

ASIFA, the International Association of Animated Film, was founded by critics and filmmakers in France, and in 1960 it sponsored the first animated film festival at Annecy, where the festival has continued every odd-numbered year since then.



Raoul Servais,  
ASIFA President 1985-88

Annecy conducts competitions for prizes, which have become a key way for animators from remote countries to gain recognition, international distribution and access to new techniques and technology. Annecy also holds retrospectives, which have encouraged film archives to find and restore classic films and locate many living pioneer animators.

Following the success of Annecy, other cities such as Zagreb, Ottawa and Hiroshima started hosting animation film

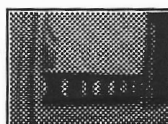
festivals. This meant  
that new films had six  
or more chances to gain  
a prize boost.



David Ehrlich,  
A Vice President of ASIFA

Meanwhile some other,  
mainly live-action film  
festivals still offered an  
animation prize, and in  
1961 the Academy Awards®  
(with a new dearth of  
Hollywood product) gave  
its first animation award  
to a foreign film,  
ERSATZ by Yugoslavian  
Dusan Vukotic. Although  
ERSATZ is basically

a traditional UPA cartoon,  
it nonetheless opened  
the Oscars® for more  
adventurous and original  
animation awards in the  
future. Hungarian Ferenc  
Rofusz won an Academy  
Award for his astonishing  
film THE FLY,



THE FLY  
Pannónia Film Studio, Budapest

which contains superb  
drawings from the  
viewpoint of a trapped  
insect desperately hurling  
itself at any avenue of  
escape. And more recently,  
Joan Gratz won an Oscar®  
for MONA LISA DESCENDING  
THE STAIRCASE, which  
remarkably traces a  
reinterpretation of  
art history through  
drawings with clay.

Winning prizes at a festival  
could mean distribution and  
backing for new projects,  
but not always. Despite



prizes at several festivals,  
and an obvious excellence  
in graphic skills, Hungarian



SISYPHUS

Marcell Jankovics' SISYPHUS  
and Italian Manfredo Manfredi's  
DEDALUS were not seen widely  
internationally -- perhaps  
because their serious, even  
grim messages did not lend  
themselves to "entertainment."

Similarly,  
Raoul  
Servais'  
legendary  
HARPYA  
(which  
combined  
live action  
elements  
with model  
animation  
to retell  
the Greek  
myth), despite  
a Palm d'Or at  
the Cannes Film  
Festival, was  
hardly seen -- and  
certainly not re-  
seen continually.



HARPYA

Films like Walerian  
Borowczyk's JOACHIM'S  
DICTIONARY or Piotr  
Kamler's wonderful  
SPIDELEPHANT (a hybrid  
creature that only  
knows how to walk  
one way), which depend  
on text to understand  
the full implications  
of the imagery, have  
never appeared in  
subtitled or dubbed  
versions so that a  
broader international

audience could  
comprehend them.

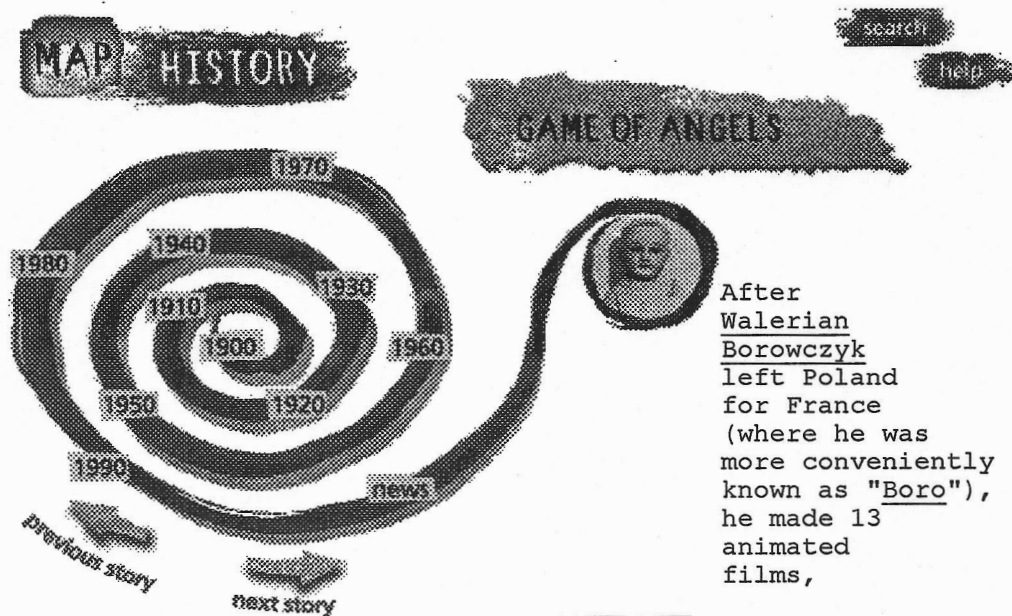
Nor do the prizes always  
go to an artist's best  
or more exhausting works.  
Jean-François Laguionie,  
for example, has won the

Grand Prize at Annecy  
for his short THE GIRL  
AND THE CELLIST, and the  
Palm d'Or at Cannes for  
another short, ROWING  
ACROSS THE ATLANTIC -

- both deservedly, for  
they are both fine films.  
But his feature-length  
THE BOOK OF SAND (also  
called GWEN in an English  
version), while brilliant  
and obviously ten times as  
much excellent work as his  
shorts, did not win a  
much-deserved grand prize.

see also: Faith Hubley, John Hubley, Nedeljko Dragic.





After Walerian Borowczyk left Poland for France (where he was more conveniently known as "Boro"), he made 13 animated films,



Photo courtesy of  
Walerian Borowczyk

commercials and a feature-length animation film, all within a period of ten years. The quality varies quite a bit, and some were obviously assignments done quickly, perhaps without inspiration. But among them are some genuine masterpieces.

The lovely TERRA INCOGNITA used the Claire Parker/Alexandre Alexeieff pinscreen to render some 250 surrealistic visions that dissolve into one another -- not as wonderful as NIGHT ON BALD MOUNTAIN, but very nice.



RENAISSANCE  
Courtesy of  
Walerian Borowczyk

RENAISSANCE,  
in which a room  
full of furniture  
and decor explodes  
and then reassembles itself  
(by shooting the decomposition  
of the objects backwards,  
frame by frame), remains fascinating.



JOACHIM'S DICTIONARY  
Courtesy of  
Walerian Borowczyk

JOACHIM'S DICTIONARY,  
with its surrealistic  
and perverse picture  
definitions, is delightful.

And two MR. AND MRS. KABAL  
short films, about a married  
couple intent on torturing and  
killing each other, maintain a  
gruesome grotesquery that is  
both funny and profound in  
exploring hidden tensions  
within marriage.



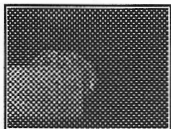
MR. & MRS. KABAL  
Courtesy of  
Walerian Borowczyk

Boro's great masterpiece is  
GAME OF ANGELS, an attempt  
to come to terms with the  
Polish concentration camps  
where millions were killed  
during World War II. Faced  
with the enormity of  
this subject, and the  
grim newsreel documents  
of it which are so monstrous  
as to be unknowable, Boro  
chose abstraction, which  
is extraordinarily effective.



GAME OF ANGELS  
Courtesy of  
Walerian Borowczyk

Concentrating on  
the inexorable  
movement of the  
railroad car, the  
textures of prison  
walls, chutes that  
conduct hardly  
recognizable  
flashes of tissue,  
blades and tubes,  
and a mysterious  
female figure, Boro  
successfully conveys  
the feelings and  
sensations of  
transport,  
imprisonment  
and death. The  
sound is also  
very well-  
chosen, with  
scraping blades  
suggesting  
tortures and  
dismemberment  
more terrible  
than what can  
be seen. In the  
closing moments, the  
musical score uses a hymn  
tune composed and sung at  
Auschwitz which adds a sense of  
grandeur and transcendence to this  
epic sacrifice. It is an enormous tribute  
to Boro's artistry that he found something  
fresh and vivid to say about a monumental  
historical tragedy that had already been much exploited.



GAME OF ANGELS  
Courtesy of  
Walerian Borowczyk

Beginning in  
1966, Boro made  
several live-action  
shorts, then moved  
permanently into  
live-action features,  
many of which are set  
in lavish historical  
settings and are

of a distinctively  
erotic character.



MAP HISTORY

GAME OF ANGELS

SEARCH

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WALERIAN BOROWCZYK  
(b. 1932)

Born in Wojnowice, Poland, Walerian Borowczyk studied painting at the Academy of Fine Arts in Cracow. In 1953, he won a national prize in Poland for his lithographic work. He designed posters for films starting in 1955, and two years later teamed up with Jan Lenica to make a handful of outstanding animation films. In 1958, he emigrated to France and embarked on his own filmmaking career. In the 1970s and 1980, he moved away from animation and focused on producing live-action films.

### Dr. Bill's Picks:     Distributor:



1957 - ONCE  
UPON A  
TIME...(BYL  
SOBIE RAZ...) -  
with Jan Lenica

FP



1958 - HOME  
(DOM) - with Jan  
Lenica

FP



1963 -  
RENAISSANCE



1964 - GAME OF  
ANGELS (LES  
JEUX DES  
ANGES)



1965 - JOACHIM'S  
DICTIONARY (LE  
DICTIONNAIRE  
DE JOACHIM)



1967 - THEATER  
OF MR. AND  
MRS. KABAL  
(THEATRE DE M.  
ET MME KABAL)

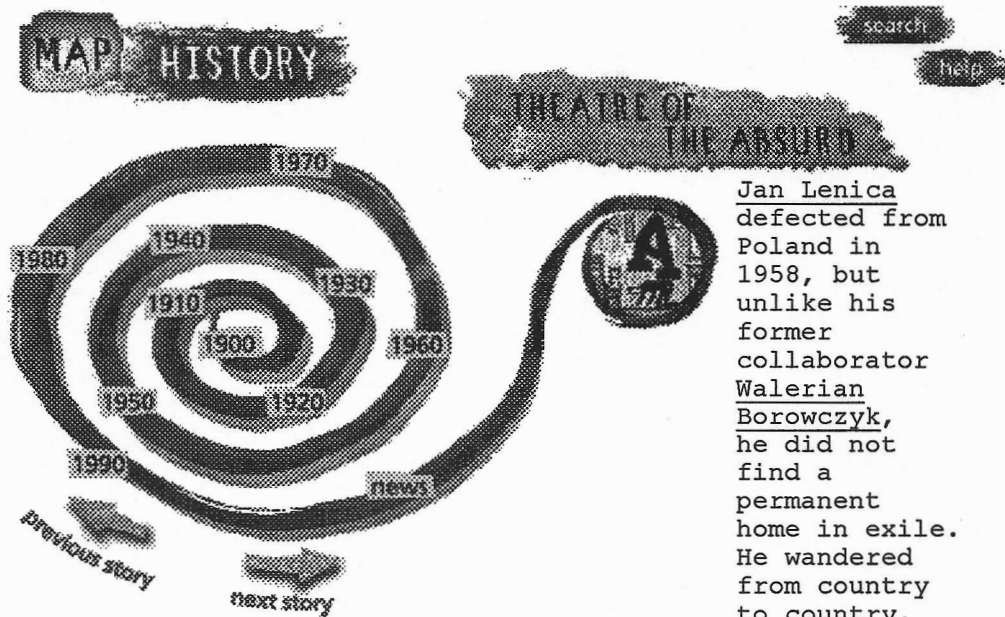
- All films distributed by Walerian Borowczyk unless otherwise noted.
- Photo and films courtesy of Walerian Borowczyk.

Walerian Borowczyk  
Boite Postale 80  
78110 Le Vésinct  
France



top





Jan Lenica defected from Poland in 1958, but unlike his former collaborator Walerian Borowczyk, he did not find a permanent home in exile. He wandered from country to country, wherever he could find financial support for a new film.



Courtesy of Jan Lenica

In France, Lenica found the "Theatre of the Absurd" of Eugene Ionesco very compatible with his own world vision. Ionesco's work inspired Lenica's prize-winning satirical animation, MR. HEAD.



LABYRINTH  
Courtesy of Jan Lenica

Lenica returned to Poland to film the tragic but lyrical LABYRINTH, in which a winged man (in the Victorian etching style) is pursued by grotesque creatures who try to make him conform to their ideals, even as he

repeatedly escapes into  
his own contemplations.

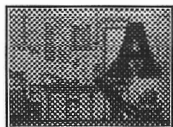


RHINOCEROS  
Courtesy of Jan Lenica

In Germany, Lenica adapted an Ionesco play, RHINOCEROS. The film parodies banal social conversations without using intelligible words on the soundtrack, but rather graphic representations of spoken texts.

His film A tells another totalitarian parable about a man whose happy home is invaded by a huge letter "A." After the man has considerable trouble getting rid of the "A," a letter "B" ominously appears in the last frames of the film. A was immensely popular and established a formula that would be endlessly

imitated -- the last minute appearance of another parallel antagonist -- but few imitations have lived up to the wit, terror and sophisticated graphic style of Lenica's original.



"A"  
Courtesy of Jan Lenica

Back in France, Lenica made FANTORRO in the style and mood of LABYRINTH.



FANTORRO  
Courtesy of Jan Lenica

Later, as a visiting artist at Harvard University, he made

LANDSCAPE while a documentary on his working methods was being shot.

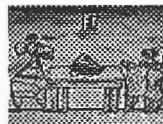
Lenica also made three feature-length animation films. ADAM II, shot in Germany, follows the style and subject matter of LABYRINTH and FANTORRO.



ADAM II  
Courtesy of  
Jan Lenica

The German UBU ROI  
and the French UBU ET  
LA GRANDE GIDOUILLE  
are based on plays by Albert  
Jarry, a proto-surrealist from the  
turn of the century, who parodied  
social conventions by redoing a play  
like Shakespeare's MACBETH with an  
average bourgeois husband and wife  
as protagonists. Jarry made heavy  
use of forbidden language, filling  
every sentence with slang for  
bodily functions and taboo sex  
acts. Lenica uses ugly graphic  
figures in these two features,  
and plays out all the  
violence and lewd  
suggestions of  
the original.

But much of the audacity of  
Jarry's attack on Victorian  
morals does not translate to  
modern audiences saturated  
with sex and violence in  
everyday live-action films  
and advertising. And, as in  
Walerian Borowczyk's similar  
feature MR. AND MRS. KABAL,  
one becomes exhausted and  
annoyed by the assault of  
ugliness. One questions why



UBU et la GRANDE GIDOUILLE  
Courtesy of Jan Lenica

the material was stretched over  
such a long duration (since

the "feature" is a convention of the live-action cinema, having to do with novel-like fictional development, and a two-hour turnover in theaters).



MAP HISTORY

BRUSH FIRE

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**WITOLD GIERSZ**  
(b.1927)

Witold Giersz master-minded his own technique of animation -- animated painting. He has produced some 60 films, as well as two television series and a feature, ADVENTURES OF DOMINIK ELEPHANT. Born in Poraj, Poland, Giersz started working in animation at a cooperative studio in the town of Bielsko. In 1956 he completed his first film, THE MYSTERY OF THE OLD CASTLE. He became a major figure in the animation world with his film THE LITTLE WESTERN, which won prizes in many international festivals. Over the years, he has obtained an additional 60 prizes for his animated films.

**Dr. Bill's Picks:     Distributor:**



1960 - THE  
LITTLE  
WESTERN

SMF



1962 - AWAITING  
- with Ludwik  
Perski

SMF



1963 - RED AND  
BLACK  
(CZERWONE I  
CZARNE)

SMF



1967 - THE  
HORSE (KON)

SMF



1975 - FIRE

SMF



1985 - THE STAR

SMF

Witold Giersz  
Chylicka 43  
05-510 Konstancin-Jerziorna  
POLAND  
Tel/Fax: 48-22-756-32-24

-Photo and films courtsey of Witold Giersz.

MAP HISTORY

BRUSH FIRE

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## UNDER THE CAMERA

Cutout Replacement,  
Jointed-Figure, Sand  
and Paint on Glass



Wendy Tilby at work  
Courtesy of the artist

Many animators work "straight ahead" or under the camera when animating their films. This refers to the technique where artists set up their artwork directly under the camera and create each new frame "on the fly." After a frame is shot of the current artwork, it is then changed to create the next consecutive frame. Often, at the end of this type of film, the last frame is the only existing piece of artwork.

With the paint-on-glass technique, animators paint the elements that compose their first frame on a piece of glass, using a wetting agent mixed with the paint so that it won't dry. They shoot that frame, then move the wet paint in the composition slightly and shoot another frame.



STRINGS  
by Wendy Tilby  
©1991 National Film  
Board of Canada



FRANK FILM  
by Frank and  
Caroline Mouris  
courtesy of the artists

With a cutout replacement film, the characters are placed in their setting, and different cutout characters or parts of characters are replaced after each frame is shot to make them move the way the animator wishes.

Jointed-figure animation and sand animation are created in a similar manner. The figures or grains of sand are moved after each frame is shot to create movement.

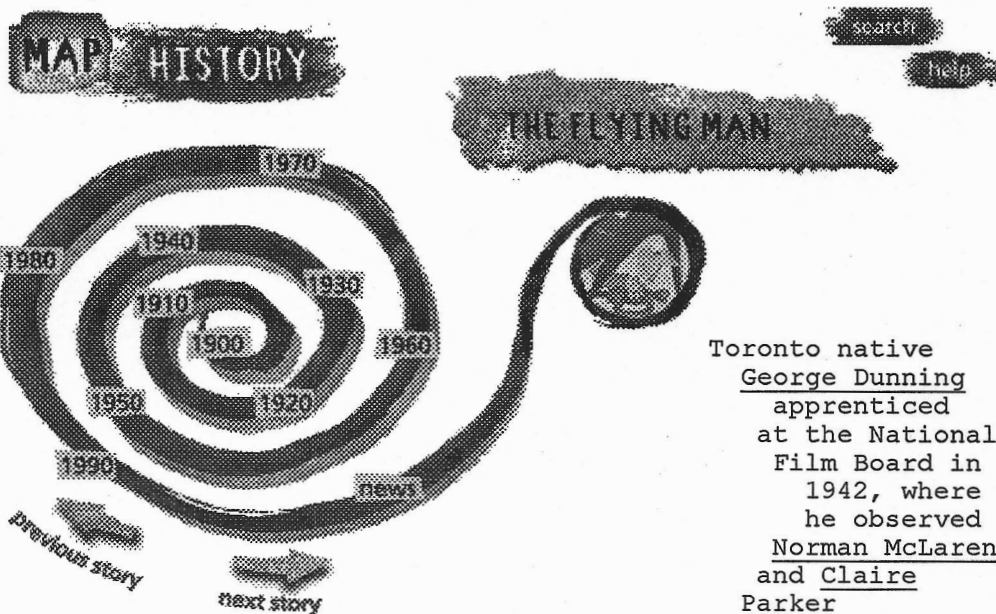


THE ADVENTURES OF PRINCE AHMED  
by Lotte Reiniger  
Prismrose Film Productions Ltd.

The magic and frustration with under-the-camera techniques is that each frame of the film exists only at the moment it is shot. If a mistake is made, the whole sequence has to be re-created.

Top image from THE METAMORPHOSIS OF MR. SAMSA by Caroline Leaf,  
©1977 National Film Board of Canada.

top



Toronto native  
George Dunning  
 apprenticed  
 at the National  
 Film Board in  
 1942, where  
 he observed  
Norman McLaren  
 and Claire  
Parker



© National Film  
 Board of Canada

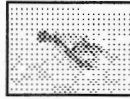
and Alexandre Alexeieff at  
 work on their visualizations  
 of Canadian folk songs. He  
 began his own animations  
 with cut-outs, of which the  
 lively CADET ROUSSELLE is  
 also a Canadian folk song.



CADET ROUSSELLE  
 © 1946 National  
 Film Board of Canada

In 1955 Dunning  
 went to work at  
UPA's New York  
 studio, mostly  
 animating  
 commercials, and  
 the GERALD McBOING  
BOING television  
 show, both of  
 which encouraged  
 experimentation  
 in style. Dunning  
 followed UPA to  
 London, where  
 they opened an  
 office to produce

commercials. But when UPA changed hands, he formed his own animation studio which, in addition to television work, made several cartoons with wit and style comparable to UPA.



THE FLYING MAN  
Courtesy of  
TV Cartoons, London

In 1962, Dunning made THE FLYING MAN, a wholly original film painted in watercolors, with the brush strokes obvious -- a perfect vehicle for the eccentric story of a man's successful longing to fly. FLYING MAN won the Grand Prize at the 1962 Annecy Festival.

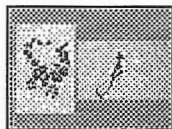
Dunning's company produced the 1968 Beatles feature YELLOW SUBMARINE, which used a wide range of experimental techniques in the musical numbers and brought a new appreciation of animation to a mass audience.

Other significant contributors to YELLOW SUBMARINE included the Dutch artist Paul Driessen, and the Irish-American Bob Mitchell, who made a brilliant parody of the film 2001 called K-9000, A SPACE ODDITY and would win an Academy Award® for his FURTHER ADVENTURES OF UNCLE SAM.

Dunning's exquisite little masterpiece DAMON THE MOWER was drawn on small pieces of paper with rough torn edges, which move about the screen following the perfectly rendered

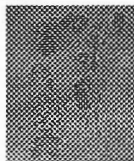


gestures of the harvester  
swinging his scythe.



DANON THE MOWER  
Courtesy of  
TV Cartoons, London

Dunning was working on a  
feature of Shakespeare's  
THE TEMPEST when he died  
in 1979. About ten minutes  
of fascinating finished footage  
show figures in poetic trans-  
formation. It makes us  
regret the absence of  
the rest.



THE TEMPEST  
Courtesy of  
TV Cartoons, London

See also: Alison de Vere



MAP HISTORY

THE FLYING MAN

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help

**GEORGE DUNNING**  
(1920-1979)

George Dunning was born in Toronto and graduated from the Ontario College of Art. He trained at the National Film Board of Canada and formed a production company in the 1940s in Toronto. From there he went to UPA's studio in New York, before he moved to London and opened a production company, TVC, with John Coates. TVC produced commercials, cartoon series, industrial films and most notably the feature **YELLOW SUBMARINE** with the Beatles. Dunning died in London in 1979, leaving unfinished his last project, a feature based on Shakespeare's play **THE TEMPEST**.

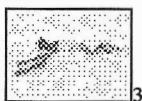
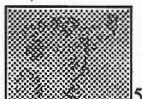
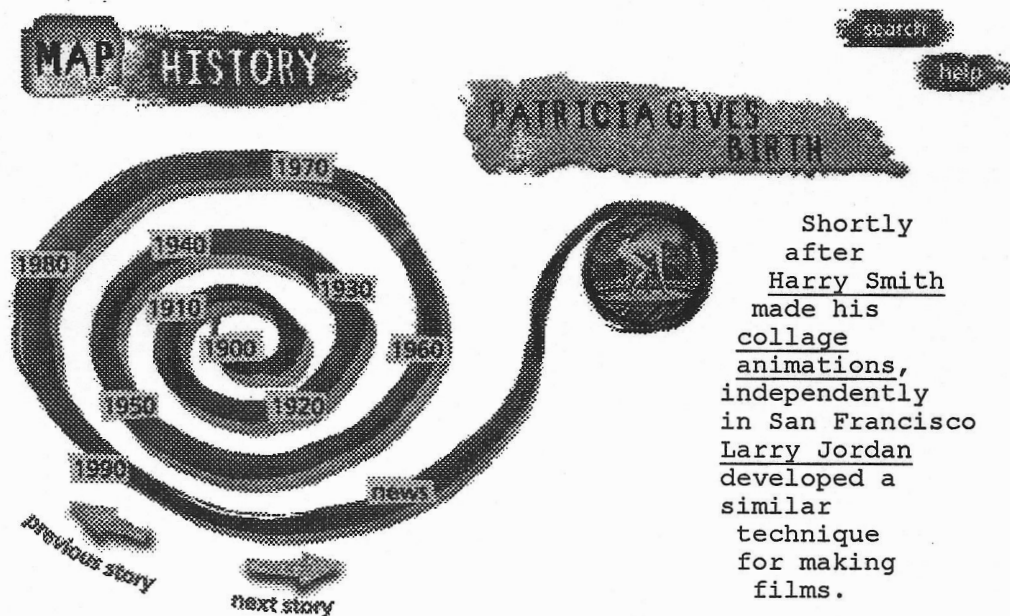
**Dr. Bill's  
Picks:****Distributor:**1946 - CADET  
ROUSSELLE -  
with Colin LowNFB, MOMA  
BFI1962 - THE  
APPLE1962 - THE  
FLYING MAN1972 - DAMON  
THE MOWER1979 - THE  
TEMPEST  
(fragment)

Photo of George Dunning courtesy of TV Cartoons, London.  
Film 1 ©1946 National Film Board of Canada.  
Films 2, 3, 4 & 5 courtesy of TV Cartoons, London.

top



Shortly after Harry Smith made his collage animations, independently in San Francisco Larry Jordan developed a similar technique for making films.



Photo by  
Joanna McClure  
© Larry Jordan

Jordan had been a high school chum of Stan Brakhage, and like him began filmmaking with live-action psychological melodramas. His switch to animation may have been inspired not only by Max Ernst's surrealist collage novels (THE HUNDRED HEADLESS WOMAN, etc.), but also by the work of San Francisco artists like Jess and Bruce Conner, who collaged cut-out etching figures in their artworks.



DUO CONCERTANTES  
© Larry Jordan

Jordan's first animation  
DUO CONCERTANTES  
(1962-1964) is already  
a refined work,  
using the Victorian  
engravings quite  
differently in its  
two-parts, "Centennial  
Exposition," which  
recreates the irony  
and nostalgia of the  
great progress fairs  
of former times, and  
"Patricia Gives  
Birth to a Dream  
by the Doorway,"



DUO CONCERTANTES  
© Larry Jordan

which contains quick  
flickers of the  
woman's reveries.

Jordan made ten more  
short animations  
over the next 20  
years. These include  
a pair of colored  
collages, OUR LADY  
OF THE SPHERE and ORB,



OUR LADY OF THE SPHERE  
© Larry Jordan



ORB  
© Larry Jordan

which explore the mystic energy of the circle,  
and an exquisite full-color film MASQUERADE  
which recreates a scene of an 18th-century  
commedia-dell'arte duel. These films, while  
also inspired by a sense of the occult,  
differ from Harry Smith's dynamic energy  
in their calmer, ceremonial serenity.



**MASQUERADE**  
© Larry Jordan

Jordan also illustrated  
Samuel Taylor  
Coleridge's RIME OF  
THE ANCIENT MARINER  
(with Orson Welles  
reciting the poem)  
in a 40-minute film;  
and made a feature-  
length animation,



**SOPHIE'S PLACE**  
© Larry Jordan

SOPHIE'S PLACE  
(after Saint Sophia,  
the Holy Wisdom  
celebrated by that  
ancient cathedral),  
which, like  
Harry Smith's  
HEAVEN AND EARTH  
MAGIC, can  
be difficult to  
follow through,  
but still  
represents an  
enormous amount  
of fine work  
and rewards the  
persistent viewer.



MAP HISTORY

PATRICIA GIVES  
BIRTH

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**HARRY SMITH**  
**(1923-1991)**

Harry Smith was raised in Washington by parents with an interest in alchemy and occultism. In college, he worked for an anthropologist and lived for a period with a Native American tribe. Around 1945, he moved to San Francisco and became part of a circle of avant-garde artists. In addition to producing more than a dozen films, Smith was a painter, anthropologist, alchemist, and music archivist. His three-volume record collection FOLKWAYS: AN ANTHOLOGY OF AMERICAN FOLK MUSIC was an important influence on such musicians as Bob Dylan and Jerry Garcia.

**Dr. Bill's Picks:    Distributor:**

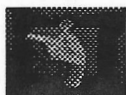
 1946 - FILM NO. 1  
 (A STRANGE  
 DREAM)

FC, MF  
AFA, Arthouse

 1947-1949 - FILM  
 NO. 3  
 (INTERWOVEN)

FC, MF  
AFA, Arthouse

 1952 - FILM NO. 7  
 (COLOR STUDY)

FC, MF  
AFA, Arthouse

 1957, 1962-1976 -  
 FILM NO. 10  
 (MIRROR  
 ANIMATIONS)

FC, MF  
AFA, Arthouse

 1957, 1962-1976 -  
 FILM NO. 11  
 (MIRROR  
 ANIMATIONS)

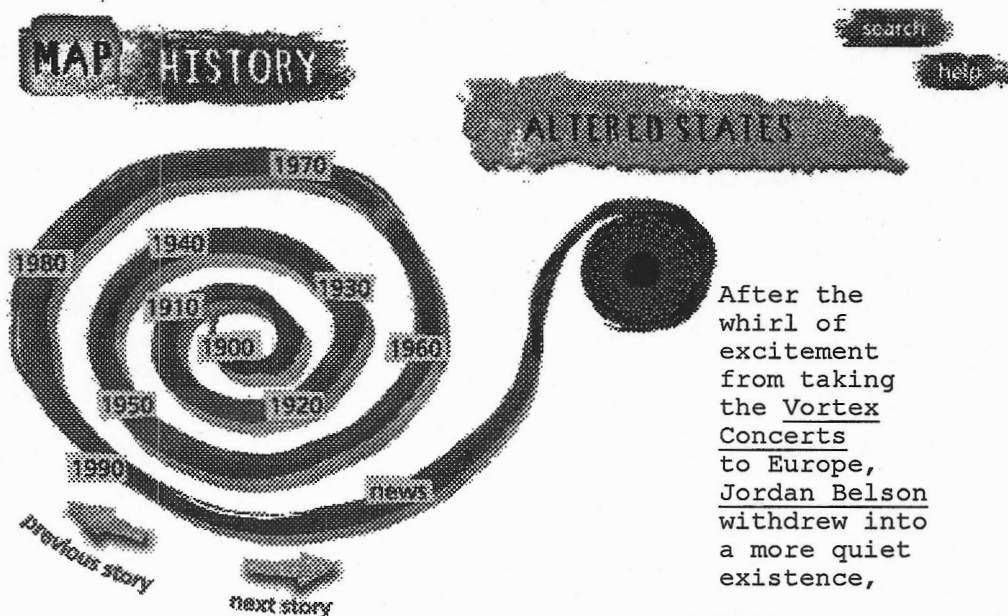
FC, MF  
AFA, Arthouse

For more on Harry Smith, contact Rani Singh at the  
Harry Smith Archives:

P.O. Box 1269  
Stuyvesant Station  
New York, NY 10009  
USA  
e-mail: [rani22@aol.com](mailto:rani22@aol.com)

-Photograph collection of Harry Smith Archives.  
-All films courtesy and © 1996 Anthology Film Archives and  
Harry Smith Archives.



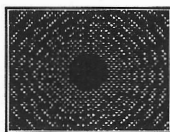


After the whirl of excitement from taking the Vortex Concerts to Europe, Jordan Belson withdrew into a more quiet existence,



Self-Portrait © 1975  
Courtesy of Jordan Belson

practicing  
yoga and  
studying  
Indian  
philosophy.  
In 1960, he  
reworked ALLURES,  
one of the pieces  
he had prepared  
for Vortex.  
He discarded  
the Pierre Schaeffer  
score to which it  
had been synchronized,  
composed new music  
for it and refined  
the imagery.

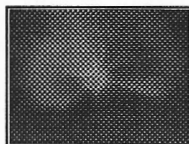


ALLURES  
Courtesy of  
Jordan Belson

It began a  
series of  
13 remarkable,  
masterful films  
which Belson would  
create over the  
next 20 years.

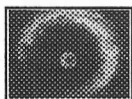


All of them  
arose from  
visionary  
experiences  
he had during  
meditation and  
other spiritual  
exercises. Some,  
like RE-ENTRY,  
PHENOMENA



PHENOMENA  
Courtesy of  
Jordan Nelson

and MUSIC OF THE SPHERE,  
involve man's reaction  
to worldly stimuli.  
Others, like SAMADHI,



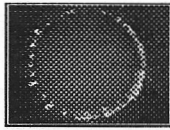
SAMADHI  
Courtesy of  
Jordan Nelson

MEDITATION and CHAKRA,  
depict "altered states"  
of ecstatic concentration.



CHAKRA  
Courtesy of  
Jordan Nelson

In the films,  
a centered  
circular  
image often  
hypnotizes  
the eye  
into a steady  
stare  
around which  
other  
wisps of  
imagery  
flare and  
flicker.



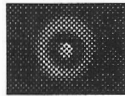
**LIGHT**  
Courtesy of  
Jordan Belson

The films  
contain  
a variety  
of moods  
and sensations,  
including  
moments of  
humor. In the  
lyrical hymn  
to LIGHT,  
for instance,  
a candle flame  
appears to be  
extinguished  
by automobile  
headlights  
that "run  
over" it.

Belson made all  
these films at  
home, by hand.  
He used very little

traditional drawn  
animation since  
the visions being  
reproduced favored  
more lush polymorphous  
manifestations  
of flowing colors  
(reminiscent of

Thomas Wilfred's  
Lumia), which  
Belson produced  
by modulated  
reflections  
and camera  
work like  
racking focus.



**SAMADHI**  
Courtesy of  
Jordan Belson

He continued to compose many of his  
own soundtracks, which are diverse,  
compelling and inspiring, by collaging  
snatches of traditional music, natural  
sounds (bees humming, bells, etc.),  
electronic sounds  
and freshly written  
accords. Despite the

thrilling brilliance  
of these films, Belson  
experienced difficulties  
with distributors and  
financing. He made four  
more films in the 1980s  
that have never been  
released, although  
excerpts are included in a  
videotape entitled SAMADHI.



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ALTERED STATES

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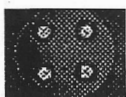


**JORDAN BELSON**  
(b. 1926)

Jordan Belson studied fine arts at UC-Berkeley. Like his friend Harry Smith, he was inspired to make films after seeing the works of Oskar Fischinger and James Whitney at the 1946 Art in Cinema Festival. In the 1950s Belson painted, produced films and collaborated with composer Henry Jacobs on the Vortex Concerts, a series of visual music shows at San Francisco's Morrison Planetarium. In the 1960s, Belson became increasingly ascetic and contemplative, and his later films reflect his devotion to Buddhism, mysticism and yoga. Today he lives in San Francisco.

**Dr. Bill's Picks:**

\*

**Distributor:**

1952 - MANDALA



1961 - ALLURES

LC1965 -  
PHENOMENA

1967 - SAMADHI

Facets  
Mystic

1972 - CHAKRA



1973 - LIGHT

\* The video of SAMADHI also contains brief segments from many of Belson's films.

-Self-portrait ca.1975 courtesy of Jordan Belson.  
-Films courtesy of Jordan Belson.

MAP HISTORY

YOUNG OSKAR

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help



## OSKAR FISCHINGER (1900-1967)

Early in his career, Oskar Fischinger found work as a draftsman and engineer in Frankfurt. In 1922, he left Frankfurt for Munich, where he co-owned an animation company and produced many experimental films. He made more films in Berlin in the 1930s, but after Hitler came to power, he left Germany for Hollywood. In Los Angeles he worked for Paramount, MGM and Disney. After World War II, a series of Fischinger's films were screened at the Art in Cinema Festival at the San Francisco Museum of Art, and he became an influential figure in the West Coast experimental film movement.

### Dr. Bill's Picks\*:

### Distributor:



1925-1927 - R-1, A  
FORM-PLAY (R-1,  
EIN FORMSPIEL)

MOMA, CC, LC



1927 - SPIRITUAL  
CONSTRUCTIONS  
(SEELISCHE  
KONSTRUKTIONEN)

MOMA, CC, LC



1930 - STUDY NO.6  
(STUDIE NR.6)

MOMA, CC, LC  
BFI



1934 - MURATTI  
GETS IN THE ACT  
(MURATTI GREIFT  
EIN)

CC, LC



1936 - ALLEGRETTO

BFI, CC, LC



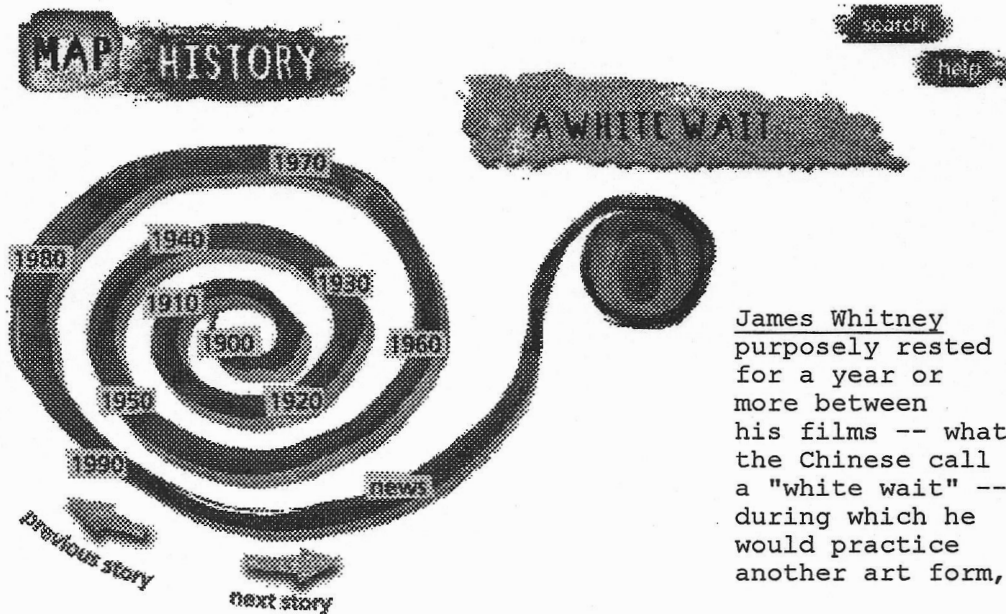
1943 - RADIO  
DYNAMICS

MOMA, CC, LC

\*See also Degenerate Art and  
Oskar Goes Hollywood for more of  
Dr. Bill's Oskar Fischinger favorites.

-Photo and films courtesy of the Fischinger Archive.





James Whitney purposely rested for a year or more between his films -- what the Chinese call a "white wait" -- during which he would practice another art form,

like Chinese brush painting or ceramics, that yielded immediate and tactile results. This exercise paid off, for each successive film is more brilliant.



LAPIS  
Courtesy of John, Jr.,  
Michael, Mark Whitney.  
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LAPIS (named for the alchemical "philosopher's stone") consists of hand-drawn dot patterns that he shot in 1963 using a computerized animation camera (prototype of the "motion control" cameras used for special effects), which his brother John Whitney had built. This meant that James could paint a configuration of 250 dots, then set the camera to shoot it five or ten times with a tiny calibrated rotation between each exposure (and sometimes a variation in color filter), giving the final image as many as 2,500 precisely moving dots. The intriguing, intricate patterns, mostly centered circular forms, stagger the mind with their voluptuous and dynamic developments.



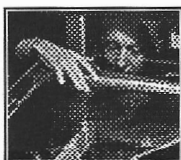
DWIJA  
 Courtesy of  
 John, Jr.,  
 Michael,  
 Mark Whitney,  
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 Reserved

James' next project was  
 to have been four alchemical  
 films suggesting the basic  
 elements, Fire, Water, Air  
 and Earth. The Fire film  
 is named DWIJA, a Sanskrit  
 term "twice born" which  
 refers to the bird (born

as an egg, then born again  
 as it leaves the egg) as  
 a symbol of spiritual  
 enlightenment. The imagery  
 uses old illustrations  
 (the same that Harry Smith  
 used for FILM NO. 11) of  
 the alchemical vessel

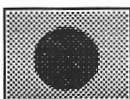
undergoing a cycle  
 of distillation, with a  
 bird flying up and down to  
 represent vaporization and  
 condensation. The images  
 were shot repeatedly  
 in different color

combinations, hand-  
 developed and solarized,  
 so that flame-like streams  
 of irregular texture  
 constantly surround them.



Courtesy of  
 John, Jr., Michael,  
 Mark Whitney,  
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The Water film WU MING  
 ("No name," the opening words of  
 the Tao) again consists entirely  
 of hand-drawn dot patterns which  
 James solarized and modified  
 out-of-focus to soften them  
 in some cases, and in others, to  
 keep them as hard geometric shapes.

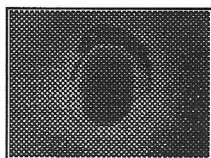




WU MING  
 Courtesy of  
 John, Jr.,  
 Michael,  
 Mark Whitney,  
 Copyright  
 © 1997  
 All Rights  
 Reserved

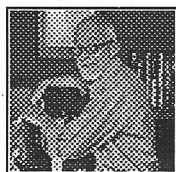
When WU MING was first shown  
 in New York in 1977, Jonas Mekas  
 called it in his review "a work  
 that looks like it's made by gods."

The very beautiful Air film,  
KANG JING XIANG (a pun:  
 "empty mirror image" or  
 "ecstasy of the lustrous  
 refined-gold symbol")



KANG JING XIANG  
 John, Jr., Michael,  
 Mark Whitney,  
 Copyright © 1997  
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contains many  
 soft flowing  
 images with  
 some dynamic  
 sharp configurations,  
 such as an intense  
 red mandala that  
 suddenly dissolves  
 to white, with  
 dazzling  
 after-images.  
 There are also  
 brief glimpses  
 of the "homunculus"  
 and the "worm of  
 ouroboros,"  
 alchemical  
 symbols of  
 the new-born  
 and the  
 eternal cycle:  
 in my ending  
 is my beginning.

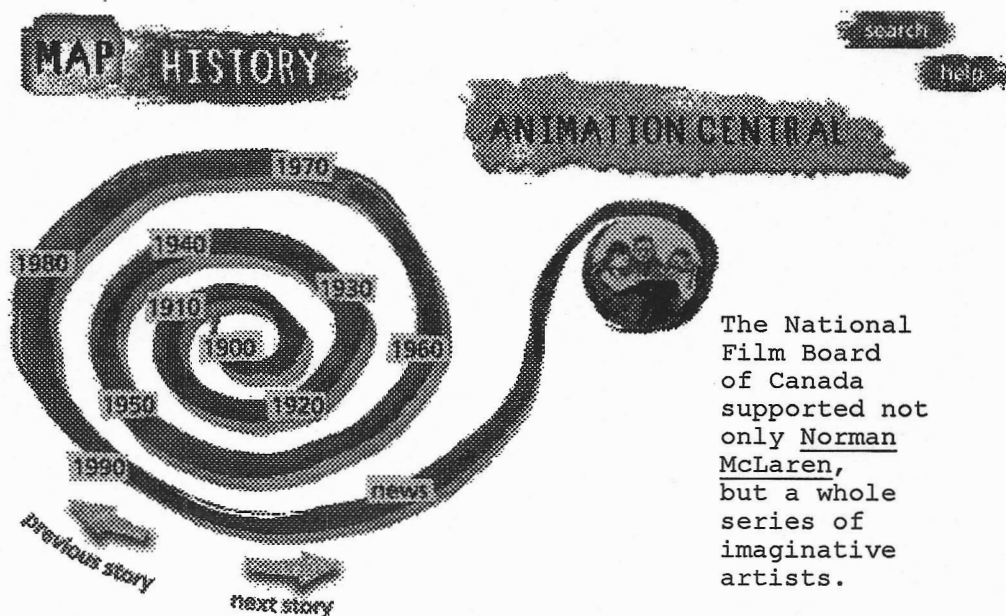


Courtesy of  
 William Moritz

The last film of this group,

the Earth film LI or WU WEI,  
consisted entirely of full-  
screen seemingly random dot  
patterns. But it was left  
fragmentary at James'  
death in 1982 and  
has never been  
finished.





The National Film Board of Canada supported not only Norman McLaren, but a whole series of imaginative artists.

Beginning in the late 1960s, McLaren's collaborators Evelyn Lambart and Rene Jodoin produced their own films. Ryan Larkin made three fine films in different styles:

the lush SYRINX with complex drawings slowly modified,

the witty WALKING which matches various quirks of walkers with different drawing styles,

and the comic STREET MUSIQUE.



Norman McLaren and Evelyn Lambart  
© National Film Board of Canada



THE STREET  
by Caroline Leaf  
© 1976 National Film Board of Canada

Painter Pierre Hebert did the vigorous OP HOP, HOP OP, and films with jazz improvisations. And international artists such as

India's Ishu Patel,  
Holland's Co Hoedeman,  
Denmark's Kaj Pindal,  
Czechoslovakia's Bretislav Pojar  
and the U.S. born Caroline Leaf  
found a home at the NFB.



THE SAND CASTLE  
by Co Hoedeman  
© 1977 National Film Board of Canada

Claire Parker  
and Alexandre  
Alexeieff came  
to New York  
as refugees  
from war-torn  
France, but  
found little support  
or opportunity there.  
The NFB, however, offered them  
a chance to visualize a  
Canadian folk song, PASSING BY,



PASSING BY  
© 1943 National Film  
Board of Canada

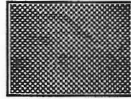
which turned out to  
be one of their best  
films, full of witty and  
lyrical transformations,  
with strutting roosters  
and a squirrel that leaps  
on the blades of a windmill.  
The NFB also bought a pinscreen  
from Alexeieff/Parker, and the  
Canadian artist Jacques Drouin made  
two superb films with it: THREE EXERCISES  
and the surrealistic 1972 MINDSCAPE, in which  
a painter enters his own painting and explores  
the changing environment he hardly dared imagine.



MINDSCAPE  
© 1976 National Film  
Board of Canada

The Belgian animator  
Clorinda Warny  
came to the NFB

to make educational  
films, but was inspired  
by the creative  
activity around her  
to begin her own  
poetic film BEGINNINGS  
(PREMIERS JOURS),



PREMIERS JOURS  
© 1980 National Film  
Board of Canada

in which a constant  
metamorphosis of the  
landscape suggests both the  
creation of the world, the  
passage of the seasons,  
seasons, and the human  
cycle of birth, growth,  
love and rebirth. Warny  
died in 1980 without having  
finished the hundreds of  
pastel drawings for this film,  
but two of her co-workers,  
Lina Gagnon and Suzanne Gervais,  
completed the work for her.

See also: Cordell Barker, Richard Condie,  
David Fine/Alison Snowden, Derek Lamb,  
Janet Perlman, Lynn Smith



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**EVELYN LAMBART**  
(b.1914)

Ottawa native Evelyn Lambart was given her first camera when she was six years old. Deaf for most of her life, she studied commercial art at the Ontario College of Art before joining the National Film Board of Canada in 1942. She worked with Norman McLaren for more than twenty years and is credited with much of the work on their celebrated film BEGONE DULL CARE. When McLaren turned to ballet films in the 1960s, Lambart struck out on her own, producing eight films between 1968 and 1980. She retired from the NFB in 1975 and now lives in Québec.

**Selected Films:    Distributor:**

1

1949 - BEGONE DULL CARE -  
with Norman McLaren

NFB, BFI,  
CFS, MOMA



2

1968 - FINE FEATHERS

NFB



3

1969 - THE HOARDER

NFB



4

1973 - THE STORY OF CHRISTMAS

NFB



5

1976 - THE LION AND THE MOUSE

NFB



6

1980 - THE TOWN MOUSE AND THE COUNTRY MOUSE

NFB

Photo © National Film Board of Canada.

Film 1 ©1949 National Film Board of Canada.

Film 2 ©1968 National Film Board of Canada.

Film 3 ©1969 National Film Board of Canada.

Film 4 ©1973 National Film Board of Canada.

Film 5 ©1976 National Film Board of Canada.

Film 6 ©1980 National Film Board of Canada.



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**NORMAN McLAREN**  
(1914-1987)

Born in Scotland, Norman McLaren studied at the Glasgow School of Art and began painting directly on film when he was 19. In 1936, he was invited by John Grierson to work in London for the General Post Office's Film Unit. There he experimented with synthesized sound for the first time. In 1939 McLaren moved to New York, and two years later, he hooked up with Grierson again, this time at the National Film Board of Canada. McLaren made about 50 short films for the NFB and was instrumental in establishing its world-famous animation department.

**Dr. Bill's Picks: Distributor:**



1943 - C'EST  
L'AVIRON (IT'S  
THE OAR)

NFB, BFI



1949 - BEGONE  
DULL CARE --  
with Evelyn  
Lambart

NFB, BFI, CFS  
MOMA, Facets



1952 -  
NEIGHBOURS\*

NFB, BFI, CFS  
MOMA



1965 - MOSAIC --  
with Evelyn  
Lambart

NFB, BFI, CFS  
MOMA



1967 - PAS DE  
DEUX

NFB, BFI, CFS  
MOMA, Facets



1971 -  
SYNCHROMY

NFB

\* Academy  
Award® winner.

Photograph of Norman McLaren © National Film Board of Canada.

Film 1 ©1943 National Film Board of Canada.

Film 2 ©1949 National Film Board of Canada.

Film 3 ©1952 National Film Board of Canada.

Film 4 ©1965 National Film Board of Canada.



Film 5 ©1967 National Film Board of Canada.

Film 6 ©1971 National Film Board of Canada.



MAP HISTORY

ANIMATION CENTRAL

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help

## CO HOEDEMAN (b.1940)

Co

Hoedeman

has earned a

worldwide reputation

for his exceptional films.

He has been the subject of numerous

documentaries and has received some 70 awards,

including an Academy Award® for his 1977 film THE SAND

CASTLE. Born in Amsterdam, he apprenticed in the special effects

department of a film studio while also studying at the School of Fine

Arts in Amsterdam. In 1965 he joined the NFB, where he has made 17 films.

A former president of ASIFA Canada, Hoedeman has served on many film juries and is the president of the advisory committee for the Ottawa International Animation Festival.

### Selected Films:    Distributor:



1

1970 -  
MATRIOSKA

NFB

2

1972 -  
TCHOU-TCHOU

NFB

3

1973 - THE OWL  
AND THE  
RAVEN (LE  
HIBOU ET LE  
CORBEAU)

NFB

4

1977 - THE SAND  
CASTLE (LE  
CHATEAU DE  
SABLE)

NFB

5

1987 - CHARLES  
AND FRANÇOIS

NFB

6

1992 - SNIFFING  
BEAR (L'OURS  
RENIFLEUR)

NFB

Co Hoedeman  
National Film Board of Canada  
Tel: (514) 283-9038  
Fax: (514) 496-4424

Photograph of Co Hoedeman © National Film Board of Canada.

Film 1 ©1970 National Film Board of Canada.

Film 2 ©1972 National Film Board of Canada.

Film 3 ©1973 National Film Board of Canada.

Film 4 ©1977 National Film Board of Canada.

Film 5 ©1987 National Film Board of Canada.

Film 6 ©1992 National Film Board of Canada.



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ANIMATION CENTRAL

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**ISHU PATEL**  
(b.1942)

Ishu Patel is one of the NFB's finest animators, consistently breaking new technical ground in producing a remarkable collection of films. Born in Jalsan, India, he studied fine arts at Baroda University, followed by post-graduate work at the Allgemeine Gewerbeschule in Switzerland. Awarded a Rockefeller Fund Scholarship to study animation in the US, Patel went instead to Canada in 1970 to join the NFB. His films explore the spiritual mysticism of the Far East and have won many awards, including two Oscar® nominations, a British Academy Award and a Grand Prize at the Annecy Festival.

**Dr. Bill's  
Picks:****Distributor:**1971 - HOW  
DEATH CAME  
TO EARTHNFB2 1977 - BEAD  
GAMENFB3 1978 -  
AFTERLIFENFB4 1984 -  
PARADISENFB5 1993 - DIVINE  
FATENFB

Ishu Patel  
National Film Board of Canada  
3155 Cote de Liese - P-16  
Saint-Laurent, Québec  
CANADA H4N 2N4  
Tel: (514) 283-9634  
Fax: (514) 283-3211

Photo of Ishu Patel ©1990 National Film Board of Canada.  
Film 1 ©1971 National Film Board of Canada.  
Film 2 ©1977 National Film Board of Canada.  
Film 3 ©1978 National Film Board of Canada.  
Film 4 ©1984 National Film Board of Canada.  
Film 5 ©1993 National Film Board of Canada.



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**BRETISLAV POJAR**  
(b. 1923)

Born in Susice, Czechoslovakia, Bretislav Pojar found work in a Prague cartoon studio in 1942 after the Germans closed down the university he had planned to attend. In 1945, he joined the Bratri v Triku animation studio with Jiri Trnka, and followed Trnka the next year when Trnka formed his own studio. Pojar worked for Trnka on THE CZECH YEAR and THE EMPEROR'S NIGHTINGALE before striking out on his own. In 1959, he founded his own puppet studio in Prague, where he stayed until the late 1980s, leaving periodically to work for the NFB. Today he teaches animation at Prague Film Academy (FAMU).

&lt;

**Dr. Bill's Picks:    Distributor:**



1957 - THE  
LITTLE  
UMBRELLA  
(PARAPLICKO) KFP



1959 - THE LION  
AND THE TUNE  
(LEV A  
PISNICKA) KFP



1974 - THE APPLE  
TREE MAIDEN  
(JABLONOVA  
PANNA) KFP



1974 - THE  
GARDEN KFP



1987 -  
NIGHTANGEL  
(ROMANCE Z  
TEMNOT) - with  
Jacques Drouin NFB

Bretislav Pojar  
FAMU  
Animation Department  
2 Smetanova Nabr.  
Prague 1  
11665 CZECH REP.  
Tel: 42-2-242-2133  
Fax: 42-2-242-30285

-Photo and films 1,2,3 & 4 courtesy of Bretislav Pojar.  
-Film s ©1987 National Film Board of Canada.



MAP HISTORY

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## CAROLINE LEAF

Caroline Leaf is best known for her masterpiece THE STREET, considered one of the best animated films of all time. Born in Seattle and raised in the Boston area, Leaf discovered animation while a student at Harvard University, where she mastered the technique of sand animation in her 1969 student film SAND OR PETER AND THE WOLF. In 1972 she joined the NFB, where she worked on and off until 1991. Her awards include Grand Prizes at festivals in Ottawa, Cracow, Melbourne and Los Angeles and an Academy Award® nomination for THE STREET. She is currently finishing a one-year teaching fellowship at Harvard.

## Dr. Bill's Picks:      Distributor:



1

1974 - THE OWL  
WHO MARRIED A  
GOOSE (LE  
MARIAGE DU  
HIBOU)

NFB

2

1976 - THE STREET      NFB



3

1977 - THE  
METAMORPHOSIS      NFB  
OF MR. SAMSA



4

1979 - INTERVIEW      NFB  
- with Veronika Soul



5

1984 - THE OWL  
AND THE  
PUSSYCAT



6

1990 - TWO  
SISTERS      NFB

Photograph of Caroline Leaf © National Film Board of Canada.

Film 1 ©1974 National Film Board of Canada.

Film 2 ©1976 National Film Board of Canada.

Film 3 ©1977 National Film Board of Canada.

Film 4 ©1979 National Film Board of Canada.

Film 5 ©1984 National Film Board of Canada.

Film 6 ©1990 National Film Board of Canada.



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**ALEXANDRE ALEXEIEFF**  
(1901-1982)**CLAIRE PARKER**  
(1910-1981)

Alexandre Alexeieff was born in Russia and started out in stage design in Paris. He then began making engravings, woodcuts and lithographs for book illustrations, working closely with his first wife, illustrator and designer Alexandra Grinevsky. Claire Parker was a wealthy Bostonian who left home for Paris in the 1930s and became Alexeieff's assistant. With Alexeieff's idea for an animated film using a pinscreen and Parker's financial backing, they produced their first film *A NIGHT ON BALD MOUNTAIN* in 1933. They married in 1941 and during World War II went to America, where they made *PASSING BY* for the NFB. After the war, they returned to Paris and continued to make films with the pinscreen.

**Dr. Bill's Picks: Distributor:**

1

1933 - NIGHT ON  
BALD  
MOUNTAIN  
(NUIT SUR LE  
MONT CHAUVE)

BFI, CS,  
Arthouse



2

1934 - SLEEPING  
BEAUTY (LA  
BELLE AU BOIS  
DORMANT)

BFI



3

1943 - PASSING  
BY (EN  
PASSANT)

NFB, MOMA



4

1963 - THE NOSE  
(LE NEZ)

CS,  
Arthouse



5

1972 - PICTURES  
AT AN  
EXHIBITION  
(TABLEAUX  
D'UNE  
EXPOSITION)

CS



6

1980 - THREE  
THEMES (TROIS  
THÈMES)

CS

For more on Parker, see Giannalberto Bendazzi's CLAIRES PARKER,  
AN APPRECIATION - in Animation World Magazine.

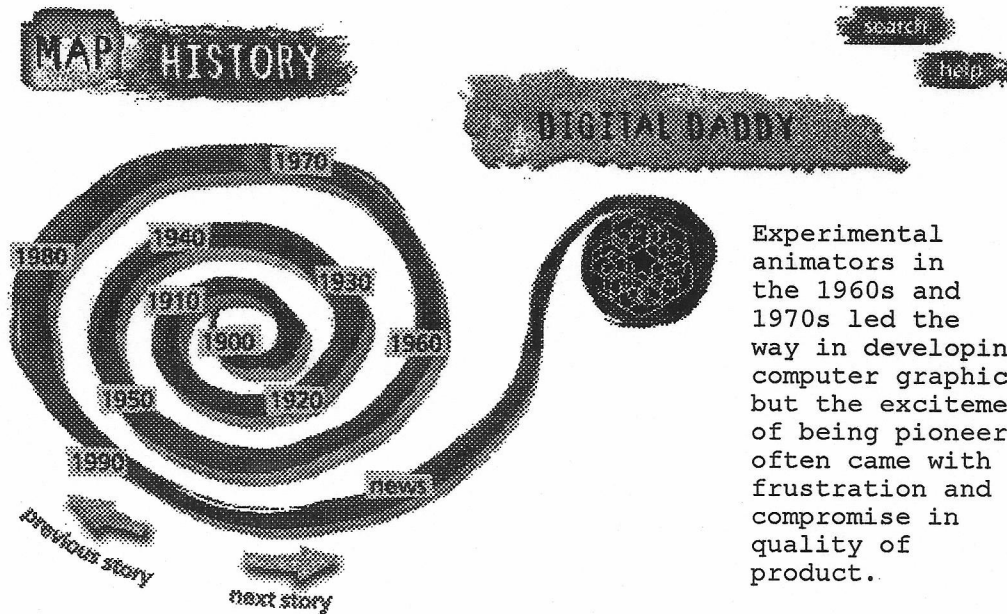
-Alexeieff photo, films 1,2,4,5,6 courtesy of Svetlana  
Alexeieff Rockwell.

-Film 3 © 1943 National Film Board of Canada

-Parker photo courtesy of the distributor, Cecile Starr.



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Experimental animators in the 1960s and 1970s led the way in developing computer graphics, but the excitement of being pioneers often came with frustration and compromise in quality of product.

Access to computers frequently meant limited hours on corporate-owned equipment at the mercy of programmers.

In addition, each particular combination of program

parameter and display screen seemed

to contain severe limitations in shapes, colors and movements.

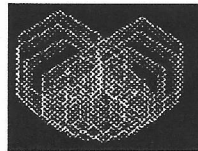
Stan Vanderbeek and Lillian Schwartz both prepared computer graphics at Bell Labs using engineer Kenneth Knowlton's program.

The results look astonishingly alike (grid mosaic

patterns) although the two artists had distinctive styles before working

with computers.

(Vanderbeek animated collages of found images, for example.)



MATRIX III  
by John Whitney  
Courtesy of  
John, Jr., Michael,  
Mark Whitney,  
Copyright © 1997  
All Rights Reserved



MATRIX I  
by John Whitney  
Courtesy of  
John, Jr., Michael,  
Mark Whitney.  
Copyright © 1997  
All Rights Reserved

John Whitney,  
perhaps the  
most important  
pioneer  
of computer  
graphics,  
realized  
while working  
in the aircraft  
industry during

World War II  
that a bomb site  
contained primitive  
computer elements which  
plotted the trajectory  
of missiles to make sure  
they landed on target.  
After the war he bought  
such a bomb site as "war  
surplus" and modified  
it to plot and  
draw abstract  
figures that  
incrementally

changed  
to produce  
animation.



John Whitney  
Courtesy of  
John, Jr., Michael,  
Mark Whitney.  
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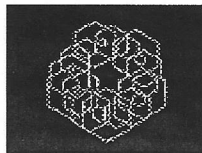
Whitney would  
spend the fifty  
remaining years  
of his life  
working in  
computer  
graphics,  
moving to  
the latest  
available

models of  
computers  
and the  
most complex  
electronic  
display  
screens.



PERMUTATIONS  
by John Whitney  
Courtesy of  
John, Jr., Michael,  
Mark Whitney  
Copyright © 1997  
All Rights Reserved

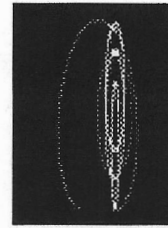
His sons, John Jr.,  
Michael and Mark,  
also created adventurous  
abstract computer-graphics  
works, including John Jr.'s  
slit-scan BYJINA FLORES,  
Michael's BINARY BIT  
PATTERNS, and a wonderful  
collaborative triple-projection  
film with three side-by-side  
images. Mark also made LEONARDO'S  
DELUGE, using computer  
graphics to bring to life  
images that expressed  
Leonardo da Vinci's  
frustration with the  
plight of man.  
(John Jr. went on to a  
career in commercial computer-  
graphic special effects,  
including the "sexy robot"  
for a Mick Jagger rock video.)



HEX DEMO  
by John Whitney  
Courtesy of  
John, Jr., Michael,  
Mark Whitney  
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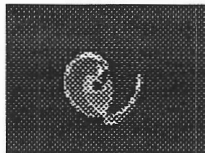
John Whitney Sr.'s pioneer  
work on different systems led  
him to serious philosophical  
speculation about the nature  
of "harmony" as it applied to  
visual imagery as well as  
auditory patterns. This bore  
fruit in his book Digital  
Harmony, which contains

a detailed analysis of his  
 1975 film ARABESQUE  
 (for which computer  
 artist Larry Cuba  
 had been the programmer).



ARABESQUE  
 by John Whitney  
 Courtesy of  
 John, Jr., Michael,  
 Mark Whitney.  
 Copyright © 1997  
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For his final works,  
 represented by the  
MOONDRUM series,  
John Whitney  
 composed sound on  
 an electronic  
 "midi" keyboard  
 simultaneously  
 with abstract  
 visual imagery  
 (which he  
 had to spend  
 hundreds of  
 hours, pre-programing  
 the general parameters  
 for colors, configurations  
 and choreographic movement  
 possibilities). The pieces  
 appeared on the computer  
 monitor with saturated,  
 opaque blacks and colors;  
 but much to Whitney's  
 chagrin, they defied a  
 satisfactory transfer  
 to film or videotape.



MOONDRUM  
 by John Whitney  
 Courtesy of  
 John, Jr., Michael,  
 Mark Whitney.  
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MAP HISTORY

DIGITAL DADDY

SEARCH

help



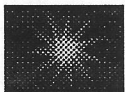
JOHN WHITNEY  
(1917-1993)

Los Angeles native John Whitney was a pioneer in technological art, kineticism and motion graphics. In the 1940s, after attending Pomona College in California and traveling abroad, he made a series of abstract films with his brother James Whitney. In 1960, John founded Motion Graphics Inc. and produced title sequences for television and film. Six years later, he received a three-year grant from IBM, with which he made PERMUTATIONS using a digital computer. In the 1970s, John produced more abstract computer films and developed special effect techniques for films like STAR WARS.

**Dr. Bill's Picks:    Distributor:**



1944 - FILM  
EXERCISE # 5



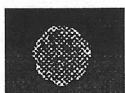
1970 - OSAKA  
1-2-3



1972 - MATRIX III    MOMA, BFI  
CFS, PF



1975 -  
ARABESQUE    MOMA, PF



1991 -  
MOONDRUM    Mystic



A collection of James and John Whitney's films is in the archives of the Academy of Motion Pictures, Arts & Sciences.  
333 South La Cienega Blvd.  
Beverly Hills, CA 90211  
USA  
Tel: (310) 247-3000

For more on John Whitney, contact his son Michael Whitney: [whitney@isdn.net](mailto:whitney@isdn.net).

Also check out the 1984 videodisc THE WORLD OF JOHN WHITNEY, part of Pioneer Laserdisc's "Visual Pathfinders" series. Or check out these works by John Whitney:  
Digital Harmony. Petersborough, NH: McGraw-Hill, 1980.  
EXPERIMENTS IN MOTION GRAPHICS (Pyramid).  
A PERSONAL SEARCH: FOR THE COMPLIMENTARITY OF  
MUSIC AND VISUAL ART (Pyramid).

-Photo of John Whitney by Michael Whitney.  
-Photo and films courtesy of John, Jr., Michael, Mark Whitney,  
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MAP HISTORY

DIGITAL DADDY

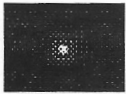
search

help



LARRY CUBA

Larry Cuba works in the tradition known variously as abstract, absolute or concrete animation. His works are characterized by cascading designs, startling shifts of perspective and precise, mathematical structure. Cuba studied at Washington University and at Cal Arts, where he received an MFA. He has won both NEA and AFI Independent Filmmakers grants, and his works have screened in many exhibitions, including Trickfilm/Chicago (1980) and the Best of Hiroshima '85. Cuba is currently an artist-in-residence at the Institute for Visual Media of the ZKM in Karlsruhe, Germany.

**Filmography:****Distributor:**

1978 - 3/78 - OBJECTS  
AND  
TRANSFORMATIONS

LC, CF



1979 - TWO SPACE

LC, CF



1985 - CALCULATED  
MOVEMENTS

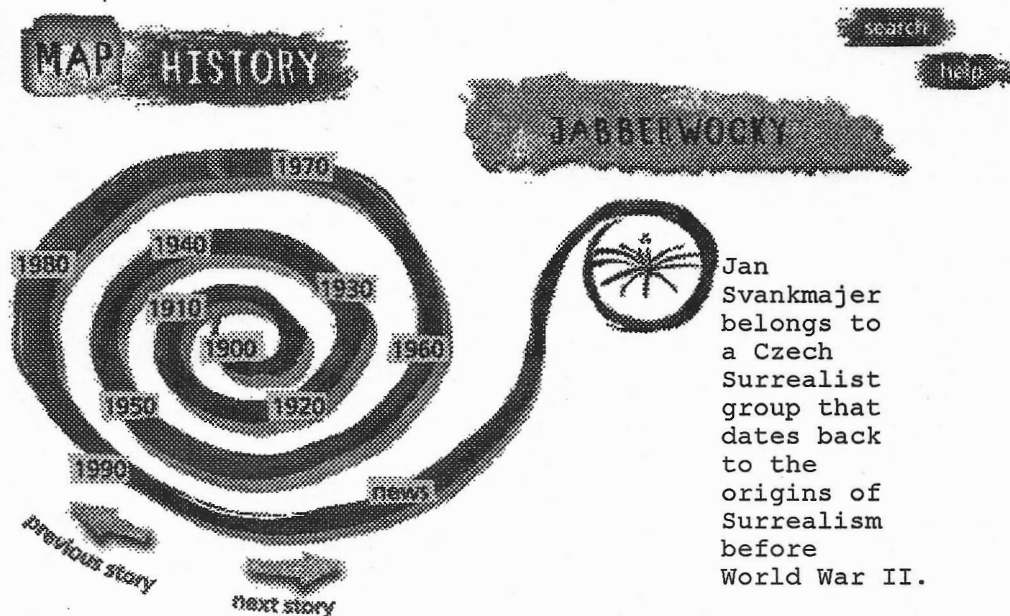
LC, CF

Larry Cuba  
e-mail: [cuba@well.com](mailto:cuba@well.com)

For more on Cuba, check out his [homepage](#).

-Photo and films courtesy of Larry Cuba.

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Jan Svankmajer belongs to a Czech Surrealist group that dates back to the origins of Surrealism before World War II.

He lives in an old house in the shadow of the great castle of Prague, once the palace of Rudolph II, who surrounded himself with alchemists and mystics, including the painter Archimboldo, who rendered people's portraits as trompe-l'oeil collages of tiny symbolic images. Indeed Svankmajer's house might well have been inhabited by Archimboldo

himself in the 1580s. Svankmajer and his wife Eva also make sculptures, paintings and collages, so his films must be seen as an integral part of his whole artistic world.

The genius of his films appears not only in the choice of objects for his imagery but also in the excellent timing which continually draws one, in shock and surprise, from one configuration to another.

His 1971 film  
JABBERWOCKY  
uses genuine

Victorian toys  
and objects to  
express much of  
the sinister  
implications  
of Lewis  
Carroll's  
ALICE books  
(and of  
Carroll's  
tortured  
life of  
suppressed  
longing).

The feature-length  
ALICE, using  
a similar  
technique  
with  
collaged  
objects,  
manages to remain fascinating  
and maintain its atmosphere  
for its whole duration.

Svankmajer's  
three-part  
masterpiece  
DIMENSIONS OF DIALOGUE  
evokes the world of Archimboldo in  
its first part when two heads,  
composed of different materials,  
confront and devour each other.

The second part  
features a remarkable  
love affair, modeled in  
clay, in which the  
lovers melt sensuously  
into each other and  
then ravage  
each other  
when their  
relationship  
goes sour.

The final part, a  
chilling "summit  
meeting," shows  
real objects  
emerging from  
the tongues of  
diplomats and  
colliding with  
each other.

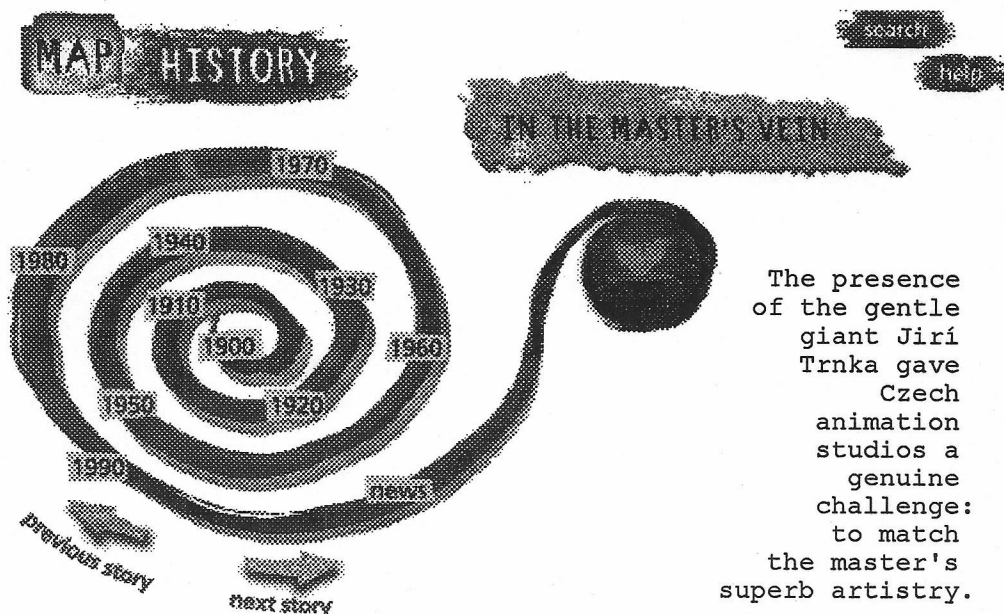
After DIMENSIONS,  
Svankmajer made  
DARKNESS-LIGHT-  
DARKNESS in  
which a body  
assembles itself

in a tiny dark  
room.

Since the liberation  
of the Czech Republic,  
he has made  
the satirical  
END OF STALINISM IN BOHEMIA  
and a feature-length FAUST,  
using live actors and  
human-sized puppets.



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Many artists there have produced fine work: Hermina Tyrlova

made dozens of charming puppet films specifically for children; and Trnka's long-time assistant, Bretislav Pojar, made excellent films very much



Bretislav Pojar  
Courtesy of the artist

in the master's vein, such as THE LION AND THE TUNE,



THE LION AND  
THE TUNE

which won the Grand Prize at the first animated film festival at Annecy in 1961. Pojar went to the National Film Board of Canada in the late 1960s, where he produced drawn and cut-out

animations, such as E,  
and where he made a  
film NIGHTANGEL

(in collaboration with  
Jacques Drouin) on the  
Alexandre Alexeieff/Claire  
Parker pinscreen.



NIGHTANGEL  
© 1986 National Film  
Board of Canada

Other Czech animators have  
attempted to capture the  
political implications of  
Trnka's THE HAND. Lubomir  
Benes transformed the  
Kind Midas fable into  
an ecological parable  
in his beautiful THE

KING AND THE GNOME, and  
Jana Olexova used deceptively  
childlike wooden puppets

and machinery to  
give a chilling  
edge to her grimly  
anti-totalitarian  
fable GENESIS.



DOJOJI TEMPLE

The most surprising follower  
of Trnka has been the Japanese  
animator Kihachiro Kawamoto,  
who went to Czechoslovakia to  
study with Trnka, and learned  
his lessons well. In his  
masterpieces, such as  
DOJOJI TEMPLE



HOUSE OF FLAME

and HOUSE OF FLAME,  
Kawamoto uses traditional  
Japanese Noh, Kabuki and  
Bunraku stage plays as  
story. Noh actors are  
masked and express a  
great deal by subtle  
movements of the head,

which change the light and  
shadows on their frozen faces.

Bunraku puppets also have  
solid faces that find nuance  
only in movement. As Trnka  
had done with his puppets,  
Kawamoto has become a master  
of implied emotion through  
his subtle lighting and  
movements of the puppets'  
faces and bodies. The violent,  
melodramatic stories -- a monk  
pursued by a female demon, a young  
girl courted by Death -- provide  
an extra challenge to Kawamoto's  
artistry, which he meets perfectly.

See also: Michaela Pavlátová



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MAP HISTORY

IN THE MASTER'S VEIN

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**KIHACHIRO KAWAMOTO**  
(b. 1925)

Kihachiro Kawamoto is one of the world's leading puppet animators. Born in Tokyo, he graduated from the National Yokohama University with a degree in architecture. In 1950, he went to work for the Toho Film Studio as an art designer before he co-founded an animation company. In 1963, he left Japan for Czechoslovakia to study with Jirí Trnka. Three years later, he returned to Japan and began making his own films, which are inspired by Japanese folk tales and by traditional Noh and Bunraku theater. Today Kawamoto works in Tokyo and is president of the Japan Animation Association. In 1997, he will be honored with a retrospective of his work at the Annecy Film Festival.

**Dr. Bill's Picks:    Distributor:**

1968 - DO NOT  
BREAK THE  
BRANCHES  
(HANAORI)

LDC



1972 - DEMON  
(ONI)

LDC



1976 - THE  
DOJOJI TEMPLE  
(DOJOJI)

LDC



1979 - HOUSE OF  
FLAME  
(KATAKU)

LDC



1981 - RENNYO,  
A PRIEST AND  
HIS MOTHER  
(RENNYO TO  
SONO HAH)

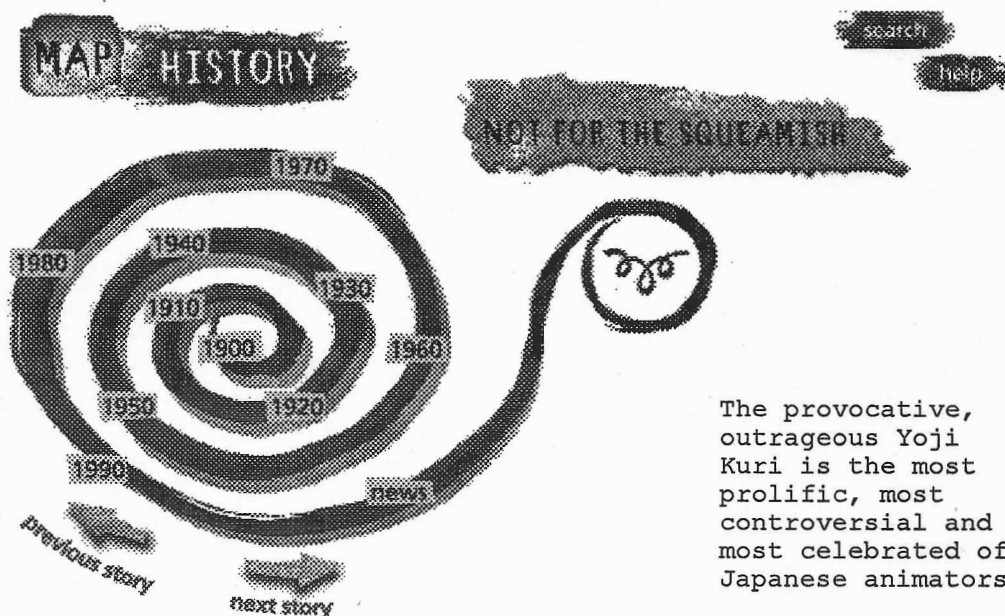
Kihachiro Kawamoto  
4-28-15, Sendagaya  
Shibuya-ku  
Tokyo 151  
JAPAN

Phone: 81-3-3404-0905  
Fax: 81-3-3404-1628

-Photo and films courtesy of Kihachiro Kawamoto.

Check out Kihachiro Kawamoto's ten-second film in the FESTIVAL section of this site.





The provocative, outrageous Yoji Kuri is the most prolific, most controversial and most celebrated of Japanese animators.

He has made hundreds of brief films for television and dozens of films about ten minutes long, which have won prizes at almost every animation festival worldwide. Some, such as the 1962 film CLAP VOCALISM and the later film LOVE, use a conventional cartoon format, but with a man and woman as protagonists who wreak vengeance and mayhem on each other.

Sadism and sexuality pervade most of his films, but in a satirical vein, critical of the traditional Japanese prudery and politeness that he feels masks perversion and aggression.

Frequently the films transpire in an enclosed space that seems to trap the characters and present them as if in a theater.

THE ROOM does this with drawn figures (including a soldier playing ball with a severed head, and a cannibal bird). And

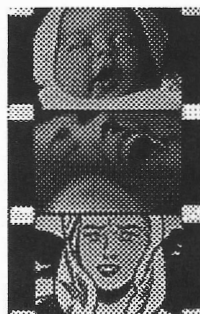
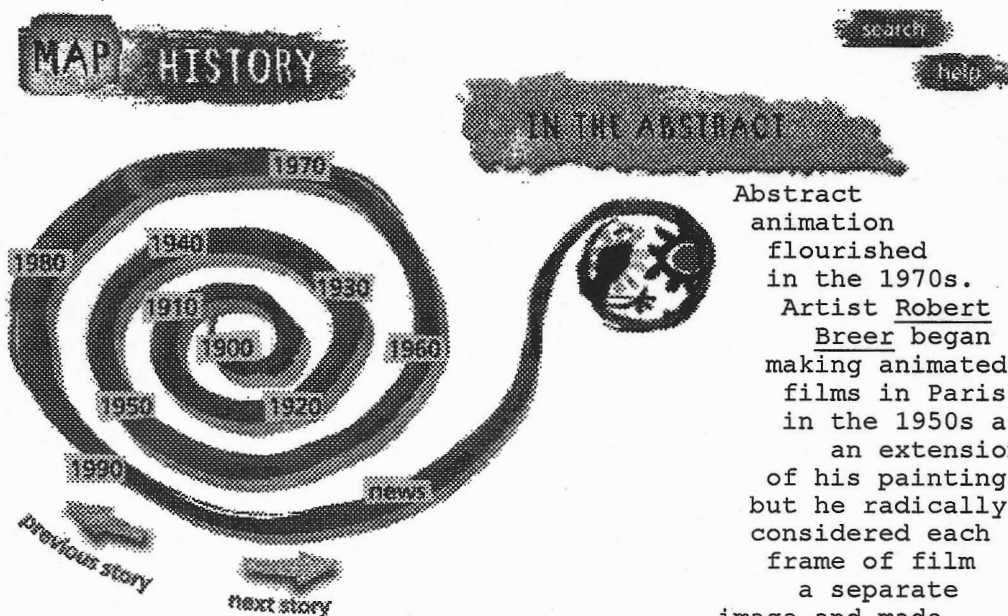
the 1971 THE BATHROOM,  
in a bravura use  
of model animation,  
uses a real room with  
pixillated humans  
and objects passing  
through it (including  
figures from a wedding  
cake who kill each  
other and a person  
who is flushed down  
the toilet).

Kuri's 1972 film MIDNIGHT PARASITES  
presents a sequence of images, full  
of metamorphoses, which derive from  
Hieronymus Bosch's apocalyptic paintings,  
but which Kuri elaborates in his own  
personal surrealistic way. He develops  
cycles such as businessmen who eat  
and excrete money, and a parallel  
flying man who eats with his rectum  
and vomits excrement from his mouth.

These films  
are not for the  
squeamish -- and not  
merely shocking but  
rather consistently  
critical of societal  
hypocrisy. In an easier  
vein, Kuri's CHAIR  
documents in time-lapse  
the variety of fidgets  
that a dozen diverse  
people make when asked  
to sit still for  
15 minutes.

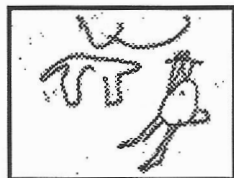


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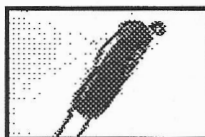
FIST FIGHT  
by Robert Breer

In his film A MAN AND HIS DOG OUT FOR AIR, however, Breer used simple abstract line drawings that hinted at the title figures, allowing the viewer's eye to put them together as a conventional cartoon.



A MAN AND HIS  
DOG OUT FOR AIR

In 1972, Breer began using  
a rotoscope device, but again  
traced his figures loosely  
and modulated their sequences  
so that the viewer still had  
to participate in the creation  
of the film. GULLS AND BUOYS  
and FUJI (a train ride past  
the famous mountain) lend  
themselves to linear  
interpretation, but the  
1980 SWISS ARMY KNIFE  
recaptures the anarchy  
of his earlier films.



SWISS ARMY KNIFE  
WITH RATS AND PIGEONS

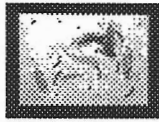
Jules Engel  
worked at  
Disney on  
FANTASIA  
and at UPA,  
but only  
began to  
make personal  
animation  
in the 1960s  
as an extension of  
his abstract painting. His 30  
abstract films display a diversity  
comparable to that in his canvases  
and sculptures. LANDSCAPE consists  
of pure color frames dissolving  
and flickering into one another.  
SHAPES & GESTURES and WET PAINT  
contain sharp drawn forms and  
looser painterly gestures.



WET PAINT

Engel's 1975  
film RUMBLE is  
all hard-edged  
black-and-white  
geometric forms  
that collide and

flicker. But  
his later work  
VILLA ROSPIGLIOSI,



VILLA ROSPIGLIOSI

a walk through an  
imaginary museum,  
contains a great  
variety of imagery,  
including a looped  
homage to cinema  
with Eadweard  
Muybridge  
figures, and a  
bird seen out the

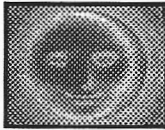
window that  
metamorphoses  
into an abstract  
composition.

Engel's films are  
characterized  
by both dynamism  
and wit, as in the

black-and-white  
computer-graphic  
SILENCE which  
intercuts the  
words of the  
title with  
sparkly dot  
patterns that  
suggest the  
light phenomena  
that occur when  
one closes  
one's eyes.

Ed Emshwiller  
was the painter  
of astonishing  
"realistic" images  
that defined the  
look of science  
fiction films  
from 1950 until  
the 1970s with  
his cover art  
for Galaxy  
magazine.

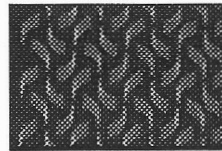
In 1978 he  
animated  
one of the  
classic  
computer-graphic  
images, a luminous  
"happy face," in  
his SUNSTONE.



SUNSTONE

And Peter Foldes  
 managed to overcome  
 the limitations of  
 computer graphics in  
 his 1974 film HUNGER  
 by choosing a grotesque  
 subject, gluttonous over-  
 consumption, and rendering  
 it entirely in black-and-white  
 line drawings -- which could  
 just as easily have  
 been done by hand  
 with ink on paper.

Larry Cuba solved many  
 of the early problems of  
 computer graphics by learning  
 programming for himself and then  
 making sound aesthetic decisions  
 based on what he knew he could do.  
 Limiting his imagery to black-and-white  
 dot patterns in his 3/78 and TWO SPACE,



TWO SPACE

Cuba made use of irridescent after-  
 images to yield color sensations.  
 In TWO SPACE he orchestrated  
 positive and negative space to  
 give the sense of the dynamic  
 interaction between two dancing  
 forces, one visible and one invisible.  
 These vivid, satisfying films also  
 make fine use of their soundtracks -  
 - a Japanese flute to parallel the  
 cascading flows of light in 3/78,  
 and lush, repetitive gamelan music  
 to counterpoint the intricate  
 patterning of TWO SPACE.

In his subsequent  
 film CALCULATED  
MOVEMENTS,  
Cuba again  
 explores complex  
 movements by  
 simple forms,  
 intercutting  
 two contrasting  
 configurations



and musical scores.



CALCULATED MOVEMENTS

He is currently an  
artist-in-residence  
at the Institute for  
Visual Media of the  
ZKM in Karlsruhe,  
Germany, where he is  
using their computers  
to render a new film.



MAP HISTORY

IN THE ABSTRACT

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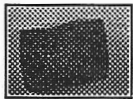
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**ROBERT BREER**  
(b.1926)

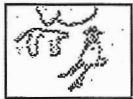
Robert Breer has been a major figure in experimental animation for more than 40 years. His large body of work includes paintings, kinetic sculpture and films. He has had retrospective exhibitions of his work at the Walker Art Center in Minneapolis and at MOMA and the Whitney Museum in New York. Born in Detroit, Breer studied painting at Stanford and moved to Europe in the 1940s, where he was influenced by the work of Piet Mondrian and Wassily Kandinsky. Returning to the U.S. in the early 1960s, he embarked on a career in animated films, bringing a Modernist perspective to his films. Today he lives in New York state and heads the film department at the Cooper Union in New York City.

**Selected Films:      Distributor:**



1956 -  
RECREATION

CC, MOMA,  
LC



1957 - A MAN  
AND HIS DOG  
OUT FOR AIR

CC, MOMA,  
LC



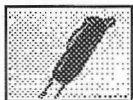
1964 - FIST  
FIGHT

CC, MOMA,



1978 - TZ

CC, MOMA,  
LC

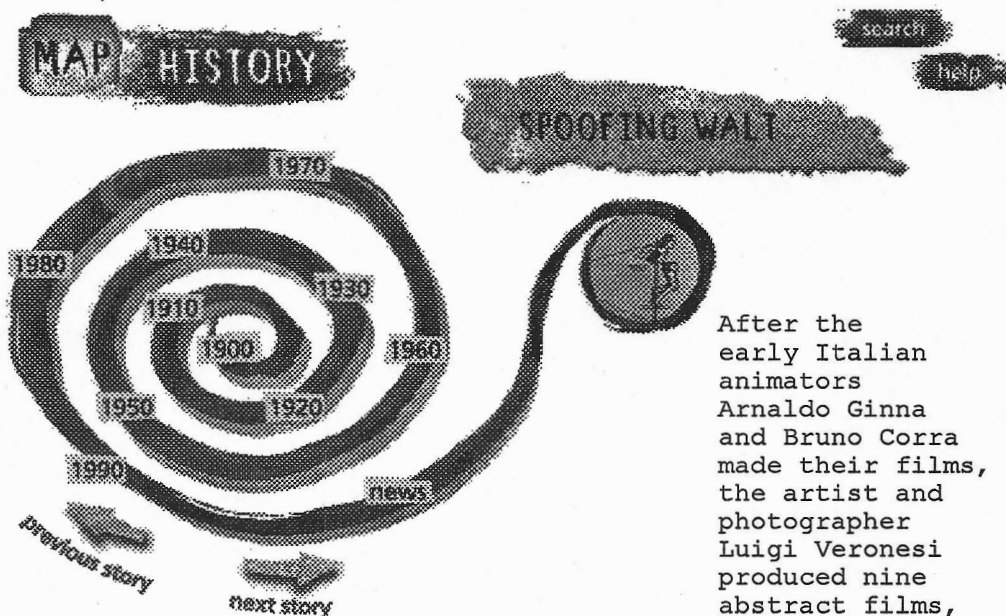


1980 - SWISS  
ARMY KNIFE  
WITH RATS AND  
PIGEONS

CC, MOMA,  
LC

Robert Breer  
Fax: (914) 365-3117

-Photo and films courtesy of Robert Breer.



After the early Italian animators Arnaldo Ginna and Bruno Corra made their films, the artist and photographer Luigi Veronesi produced nine abstract films, most of which were lost in World War II. Those who have seen the surviving two, FILM NO.4 and FILM NO.6, find them exciting.

The rest of Italian animation production has tended toward conventional gag cartoons, often filled with sex and violence in the American mode. In the hands of masters like Guido Manuli and Bruno Bozzetto,



Bruno Bozzetto  
Courtesy of  
Italtoons, Corp.

to be sure, they are very good cartoons indeed, and have been widely celebrated. (Bozzetto's GRASSHOPPERS, for example, was nominated for an Academy Award®, despite the fact that the titular heroes spend most of their time copulating.)



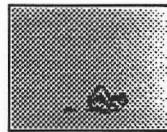
ALLEGRO NON TROPPO  
Courtesy of Italtoons, Corp.

The most  
impressive  
work of  
Italian  
animation is  
Bozzetto's 1976  
ALLEGRO NON TROPPO,



ALLEGRO NON TROPPO  
Courtesy of Italtoons, Corp.

a feature-length  
parody of Disney's  
FANTASIA. Perhaps  
because of the  
lush, extravagant  
artwork of the  
Disney target, the  
large staff on  
Bozzetto's project  
(including Manuli) made  
some extraordinary  
sequences: a dark  
evolution satire (to  
Ravel's "Bolero")  
of Disney's "Rite  
of Spring," a  
sad parable  
of an aging  
satyr, and a  
truly touching  
"Valse Triste"  
with an old cat  
remembering the  
now-demolished  
house in which it  
had once lived.



ALLEGRO NON TROPPO  
Courtesy of Italtoons, Corp.

The variety  
of color,  
technique  
and design is  
admirable, and  
the closing  
sequence

of "end" gags has been  
endlessly imitated

by other independent animators. One live-action sequence, with comedian Maurizio Nichetti as the animator, shows his animated character burning up -- an excruciating moment.



TURANDOT

Courtesy of Italtoons, Corp.

Aside from Bozzetto's animation, the collaborative work of artists Emanuele Luzzati and Giulio Gianini stands out as a fresh artistic achievement. Using a rich, complex patterning of brightly colored stylized sets and figures, they have made short and feature-length films of operas:



MAGIC FLUTE

Courtesy of Italtoons, Corp.

THE THIEVING MAGPIE,  
THE ITALIAN GIRL IN ALGIERS,  
TURANDOT and THE MAGIC FLUTE.  
PULCINELLA, fashioned after the  
commedia dell'arte, is one of  
their most charming films.

  
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MAP HISTORY

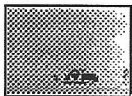
SPOOFING WALT

search

help

**BRUNO BOZZETTO**  
(b. 1938)

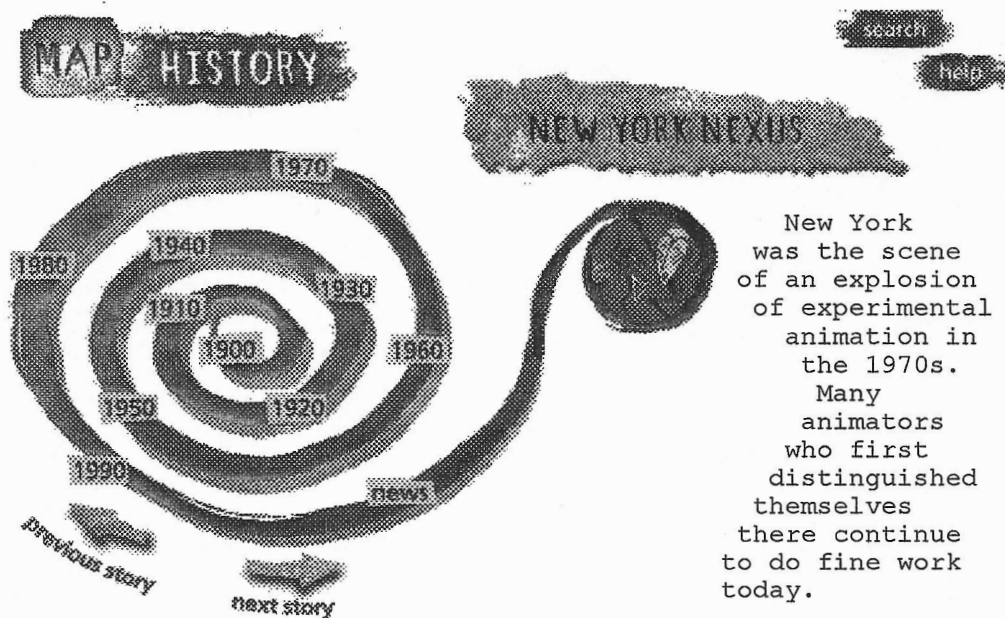
Considered one of the outstanding creators of satirical animation, Bruno Bozzetto began making films as a teenager. In 1958, on the strength of his first short film TAMPUM, he was invited to spend a year at the London studio of Halas and Batchelor. Shortly thereafter he established his own studio in Milan, where he created short films starring the character Il Signor Rossi. Although best known for ALLEGRO NON TROPPO, Bozzetto's prolific career includes television series and commercials, as well as the features WEST AND SODA, MY BROTHER SUPERMAN and MR. ROSSI LOOKS FOR HAPPINESS.

**Selected Films:      Distributor:****1963 - THE TWO  
CASTLES (I DUE  
CASTELLI)**Italtoons**1973 - OPERA -  
with Guido Manuli**Italtoons**1976 - ALLEGRO  
NON TROPPO**Italtoons**1978 - BABY  
STORY**Italtoons**1990 -  
GRASSHOPPERS**Italtoons**1990 - BIG BANG**Italtoons

Bruno Bozzetto  
via Melchiorre Gioia  
55 Milano  
ITALY

For more on Bozzetto, check out his [homepage](#) (coming soon).

-Photo and films courtesy of Italtoons Corp.



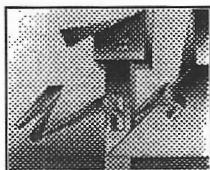
New York was the scene of an explosion of experimental animation in the 1970s.

Many animators who first distinguished themselves there continue to do fine work today.



OBJECT CONVERSATION  
by Paul Glabicki

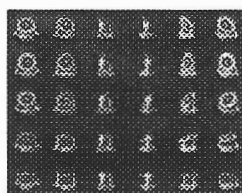
Paul Glabicki and David Ehrlich both make hand-drawn abstract animations, though very different in style. Glabicki's are characterized by complex collages of shapes in separate motions, while Ehrlich's are geometric puzzles with a looser graphic line. Ehrlich has also worked with 3-D holographic animation.



PRECIOUS METAL  
by David Ehrlich

Jane Aaron and Al Jarnow both use time-lapse filming with some integrated drawn elements, but again in very personal styles. Aaron observes and

simulates the  
 passing of  
 time in  
 landscapes  
 and rooms  
 (TRAVELING  
 LIGHT), while  
Jarnow works  
 with the natural  
 variations in  
 seashells and  
 performs himself  
 in the time-lapse  
 of INCIDENCE OF  
 THE NORTHERN MOON.



INCIDENCE OF THE  
 NORTHERN MOON

George Griffin  
 uses highly stylized  
 characters -- a simple  
 square may serve as a  
 head -- which often  
 seem to represent  
 deep personal concerns,  
 most obviously in the  
 half-hour LINEAGE.

Griffin also publishes  
flip-books and edited  
FRAMES, a 1978

anthology of  
 independent  
 animators.

Suzan Pitt  
 renders a  
 woman's sexual  
 fantasies in vivid  
 colors and sharply  
 defined shapes (cel  
 animation) in her  
 1978 film ASPARAGUS.

Maureen Selwood's lovely  
 1981 film ODALISQUE  
 also gives visual  
 form to a woman's  
 fantasies and  
 thoughts, in  
 a gracious  
 graphic  
 style.

Karen Aqua, a Rhode  
 Island School of  
 Design graduate,  
 studied African  
 dance extensively

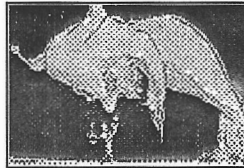


and applies that  
wisdom to the richly  
colored, ethnically  
styled rhythms of a  
film like KAKANIA.



KAKANIA

And in addition  
to a great deal  
of commercial work,  
New Yorker John  
Canemaker has  
produced a number of personal  
films, including the 1978  
CONFESSIONS OF A STARDREAMER,  
an interview with an actress,  
illustrated with fluid line  
caricature and metamorphosis.  
He went on to create  
BOTTOM'S DREAM, based on works  
by William Shakespeare  
and Felix Mendelssohn.



CONFESSIONS OF  
A STARDREAMER

See also: Yvonne Andersen, Flip Johnson, Frank and Caroline Mouris  
and Ruth Peyser.

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JOHN CANEMAKER  
(b. 1943)

John Canemaker received an MFA in film from New York University. Since 1973, he has produced a number of experimental and commercial films, including the Peabody Award-winning BREAK THE SILENCE: KIDS AGAINST CHILD ABUSE; the Academy Award®-winning YOU DON'T HAVE TO DIE, a short film about a boy's battle with cancer; and JOHN LENNON SKETCHBOOK, a film commissioned by Yoko Ono. He also created an animation sequence for the film THE WORLD ACCORDING TO GARP. The author of six books and more than 100 articles on animation, Canemaker is currently the head of the animation program at NYU's Tisch School of the Arts.

**Dr. Bill's Picks:    Distributor:**



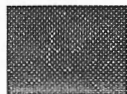
1978 -  
CONFESSIONS OF  
A  
STARDREAMER

Phoenix



1981 - THE  
WIZARD'S SON

Phoenix



1983 - BOTTOM'S  
DREAM

EE



1995 -  
CONFESSIONS OF  
A STAND-UP\*

CS

\* Emmy Award winner

Canemaker's films may be viewed at the study center of the Museum of Modern Art

John Canemaker

e-mail: [canemakr@play.cs.nyu.edu](mailto:canemakr@play.cs.nyu.edu)

Books by John Canemaker:

Before the Animation Begins: The Art and Lives  
of Disney Inspirational Sketch Artists (Hyperion, 1996).

Tex Avery: The MGM Years (Turner, 1996).

Felix - The Twisted Tale of the World's Most Famous Cat  
(Pantheon 1993/Da Capo 1996).

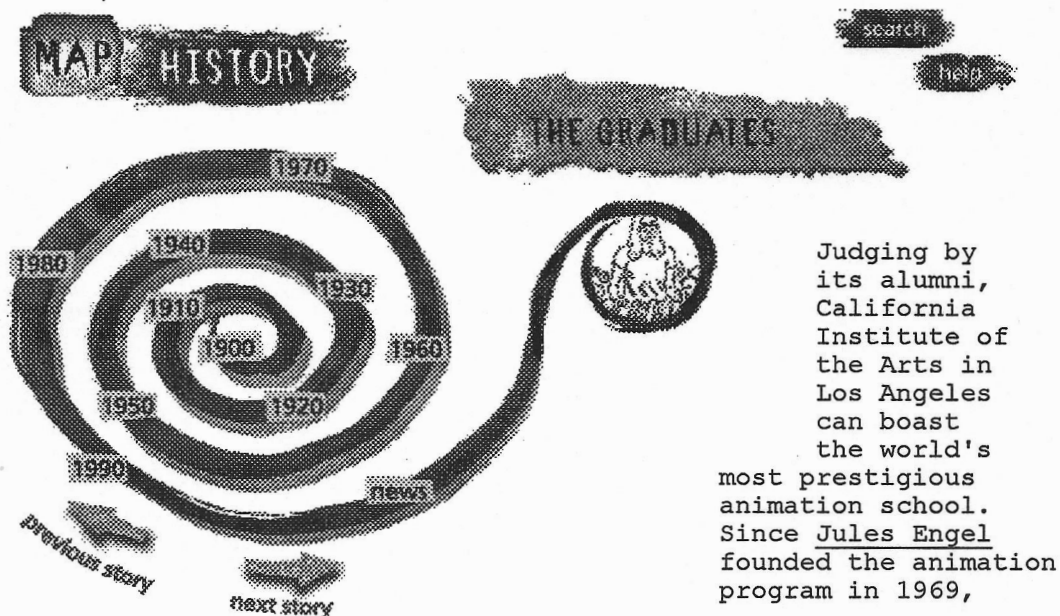
Winsor McCay - His Life and Art (Abbeville, 1987).

Treasures of Disney Animation Art (Abbeville, 1982).

The Animated Raggedy Ann & Andy (Bobbs Merrill Co. 1977).

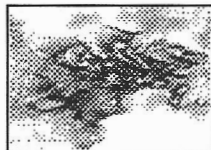
-Photo and films courtesy and ©1996 John Canemaker.

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Courtesy of  
Jules Engel

Cal Arts animation graduates from all over the world -- China to Brazil, Iran to New Zealand -- have returned to their native lands to create animation programs. Others have taught animation in American schools, such as Amy Kravitz at the Rhode Island School of Design.



RIVER LETHE  
Courtesy of Amy Kravitz

Cal Arts has produced people who have been successful in the film industry, such as Tim Burton (EDWARD SCISSORHANDS), Henry Selick (NIGHTMARE BEFORE CHRISTMAS) and John Lasseter (TOY STORY). In addition, the bulk of Cal Arts animation grads have established themselves as independent creative artists.

The original class at Cal Arts

consisted of 12 students (current enrollment is around 75). James Gore, a quiet eccentric, developed a style of straight-on animation -- a form of surrealism with no pre-planning. Gore simply drew each image as a follow-up to the previous one, letting transformations occur at whim. The results in his first film DREAM OF THE SPHINX are impressive for their vitality and imagination.

The film was chosen for competition at the 1971 Annecy Festival, and although it did not receive a prize, it caused quite a controversy with the sphinx-like Gore looking on with bemusement.

Gore was quite influential on fellow students Adam Beckett and Kathy Rose. Beckett collaborated with Gore on LETTER TO A FRIEND, in which you can easily recognize the nervous lines of Gore's drawing and the virtually perfect free-hand geometric drawing of Beckett. Beckett studied half-time with Engel on drawing and half-time with Pat O'Neill on an optical printer. That way he could amplify and extrapolate his drawings with elaborate optical effects, often reduplicating them in layers ten and 20 times thick, and in DEAR JANICE matting a live-action image behind them.



DEAR JANICE  
Courtesy of  
Debra Beckett

Beckett's films usually build from simple beginnings to dazzlingly complex, orgasmic conclusions, whether they are totally abstract (HEAVY-LIGHT),



HEAVY-LIGHT  
Courtesy of  
Dainne  
Beckett

slightly representational  
(EVOLUTION OF THE RED STAR),  
or filled with suggestive  
erotic shapes (KITSCH IN SYNCH).



EVOLUTION OF THE  
RED STAR  
Courtesy of  
Dainne Beckett

A workaholic, Beckett  
produced six films  
in four years and won  
several festival prizes  
for them. He then made  
special optical sequences for STAR WARS  
which helped launch the special effects  
boom. He died tragically at age 29.

Kathy Rose also  
developed a very  
personal drawing  
style, with a great  
deal of free-flowing  
metamorphosis and  
expressive transformation. But

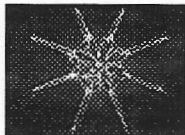
in a film like her 1978 PENCIL BOOKINGS,  
she showed that she could also draw quite  
"realistic" images of herself interacting  
with her cartoon creations. Rose trained  
as a dancer, too, and has a successful  
career giving performances  
in which she (and a company  
of dancers) dance with animated  
dancers and effects that Rose  
designs and shoots on film  
for specific dance numbers.



PENCIL BOOKINGS  
© 1978 Kathy Rose  
Director, Choreographer, Animator.  
All Rights Reserved

Dennis Pies (now known as  
Sky-David) created several  
beautiful abstract films  
with pastel on black paper  
(LUMA NOCTURNA) and paints

and inks on white (SONOMA). He also gives dance performances with his animations: his DISSOLVE IN LIGHT uses a central film with a spiritual/mythological narration, while he, dancing, carries a screen reflecting other animated imagery.



SUMA NOCTURNA  
Courtesy of Sky-David

Like Kathy Rose, Lisze Bechtold treats women's issues in her films, but her drawing style has a more classic elegance. In MOON BREATH BEAT, she makes fine use of repeated incremental cycles to capture a sense of development.

Joyce Borenstein, after graduating from Cal Arts, went to work at the National Film Board of Canada, where she made exquisite animations such as TRAVELLER'S PALM, as well as a documentary film, COLOURS OF MY FATHER, which was nominated for an Academy Award®.



TRAVELLER'S PALM  
© 1976 National Film Board of Canada

See also: Christine Panushka and Steven Subotnick.



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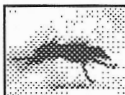
**JULES ENGEL**  
(b. 1918)

Born in Budapest and raised outside of Chicago, Jules Engel is considered the dean of American experimental animators. His education centered on painting, music and dance, and his animation career began at Screen Gems and Disney, where he worked on BAMBI and FANTASIA. He was one of the original members of UPA, before he embarked on a career as an independent animator in 1960. Since 1969, he has been the founding director of the experimental animation department at the California Institute of the Arts. In 1992, he received the Norman McLaren Heritage Award for his body of work.

**Dr. Bill's Picks:    Distributor:**



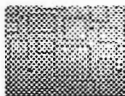
1968 - SILENCE



1973 - ACCIDENT



1975 - RUMBLE    LC



1976 - SHAPES &  
GESTURES



1977 - WET  
PAINT



1988 - VILLA  
ROSPIGLIOSI



Jules Engel  
Experimental Animation Department  
California Institute of the Arts  
24700 McBean Pkwy.  
Valencia, CA 91355  
USA  
Tel: (805) 255-1050

-Photo and films courtesy of Jules Engel.

Check out Jules Engel's ten-second film in the FESTIVAL section of this site.



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**AMY KRAVITZ**  
(b.1956)

Amy Kravitz has made animated films and taught animation for most of her life. A native of Wilmington, Delaware, she received a BA from Harvard and an MFA in experimental animation from Cal Arts. Her award-winning work has received acclaim for its technical excellence, its innovation and its ability to communicate through abstract movement and imagery. Kravitz is an animator of independent films, public service announcements and music videos. She is married to animator Steven Subotnick and is an associate professor at the Rhode Island School of Design.

**Filmography:      Distributor:**1985 - RIVER  
LETHE

1988 - THE TRAP

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Still from COCK A DOODLE DOO, to be released in early 1997.



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Kravitz distributes her films:

Amy Kravitz  
e-mail: [ssubotnick@aol.com](mailto:ssubotnick@aol.com)

-Photo and films courtesy of Amy Kravitz.

Check out Amy Kravitz's ten-second film in the FESTIVAL section of this site.

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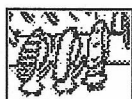
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**KATHY ROSE**  
(b.1949)

Kathy Rose is an animator and choreographer who creates stunningly original performances combining dance and film. Film sequences created by Rose are integrated with live performances on stage, creating wondrous, surreal effects which surround and interact with the dancers in a living hologram. Rose attended Philadelphia College of Art and Cal Arts, where she received an MFA in 1974. In the 1970s she created ten animated films, winning many awards, including the Gold Hugo from the Chicago Festival and first prize at the Ottawa Festival. She recently served on the jury of the Hiroshima Festival and also performed there.

**Selected Works:    Distributor:****1978 - PENCIL  
BOOKLINGS****1983 - PRIMITIVE  
MOVERS****1987 -  
SYNCOPATIONS****1991 - KABUKI-  
MENCO****1991 - ORIENTAL  
INTERPLAY****1992 - AZ-TECH**

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-Photo by Michael Lengsield and Rudolf Trefzer.  
-Films courtesy of Director, Choreographer & Animator Kathy Rose.

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JOYCE BORENSTEIN

Joyce Borenstein has been working for 17 years as a freelance producer, director, writer and animator. Her most recent film, THE COLOURS OF MY FATHER, won nine awards, including the Quebec-Alberta Prize for innovation in cinema, a Genie Award and an Academy Award® nomination for best short documentary. Borenstein graduated from McGill University in Montreal before receiving an MFA from Cal Arts. She has taught animation at the Banff School of Fine Arts and the Montreal Museum of Fine Arts. She presently teaches part-time at Concordia University and UQAM.

Selected Works:

Distributor:

	1976 - TRAVELLER'S PALM	<u>NFB</u>
	1981 - FIVE BILLION YEARS (CINQ MILLIARDS D'ANNÉES)	<u>NFB</u>
	1983 - THE PLANT (LA PLANTE)	<u>NFB</u>
	1987 - THE MAN WHO STOLE DREAMS	<u>NFB</u>
	1991 - THE COLOURS OF MY FATHER	<u>NFB</u>

Joyce Borenstein  
Illumination Magique  
2168 Sherbrooke St. W., #2  
Montreal, Quebec  
CANADA H3H 1G7  
Tel/Fax: (514) 932-7989

Film 1 © 1976 National Film Board of Canada  
Film 2 © 1981 National Film Board of Canada  
Film 3 © 1983 National Film Board of Canada  
Film 4 © 1987 National Film Board of Canada  
Film 5 © 1991 National Film Board of Canada  
Photo courtesy of Joyce Borenstein, director/ animator/ designer.

