

ARTISTS TAL ROSNER AND EMILY RICHARDSON TAKE ANIMATION TO A NEW LEVEL

Animate Projects are showcasing the hottest talent in the world of moving image later this month, screening on television the work of seven cutting-edge visual artists who employ a vast range of techniques – from computer modelling and roto-scoping, to stop-motion animation of porcelain figurines. Tal Rosner and Emily Richardson are two of the featured artists in Animate TV, and their work exemplifies the new approaches to animation that animators are exploring today. Richardson uses 16mm film, time-lapse and long exposures to explore buildings and landscapes, while Rosner creates abstract, graphic pieces interspersed with real footage. Richardson has also picked up a BAFTA for his title sequence for the teen drama *Skins*, and created multi-screen film pieces to accompany classical music performances.

Emily Richardson: The great thing about Animate TV is that it's looking beyond what is traditionally thought of as animation. They're looking for proposals from people who are using single-frame or even still photographs to make films.

Tal Rosner: I think the two of us have an open-minded approach. We say what we do is "moving image" because animation is no longer just a genre of film – it's embedded in other places, and more like a tool within other genres. What we do really lies somewhere between video and film.

ER: Or sometimes gallery installation. "Transit" was a site-specific installation I did – it was like a conversation with Iain Sinclair. It was quite architectural. Technology liberates you to be able to experiment in different ways. I mean, up until quite recently, you couldn't do decent films with a simple camera. Now, with HD cameras, you can. But I've just finished the Animate project on 16mm – it's at a military hospital, and it works because of the landscape.

TR: The location that I chose for my film is really in the middle of nowhere. I made this imaginary circle around the centre of London, and we pushed out into the suburbs. It's not really industrial, it's something more consumerist. You get all these amazing boxes and triangles, and the colours are just crazy. There are so many different colours of corrugated iron...

ER: I just really like exploring and discovering places, so filming is a great excuse to wander the streets. The real world is essential to my films. I try to transform the landscapes that I find into something that is perhaps less recognisable.



TR: I'm doing a similar thing. I map and mesh things together. I did a piece at the Royal Festival Hall with an orchestra and a six-channel projection, so I am writing to music, visualising music. On this one, I'm actually using recordings of the sounds and noises. There is this really distinct composition of star-speckled noises, someone driving, someone shouting... It really reflects what I'm trying to do, to capture the feel of the place. I think that people are now becoming much more aware of the technology, and I like that people know how to do things... what it actually takes to make X or Y.

ER: Technology has really changed things in the last two years. You don't need a whole team anymore, with one or two people you can create a whole piece.
emilyrichardson.org.uk, talrosner.com

Interview by Francesca Gavin

AnimateTV screens on September 17 on Channel 4 and on 4mations.tv, animateprojects.org

Top to bottom: (l-r) Tal Rosner and Emily Richardson, "Cobra Mist" by Emily Richardson; "Without You" by Tal Rosner

