

Stop & Go: Tour

Sarah Klein is touring the country to present “Stop & Go,” an 80-minute program of short videos that highlight the process of stop-motion animation in many of its forms.

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, Aeneas Wilder, Sherri Wood, and Andrew Jeffery Wright.

The Curator:

Sarah Klein uses hand-drawn animation to create humorous and often dark narratives on domestic life and related themes.

Stop & Go was her first curatorial project, which premiered at the Electric Works Gallery in San Francisco in 2008 and was followed closely by a food themed exhibition called *Taste* at the Root Division Gallery in San Francisco. In 2009 Klein was invited back to Root Division Gallery to curate a second season of *Taste*.

Another on-going curatorial research project is *The Dough Show*, which features artists who use bread as a medium or inspiration in their work.

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.

Sound by Andrew Lynn & Angie Moore.

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.

Post-screening Q & A:

Sarah Klein can moderate a question and answer period after the program. A venue may opt to invite two additional artists from the program for a panel discussion with Ms. Klein, in which case an additional work by each artist in the panel will be screened during this event.

Recent Screenings:

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

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 Hwang, 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

Hosting Partner Quotes:

“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 of Hallwalls
Buffalo, New York

Screening Reel and Information Packet

Please contact for more information about the program, a sample reel and video stills at thesarahklein@yahoo.com