with saliva rubbed  
away to reveal textures  
impressed upon the film  
surface.' —V.S.

**Sunset Strip**

Kayla Parker  
UK 1996 4'15 (35mm)

A day-by-day animated diary  
of a year's sunsets, recorded  
directly onto a continuous  
strip of 35mm film using a  
variety of materials such as  
magnolia petals, net stocking,



lacquer and ink, to create  
a dazzling expression of the  
visual music revealed by 365  
setting suns.

**Deep Red**

Esther Urlus  
Netherlands 2012 7' (35mm)

Dense, addictive, multi-  
pass, colour printing with  
trees shorn of their leaves  
transformed into thirty six  
layer deep technicolour.

**Get Set**

Ian Helliwell  
UK 2005 3'20 (digital)  
A direct animation film made  
over a period of 3 years, using  
clear Super 8 covered with  
ink and overlaid with various  
Letraset shapes.

**Colour Poems**

Margaret Tait  
UK 1974 12' (digital)

'Nine linked short films.  
Memory, chance observation,  
and the subsuming of one  
in the other... Some images  
are formed by direct-on-film  
animation, others are 'found'  
by the camera.' —M.T.

**Little Boy**

Jordan Baseman  
UK 2014-2016 3'45 (digital)

Little Boy is an abstract, stop-  
frame animation of the sky,  
recorded at the Hiroshima  
Peace Museum, within the  
detonation site of the first  
atomic bomb.

Left Esther Urlus, 'Deep Red'  
Above Jennifer Reeves, 'Landfill 16'  
Right Richard Reeves, 'Linear Dreams'



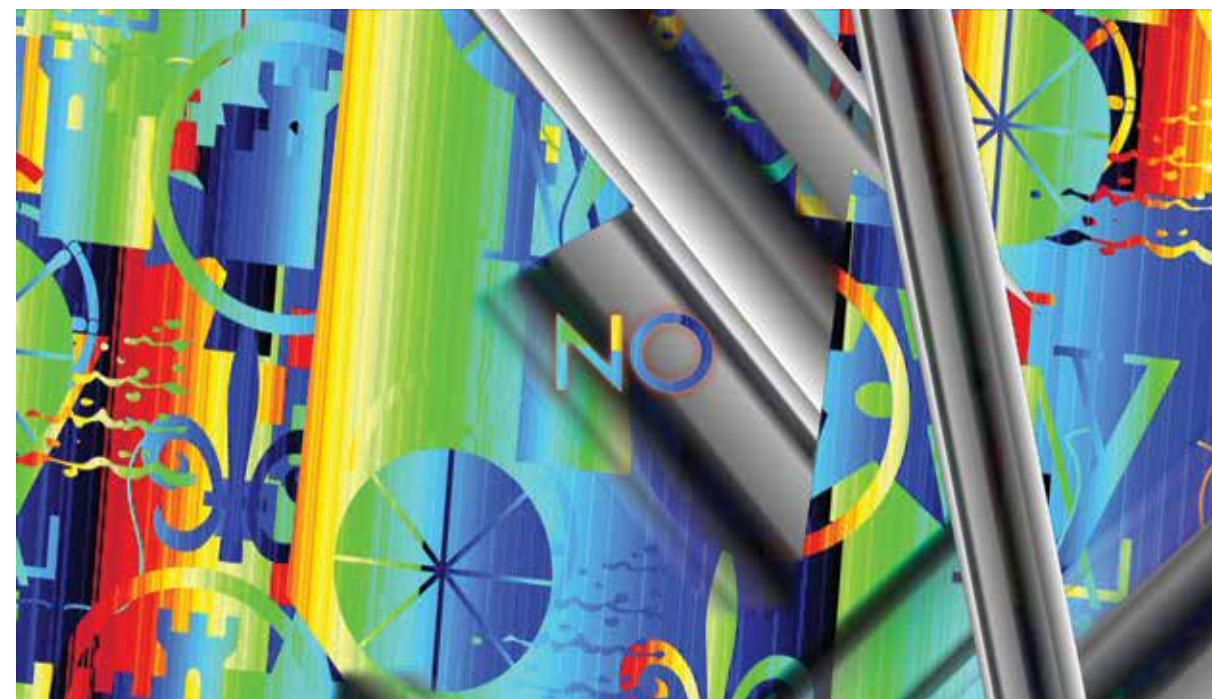


11.30 - 18.00  
Saturday 10 December 2016  
Whitechapel Gallery

A special day-long screening event, celebrating the vibrant field of experimental animation. From bold personal visions to intricate and visually stunning formal experiments, this expansive screening programme mixes contemporary animation by British and international artists with classic and rarely seen historical works. Showcasing animation at the cutting edge of moving image practice, the programme reveals connections and threads running through the many forms of experimental animation.

## Journeys into Experimental Animation

Journeys into Experimental Animation features three screening programmes of international artists' animation. Two of these programmes are curated by Edwin Rostron of Edge of Frame, and one has been specially curated by Lilli Carré and Alexander Stewart, co-directors of Eyeworks Festival of Experimental Animation. Alexander and Edwin will introduce the programmes, and a number of the filmmakers will be present.



### Journey One

Curated by Edwin Rostron  
(Edge of Frame)

A selection of intricately constructed animations charting the multi-layered spaces we exist within, at once inside our heads and outside our bodies; social, psychological and geographical. These overlapping planes of experience are brought to vivid life through these unexpected and exhilarating visions, showing the dynamic potential of animation as an art form.

#### Mind Frame

Jake Fried  
USA 2016 1' (digital)

Hand-drawn animation with ink, white-out and coffee.

#### Save Me

Stuart Hilton  
UK 1994 6'10 (digital)

Found messages, notes and doodles are blended with manipulated footage and appropriated domestic sounds to create a semi-abstract mixed media film that attempts to explore everyday perils through the partial disclosure of a fantastic event.

#### Eaves Apart

Sebastian Buerkner  
UK 2015 4'55 (digital)

A kinetic journey on the 38 night-bus; a brilliantly coloured collage of overheard

conversations, transitory sights, crowds, rain-lashed windows.

#### The Poetry Winner

Jennifer Levonian  
USA 2012 7'30 (digital)

This animated film is based on an epiphany in a college student's life. The semester has ended and it's time to go home for the summer and deal with parental meddling vs. self-actualization.

#### Enough to Drive You Mad

Karen Yasinsky  
USA 2009 3' (digital)

An automatic, careening response to a still from Robert Bresson's film *Au Hasard Balthazar*.

Above Sebastian Buerkner, 'Eaves Apart'





#### Lazy Daze

Brian Smee  
USA 2016 4' (digital)

Dog in the land where the good life takes you.

#### Velocity

Karolina Glusiec  
UK 2012 5'53 (digital)

I always thought I had a perfect memory. I wanted to show these drawings to you.

#### Jukebox

Run Wrake  
UK 1994 4'55 (digital)

'Two years in five minutes... How old are you?' Employing a montage of xeroxed images, paintings and sound, Jukebox is a personal journey through fragmented experience.

#### Nightclub

Jonathan Hodgson  
UK 1982 6'02 (digital)

Based on sketches made in Liverpool drinking clubs. The film observes human behaviour in a social situation, hinting at the loneliness felt by the individual lost in the crowd.

#### Little Red Giant, The Monster That I Was

Laura Harrison  
USA 2016 16'02 (digital)

An unhinged artist goes berserk at a barbeque and lands herself in prison where she is finally given a sympathetic audience to the story she tells about her Forever Wolf art.

#### GREEN | RED

Peter Burr  
USA 2014 10' (digital)

Our eyes flicker to life and we're thrown into a shape-shifting world where the sidewalks are endless, the radio is playing electric and the night-sky's broken open by a cataclysm of shuddering stars. Here we channel The Zone in a flow of primordial color, space and decay.

#### Such a Good Place to Die

Onohana  
Japan 2015 3'13 (digital)

Landscapes moving like living beings. A flow of forms in constant change. In this landscape animation, all forms of memories are dancing.

## Journey Two

Curated by Alexander Stewart and Lilli Carré

(Eyeworks Festival of Experimental Animation)

Eyeworks Festival focuses on abstract animation and unconventional character animation, drawing on the lineage of avant-garde cinema as well as the tradition of classic character animation and cartooning. This specially curated programme features films selected from past Eyeworks screenings, and will be presented by festival co-director Alexander Stewart.

#### Untitled

Oliver Laric  
Germany 2014-2015 6' (digital)

Repetition, recycling, and re-invention. A rhythmic, morphing flow of graphic bodies.

#### Trial Balloons

Robert Breer  
USA 1982 5'30 (16mm)

'Like Breer's other work, it is associative, and manages to simultaneously suggest spontaneity and elegance.'  
—Amy Taubin

#### 1984 (Music for Modern Americans)

Susan Young & Emma Calder  
UK 1984 12' (digital)

A film commissioned by and using the drawings of Eduardo Paolozzi. A non-narrative film focusing on Paolozzi's themes about modern man.

#### Futon

Yoriko Mizushiri  
Japan 2012 6' (digital)

Wrapped in the futon... Memories are coming up to the mind, the future is imagined, senses are recaptured, physical feelings as a woman are deeply ingrained... Everything melts pleasantly all together.

#### The Presentation Theme

Jim Trainor  
USA 2008 14' (16mm)

A Peruvian prisoner of war finds himself outmanoeuvred by a hematophagous priestess. Based on a true story.

#### Maxwell's Demon

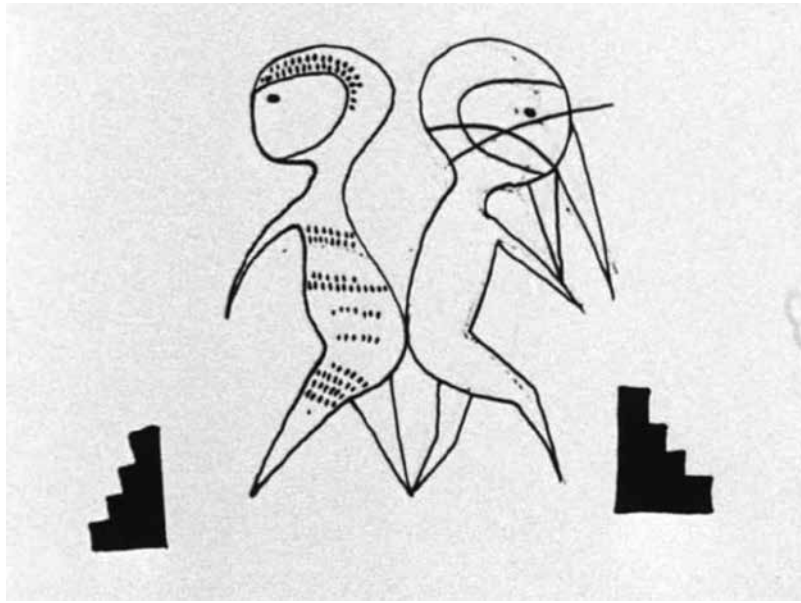
James Duesing  
USA 1990 7'30 (digital)

In a world that has shifted to being information and service-based, industrialists



Above Oliver Laric, 'Untitled'  
Left Jake Fried, 'Mind Frame'





**Two Space**  
Larry Cuba  
USA 1979 8' (digital)

Two dimensional patterns, like the tile patterns of Islamic temples, are generated by performing a set of symmetry operations (translations, rotations, and reflections) upon a basic figure or tile.

**Hammam**  
Florence Mialhe  
France 1992 9' (digital)

Two young girls who are going to the baths for the first time, guide us through the labyrinth of steam baths, showers, and fountains.

are corralled on a reservation named Lorado, to sell plastic things as remnants of their past culture.

animated journey through the image world of the Tibetan Book of the Dead.

**Tanka**  
David Lebrun  
USA 1976 9' (digital)

A cyclical vision of ancient gods and demons; an

**Light Weight**  
Stefan Gruber, Kevin Glick & Leinors Allen  
USA 1999 3' (digital)

Pixillated choreography with two performers.

**Above** Jim Trainor, 'The Presentation Theme' **Below** Florence Mialhe, 'Hammam' **Right** Alan Warburton, 'Soft Crash'

**Overleaf** Martha Colburn, 'Myth Labs'; Lauren Gregory, 'Lauren Gregory's TV'



**Soft Crash**  
Alan Warburton  
UK 2016 5'48 (digital)

A full CGI meditation on the financial collapse of 2008 and the subsequent public bank bailouts, austerity economics and recent trend towards nationalist isolationism.

**Six God Alphabet Peter**  
Peter Millard  
UK 2016 7'30 (digital)

Please wake up Peter. Please wake up. You need to learn your alphabet now Peter.

**Taxonomy**  
Karen Aqua  
USA 2011 4'08 (digital)

The animal, vegetable, and mineral kingdoms reside in a state of constant flux, reflecting a world of transience, mutability, and impermanence.

## Journey Three

Curated by Edwin Rostron (Edge of Frame)

The animations in this programme address different kinds of systems; from structures of oppression and control to modes of classification and categorisation. Through a wide variety of techniques these artists channel forces of subversion, destruction, celebration or acquiescence, showing how we use these systems, react against them, or simply attempt to survive within their grasp.

**Flaws**  
Josh Shaffner  
USA 2014 2'52 (digital)

An animated short made from a series of 18 drawings. The story is an autobiographical rant about years spent in the service industry as a waiter.

**Monkey**  
Shen Jie  
China 2015 5'09 (digital)  
One of the three monkeys died.

**Gray Hairs**  
Annapurna Kumar  
USA 2015 2' (digital)

In 2013, the Apache helicopter's targeting systems were updated from standard definition black and white to high-resolution colour video, touted as a boost to pilot safety and U.S. military dominance.





**Lauren Gregory's TV**  
 Lauren Gregory  
 USA 2009 1'54 (digital)

In Lauren Gregory's TV, the viewer gets lost flipping through channels of a strange television world where everything is rendered in oil paint.

**Jessica**  
 Amy Lockhart  
 USA 2014 5' (digital)

Jessica is stuck in the house with the baby. A paper puppet and cut out animation.

**Cineblatz**  
 Jeff Keen  
 UK 1967 3' (digital)

Sculpted radio static washes over a rush of animated superheroes, advertisements and even the House of Lords. Over twenty discrete bright animations in less than three minutes.

**Yield**  
 Caleb Wood  
 USA 2014 1'40 (digital)

In this film roadkill deaths are documented, and collectively animated.

**Myth Labs**  
 Martha Colburn  
 USA/Netherlands 2008 8' (digital)

'Myth Labs' interweaves Puritan visions, folk art, religious allegories and victims of the current Methamphetamine epidemic. This is a film about fear, paranoia, faith and loss of faith and salvation.



**The Classroom**  
 Masha Krasnova-Shabaeva  
 Netherlands 2012 2'58 (digital)

'I've always been interested in the Soviet and Post-Soviet educational systems. Every authoritarian state needs to control people in all aspects of their life. Of course school is an ideal place where you can teach people what they can be and can do, and what they can't.'

**More Dangerous Than a Thousand Rioters**  
 Kelly Gallagher  
 USA 2016 6'19 (digital)

An experimental animated documentary exploring the powerful and inspiring life of revolutionary Lucy Parsons and her countless contributions to the struggles against capitalism, sexism, and racism.

**Austerity Cycle**  
 Jonathan Gillie  
 UK 2016 3'35 (digital)

A critique of current ethical and economic policies in

the West. It suggests that conservative thinking around the displacement and movement of people, as well as responses to the financial crisis, unavoidably affects us all and leads to an erosion of both social and moral frameworks.

**Second Sun**  
 Leslie Supnet  
 Canada 2014 3'10 (digital)

The rising sound of drums imbues flashes of lights, visions of the cosmos and a post-Apocalyptic birth of a new sun.

**Easyout**  
 Pat O'Neill  
 USA 1971 9' (digital)

'Easyout takes its title from a machine tool used to extract broken bolts from engine blocks and other castings. I made the (oblique) analogy with the extraction of a broken consciousness through the experience of the ecstatic.' —P.O



20.00  
Sunday 11 December 2016  
Close-Up Film Centre

Lilli Carré and Alexander Stewart are co-directors of Eyeworks Festival of Experimental Animation. Founded in Chicago in 2010 and now based in Los Angeles, Eyeworks' pioneering curatorial approach is underpinned by Lilli and Alexander's own acclaimed artistic practices.

## Push and Pull: Films by Lilli Carré & Alexander Stewart

Working individually and collaboratively, Lilli Carré and Alexander Stewart share a particular fascination with the history, processes and artefacts of animation. Their work encompasses a wide range of techniques, from drawn and digital animation, to live-action film and video, printmaking, ceramics and comics. Edge of Frame presents a selection of their moving image works on video and 16mm. Alexander Stewart will attend the evening for a Q&A after the screening.



### **Jill**

Lilli Carré  
USA 2016 7' (digital)

Jill explores the idea of the rebellious cartoon body. The piece speaks to power dynamics and the ambivalent relationship between creator and creation, recalling Gertie the Dinosaur and the asymmetrical interaction of Frankenstein to his monster.

### **What**

Lilli Carré  
USA 2015 1'30 (digital)

The language of hands.

### **The Negotiation**

Lilli Carré  
USA 2013 6' (digital)

Originally created as a two-channel installation, this version places the two ever-morphing beings side by side, in a phased conversation that never resolves itself.

### **Birds of New York**

Lilli Carré  
USA 2015 3' (digital)

Created for the New York Times, to accompany a bird sound composition by Jeff Talman.

### **Ode to Lumpy**

Lilli Carré  
USA 2014 4' (digital)

Circulation drawn on 20 pieces of paper.





## **Crux Film**

Lilli Carré & Alexander Stewart  
USA 2013 5' (digital)

Animated forms in moments of transition loop and interrupt one another.

## **Very Similar To**

Alexander Stewart  
& Peter Miller

USA 2009 2'45 (16mm)

Mirror experiments to fold, collapse, and refract a forest.

## **100 Foot Pull**

Alexander Stewart

USA 2010 2'45 (16mm)

A camera is pulled 100 feet across a field in the time it takes to shoot 100 feet of 16mm film. Rocks are attached to the camera to make it appropriately challenging.

## **Fort Morgan**

Alexander Stewart

USA 2014 22' (digital)

Fort Morgan uses animation and live action footage to examine the geometry, materials, and structure of a star-shaped brick fort on the Alabama gulf coast.

## **Errata**

Alexander Stewart

USA 2005 6' (16mm)

An animation made using photocopiers. Each frame is a photocopy of the previous frame.

## **Here There**

Alexander Stewart

USA 2015 5' (digital)

Here There is a travelogue through the Croatian coast in the summer of 2014 that gives graphic form to memory's malleable, straying lines.

**Previous page** Lilli Carré & Alexander Stewart, 'Crux Film'  
**Top** Lilli Carré, 'Jill'

**The Edge of Frame Weekend** is curated by Edge of Frame and Animate Projects – the UK's foremost champions of innovative animation practice. In association with Royal College of Art Animation Programme and London International Animation Festival. Supported by Jerwood Charitable Foundation and using public funding by the National Lottery through Arts Council England.

With thanks to Gareth Evans, Abigail Addison, Shonagh Manson, Jon Opie, Alexis Stevens, Wing-Sie Chan, Damien Sanville.

Designed by Adam Pugh [thewaythingsgo.co](http://thewaythingsgo.co)

## **Edge of Frame**

Edge of Frame was founded in 2013 by Edwin Rostron. Beginning as an online space specifically for the discussion and exhibition of experimental animation, the Edge of Frame blog [www.edgeofframe.co.uk](http://www.edgeofframe.co.uk) has featured interviews and articles with artists such as Jodie Mack, Jim Trainor, Peter Millard and Karolina Glusiec, and has become a valued resource addressing an overlooked area of practice.

In 2016 Edge of Frame began putting on screening events, with a series of three programmes at DIY Space for London, featuring guest artists Jordan Baseman, Chris King and Vicky Smith, and UK premiers of work by Karissa Hahn, Dan Browne, and Isabelle Aspin. This was followed by a screening of animated films by Baltimore-based artist

Karen Yasinsky in October, with Karen in attendance to introduce her work. The Edge of Frame Weekend this December is the largest event yet, bringing together over 50 artists' work spanning the last 50 years, celebrating this incredibly rich and vibrant, yet often marginalised and hard to define art form.

[edgeofframe.co.uk](http://edgeofframe.co.uk)

## **Edwin Rostron**

Edwin Rostron is an artist, animator, writer and curator. He studied Fine Art at Sheffield Hallam University and Animation at the Royal College of Art. His work has been shown in exhibitions and film festivals around the world including Ann Arbor Film Festival, Pictoplasma, Fourth Wall Festival in Cardiff, and Carroll/Fletcher Gallery's Onscreen series. He was a juror at this year's Locomoción Festival of Experimental Animation in Mexico City, and for the 2016 London International Animation Festival. He is currently a visiting lecturer at the Royal College of Art, and runs Edge of Frame. [edwinrostron.net](http://edwinrostron.net)

**Animate Projects**, founded by Abigail Addison and Gary Thomas in 2007, explores and champions experimental animation, supporting production, exhibition, and the professional and artistic development of artists and animators. You can access the Animate Collection of 350+ films made from 1990 – 2015, watch the films, see and read interviews, and read essays, at [animateprojectsarchive.org](http://animateprojectsarchive.org)



Animate's Silent Signal group exhibition is at Phoneix, Leicester, from 15 December 2016 to Sunday 29 January 2017. Six newly commissioned animated works that explore the science of genetics, cell biology, immunology and epidemiology.

[silentsignal.org](http://silentsignal.org)  
[animateprojects.org](http://animateprojects.org)

### Eyeworks Festival of Experimental Animation

The Eyeworks Festival of Experimental Animation is an invitational festival focusing on abstract animation and unconventional character animation. Festival programs showcase outstanding experimental animation of all sorts, and include classic films and new works. It was founded in 2010 by Lilli Carré and Alexander Stewart, and was based in Chicago until relocating to LA this year. Eyeworks concentrates on works made by individual artists, drawing on the lineage of avant-garde cinema as well as the tradition of classic character animation and cartooning. The aim of Eyeworks is to present works that engage the enormous potential inherent in the art form of animation. [eyeworksfestival.com](http://eyeworksfestival.com)

Lilli Carré's animated films have shown in festivals throughout the US and abroad, including the Sundance Film Festival, the Edinburgh International Film Festival, and the Ann Arbor Film Festival. Her comics and illustration work have appeared in the New Yorker, The New York Times, Best American Comics and Best American Nonrequired Reading.

Alexander Stewart's short films have screened internationally, including at the International Film Festival Rotterdam, the Ottawa International Animation Festival, the Ann Arbor Film Festival, and Image Forum in Japan. He curated the film and video screening series at Roots & Culture Contemporary Art Center in Chicago from 2006 to 2013. He teaches in the experimental animation programme at CalArts, Los Angeles.

### Whitechapel Gallery

77-82 Whitechapel High St, London E1 7QX  
 020 7522 7888  
[whitechapelgallery.org](http://whitechapelgallery.org)

William Kentridge: Thick Time  
 until 15 January 2017

South African artist William Kentridge is renowned for his animated expressionist drawings and films exploring time, the history of colonialism and the aspirations and failures of revolutionary politics. In this major exhibition of six large-scale installations by the artist, music and drama are ruptured by revolution, exile and scientific advancement.

### Close-Up Film Centre

97 Sclater Street, London E1 6HR  
 020 3784 7970

Close-Up aims to make film culture and history accessible through its cinema, library and the online publication of Vertigo Magazine. Close-Up's film programmes present a series of films that shaped the art of cinema and its history. The Library's collection of over 19,000 titles specialises in early cinema, classics, world cinema, documentaries, experimental films and video art. The book catalogue ranges from film theory, criticism and practice to history, biography and periodicals. [closeupfilmcentre.com](http://closeupfilmcentre.com)

### London International Animation Festival

Founded in 2003, LIAF aims to dispel the popular misconception that animation is just cartoons for kids by screening the broadest possible range of intelligent, entertaining and provocative current films on offer from all around the world as well as retrospectives and specialised sessions from countries and animators who don't normally elicit such attention. The annual festival includes gala premieres, retrospectives, Q&A's with filmmakers, workshops, audience voting, and the Best of the Festival screening. [liaf.org.uk](http://liaf.org.uk)

## Schedule

Friday 9 December

14.00 - 17.15  
 Whitechapel Gallery

**Edges: an Animation Seminar**

20.00  
 Close-Up Cinema

**Screening**  
**Edge of Frame: Elemental Animation**

Saturday 10 December

11.30 - 18.00  
 Whitechapel Gallery

**Screening**  
**Edge of Frame:**  
**Journeys into Experimental Animation**

11.30  
**Introductions**

11.45  
**Journey One**  
 Curated by Edwin Rostron,  
 Edge of Frame

13.15  
**Break**

14.15  
**Journey Two**  
 Curated by Alexander Stewart  
 and Lilli Carré, Eyeworks  
 Festival of Experimental  
 Animation

16.00  
**Break**

16.30  
**Journey Three**  
 Curated by Edwin Rostron,  
 Edge of Frame

Sunday 11 December

20.00  
 Close-Up Cinema

**Screening**  
**Push and Pull: Films by Lilli Carré and Alexander Stewart**



Whitechapel Gallery

JERWOOD CHARITABLE FOUNDATION

LONDON INTERNATIONAL ANIMATION FESTIVAL 2016



/P Animate Projects

CLOSE-UP