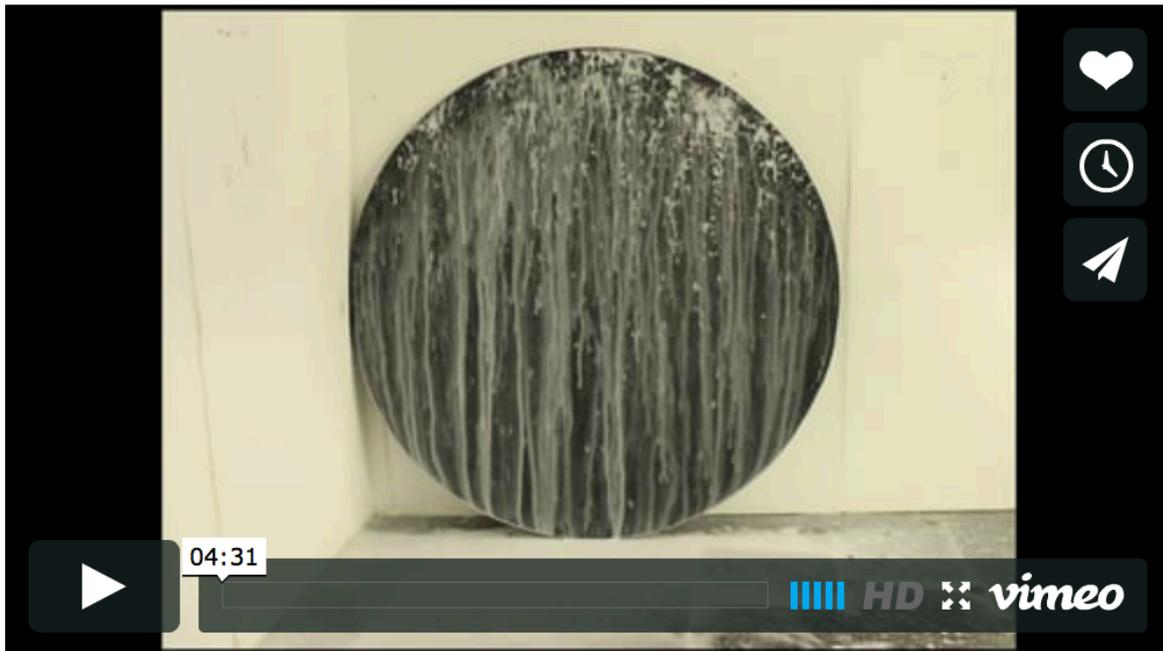


## Reference 1



Draft, by Jane Cheadle

I was introduced to Jane Cheadle's work by Meghana Bisineer who worked with me on the Accident. Her vimeo site has lots of large scale process tests and animation experiments using stop motion. This piece I love in particular. There is a sense of intimacy with the materials and the process and a raw, unprocessed feel to the whole piece, including the music.

My idea is to start the project by collecting recipes for bread from Ukrainian people. I hope this will start a dialogue or conversation, I like the idea that baking could be used as a way to connect with people who I don't know, or have any cultural connection with. I also like the link between recipes and other aspects of family history. Recipes get passed down in families as stories do, family recipes, traditions, secret recipes etc.

The feeling of this work is important too. The film I'm making is about a famine. It's dark and complicated and difficult, tragedy on a huge scale. And it's important that the work respects this. But I don't want the feel to be a tragedy. It's about warmth and love and emotion. I want it to represent humans and humanity. It's important that this comes through, and one of the reasons the recipe exchange is being used.

One of the reasons I like this reference, and approach so much is because of the materials being used. I like the idea of working with food in production somehow. Representing the idea of baking, using flour, water, bread, yeast, dough, dough rising.

I have an idea at the moment that the audio and the visuals for the work will do two different things. The audio I think will be a very factual, almost instructional account of baking, like instructional recipe videos. The images will start by looking like dough and flour and water, like baking ingredients. And then images will start to emerge from that. Farms, tractors, stories from Ukraine. I want this to be a process that emerges throughout the films. And like the contradiction, or conflict even between the audio and the visuals doing two different things.



Tower Bawher, by Theodore Ushev

I have written about this a bit on my blog earlier [here](#). This piece was made entirely in five weeks. It was described in an interview with the director as something like an outpouring of visual memory, which is just as it appears to me.

I love the intensity of it. The whole film has a power, a force to it. The visual styling is great and the constructivist nod is where I'm pointing to with ideas for the film.

One of the things I like is the use of typography, and motion graphics style animation. This is exactly where I want to put the film. It seems that a lot of in depth narrative and plot development happens very firmly within animation practice. TV production uses some slightly different techniques and always looks and feels very contemporary, has a real visual strength and power. But because of production times very rarely explores subject matter in the same depth.

I want my work to fit within motion graphics, and TV production, using the language of contemporary British television. And take the opportunity to really explore material in depth, developing processes, stories, plot, and narrative as the animation industry does. This is going to be the context, or the knowledge gap for the work.

My intention is that this will exist as a piece of broadcast media. I'd like to get the work on BBC2. I want it to be understood by mainstream audiences, and accessible in a similar way to the work I was producing at BBC Sport.

There are other audiences too. It's important that the animation is relevant and innovative, understood and respected by the animation community and film festival audiences. Animate

projects is my key reference for this.

And lastly, it is important that this work is understood and respected by the Ukrainian community. Not much work about Holodomor exists outside of specialist audiences and whilst I want to reach new audiences with the stories, it needs to be sensitive to those whose history it serves. There is a Ukrainian Club in Cheetham Hill that I hope will be a benchmark for this success.



Little Boy, by Jordan Baseman

This film was commissioned by Animate Project and is about the Hiroshima attacks in Japan.

It is relevant in the use of oral history material.

More than that, the way that the artist uses the material is particularly interesting I think. He published the entire transcript of the interview with the film when it was launched. The interview is compelling, dense, I couldn't stop reading it. There is so much material in there that he could have used, and would have made terrific animation audio.

That he edited the script down to so little shows a real bravery, and strength.

I also really like the visual response to the work. The material has been taken, processed, and then made into something new. The final film isn't an illustration or description of the events described. It is something more, an artists response.

This is important in my work, and links back to the idea at the start about the emotion behind the work. I think for me this is about not trying to describe or make sense even of something that happened. But try to present something more evocative and powerful than that.

This links to some ideas that I developed a few years ago about Anish Kapoor's work that I may write up separately. Creating work that describes and evokes, to a degree. But also leaves space for the viewer to find their own experience within that. The universality of the work.

