

Stop & Go: Tour

“Stop & Go,” is an 80-minute program of short videos that highlight the process of stop-motion animation in many of its forms. This program toured the world from April 2008 to July 2010.

Overview:

Stop & Go is a program of work by established filmmakers and visual artists who use stop-motion techniques to tell stories, examine visual phenomena, and make political statements. These animators breathe new life into magazine cutouts, homemade drawings, everyday objects, and even the body itself. The results are humorous, poignant, and marvelous.

The Stop & Go program features twenty-two pieces from artists across the country and around the world. Featured artists in the program include Ignacio Alcantara, Tommy Becker, Lilli Carré, Pete Davies, Samara Halperin, Meredith Holch, Sean Horchy, Stephanie Hutin, Andrew Kelleher, Lana Kim, Sarah Klein, Mike Leavitt, Michael McHam, Laurie O'Brien, Saelee Oh, Mel Prest, Clare Rojas, Judith Selby, SAF Cakovec Studio, Jen Stark, Melinda Stone, Claudia Tennyson, Philippe Vendrolini., Aeneas Wilder, Sherri Wood, and Andrew Jeffery Wright.

The Curator:

Sarah Klein is an artist and educator who uses hand-drawn animation to create humorous and dark narratives on domestic life and related themes. Klein has presented her work widely both nationally and internationally. Visit www.sarahklein.com to view some of her current works.

The Program:

CAMOKNIT (2008, 18:00 min) by Claudia Tennyson

This darkly humorous view of knitting unravels the obsessive qualities and enormous popularity of the craft, which seems to coincide with the climate of fear generated by the 'war on terror.'

FOR THE BIRDS (2004, 5:50 min) by Lilli Carré.

A high-wire act of sleepy time bears, black birds, and senior folk.

TUMBLEWEED TOWN (1999. 16mm, 8:00 min) by Samara Halperin. Music by Corner Tour.

Find true love with Todd the Tonka cowboy on his hitchhiking adventures through the Texas desert.

MAMMOTH CAVE (2005, 2:28 min) by Stephanie Hutin.

A fantasy of toys, glitter, paper pieces and natural objects illustrate the music of Holopaw.

SQUEAK, CHIRP, HONK (2006, 0:56 min) by Saelee Oh & Lana Kim.

A friendly look at one of life's little troubles from a mouse's perspective.

PAPERMATION (2007, 1:08 min) by Jen Stark. Sound by Eddie Alonso.
A stop-motion piece of regurgitating rainbows and mysterious organic structures using intricate paper-cutouts.

THE COURTSHIP OF THE BIRDMAN (2006, 1:34 min) by Pete Davies.
A timeless tale of love and loss re-told in a saga of epic proportion.

SEWING FOR JESUS (2005, 2:20 min) by Sherri Wood & Ignacio Alcantara.
The construction of a quilt honoring the missing American and Iraqi citizens who died in the Iraq War.

HOWDY HATS (1968, 0:30 min) by Judith Selby.
A meet and greet of chapeau on the green.

PICTURE PERFECT (2006, 7:46 min) by Meredith Holch.
Old postcards and Vermont Life magazines are used to examine the rapidly changing character of life and landscape in rural Northern Vermont.

POOP OR FLEUR (2003, 1:28 min) by Melinda Stone.
A series of still photographs shot in order and contact printed onto 35 mm film become a guessing game of sorts. Audience participation is requested to help identify what is what.

DOG JUDO - NOISE BOX (2007, 1:15 min) by Andrew Kelleher.
Rexley and Roy, two everyday dogs, both live for judo but have very different ideas on what it is.

BLACK CAT (2006, 2:28 min) by SAF Cakovec Studio.
A darkly funny animation of some characters and their mishaps.

AMERICAN BANDITS (2004, 2:25 min) by Philippe Vendrolini.
A wild ride where altered and animated police risk life-and-limb in pursuit of manic deer.

PULLING DOWN THE SKY TO GIVE YOU THE SUN (2005, 1:45 min) by Tommy Becker.
A celestial piece that combines raw performance, music, and costume.

THE MAKING OF THE KOZIK ACTION FIGURE (2006, 1:28 min) by Mike Leavitt.
Another action figure in Mike's ever-expanding Art Army.

ALARM CLOCK (2004, 2:15 min) by Sean Horchy.
Time makes it's own music.

UNTITLED #90 (2002, 1:27 min) by Aeneas Wilder.
Using only red tape and four architectural posts, Aeneas Wilder creates an inspired series of configurations based on addition and subtraction.

ARITHMETIC (2006, 4:47 min) by Laurie O'Brien. Sound by Michael McHam.
An adaptation of *In Watermelon Sugar* by Richard Brautigan with puppetry, paper cutout animation, found sound, and homemade instruments.

WANDERLUST (2008, 5:10 min) by Sarah Klein.

Daily routine motivates the modern day woman to take a trip around the world.

IMMIGRANT SONG (2008, 2:25 min) by Mel Prest.

This sequence chronicles the creation of a painting from spelled-out lyrics.

ICH BIN EIN MANIPULATOR (2003, 4:30 min) by Clare Rojas & Andrew Jeffrey Wright.

Altered, collaged and manipulated images from fashion magazines create an entirely different story.

Past Screenings of Stop & Go:

Electric Works Gallery, San Francisco, CA, April 2008.

Bemis Center for Contemporary Art, Omaha, NE, July 2008.

LA Filmforum at Echo Park Film Center, Los Angeles, CA, October 2008.

Hallwalls, Buffalo, NY, January 2009.

Downtown Special Events, Las Vegas, NV, April 2009.

Exploratorium, San Francisco, CA May 2009.

Jack Straw Foundation, Seattle, WA, February 2010.

University of Arkansas, Fayetteville, AR, March 2010.

Threewalls, Chicago, IL, March 2010.

Aarhus, Denmark, March 2010.

OT301, Amsterdam, Netherlands, May 2010.

Academy of Fine Arts Minerva Groningen, Netherlands, May 2010.

Kunst en Complex, Rotterdam, Netherlands, May 2010.

Fluctuating Images hosted at General Public, Berlin, Germany, May 2010.

Weltraum, Munich, Germany, May 2010.

Art Kino, Rijeka, Croatia, May 2010.

Tusakanac in association with Animafest, Zagreb, Croatia, May 2010.

DOKU Art, Bjelovar, Croatia, June 2010.

Kinoklub, Karlovac, Croatia, June 2010.

Cineclub, Split, Croatia, June 2010.

Squeaky Wheel, Buffalo, NY, July 2010.

Hosting Partner Quotes:

“What’s so special about Sarah Klein’s animation video program “Stop & Go“ is her capability of mood arrangement in curating a program. Film curating is not only about the selection of films dealing more or less with the same subject, but it’s also about establishing an order of films, which makes sense and let the films fit together with each other. Therefore a curator can produce a curatorial flow, which Sarah Klein has done so well in her “Stop & Go“ program.”

*Cornelia and Holger Lund, Directors
Fluctuating Images, Berlin*

"Despite one of the coldest evenings on record this winter, we had to use our extra seating to accommodate the audience that turned out for this screening. Everyone responded positively to the work. They started out their evening laughing, and ended it laughing too! It's truly a great program, with a wide variety of works—something for everyone. I'm so happy to have kicked off our 2009 season with such a strong program!"

*Carolyn Tennant, Media Arts Director
Hallwalls, Buffalo, New York*

"Stop & Go is a thrill for animation, filmmaking and contemporary art audiences. The work is heady and humorous and brims with rewards for an engaged audience. It is a wonderfully curated program that so many were glad to see and others were shamed for having missed. I highly recommend it!"

*Hesse McGraw, Program Director
The Bemis Center for Contemporary Art, Omaha, Nebraska*

"My gallery which is usually attended by a quiet art-loving crowd was transformed into a filled-to-the rafters event by the Stop & Go film fest. They laughed they cried, but the total joy of it inspired us to do many more events like this."

*Richard Lang, President
Electric Works Gallery, San Francisco, California*

"The Stop & Go touring program is an exhilarating array of new films and videos stretching the boundaries of cinematic possibilities. As a regional programmer, it's hard to keep up with the full international range of new work being made. Sarah Klein assembled a great array of contemporary animated works that allowed Filmforum to provide its audience with the latest and best. The audience really liked the show and the opportunity to meet three filmmakers afterwards. Most importantly, the films are just really good and experimental."

*Adam Hyman
Programmer, Los Angeles Filmforum*

"Stop and Go was an innovative way in showcasing new techniques in stop-motion animation. The event offered viewers an experience like no other where artists and filmmakers experimented using bare essentials addressing satirical yet humorous work on social, economic, and political commentary."

*Markus Tracy, Coordinator
Office of Cultural Affairs, Las Vegas, Nevada*

"We had the pleasure of hosting the Stop & Go Animation Festival and lectures by Sarah Klein and Stop & Go artist Mel Prest. The show featured a diversity of low-tech animation films with a common thread of the hand of each artist. Some highlights were

the films "Alarm Clock" by Sean Horchy and the short untitled film by Aeneas Wilder where only red tape and four architectural posts were used. It was an animated event."

Cor Groenenberg, Coordinator

Minerva, School of Fine Arts, Groningen, The Netherlands

Selected Press Quotes:

"Oakland-based video artist, illustrator, and animator Sarah Klein brings it all back home with this evening of stop-motion shorts created and produced by an international group of artists and filmmakers, each of whom mold the medium to their individual stories and ideas. Micro-narratives, political commentary, and visual observations all transform via the old-fashioned, time-consuming, stop-and-go treatment." ~Connie Hwong, Flavorpill

"Nowadays, young filmmakers use software like Stop Motion Pro and MonkeyJam to simulate the organic, roughshod techniques of Harryhausen, Will Vinton, or Art Clokey, but stop-motion is still not for clockwatchers. It's for those who can lose themselves in the wrinkle of an eyelid or the shift of a pencil mark, the type of person who might see beauty in the slow rise of naturally leavened bread. No surprise, then, that the curator of the "Stop & Go" animation exhibition is local 'bread artist' Sarah Klein." ~Silke Tudor, SF Weekly (2008)

"*Stop and Go*, a shorts program assembled by Bay Area filmmaker and artist Sarah Klein, brings together a cadre of gifted artists who apply detail-oriented diligence to whimsical and poignant concepts." ~Michael Fox, SF Weekly (2009)