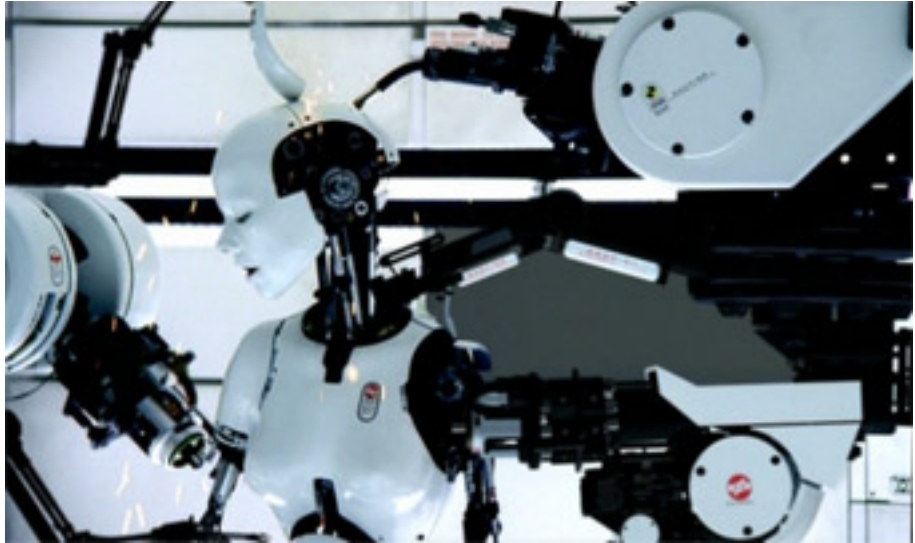


björk..all is full of love



sexual  
milk  
white porcelain  
surgery

a combination of several fetishes  
: industrial robotics, female anatomy,  
and flourescent light in that order

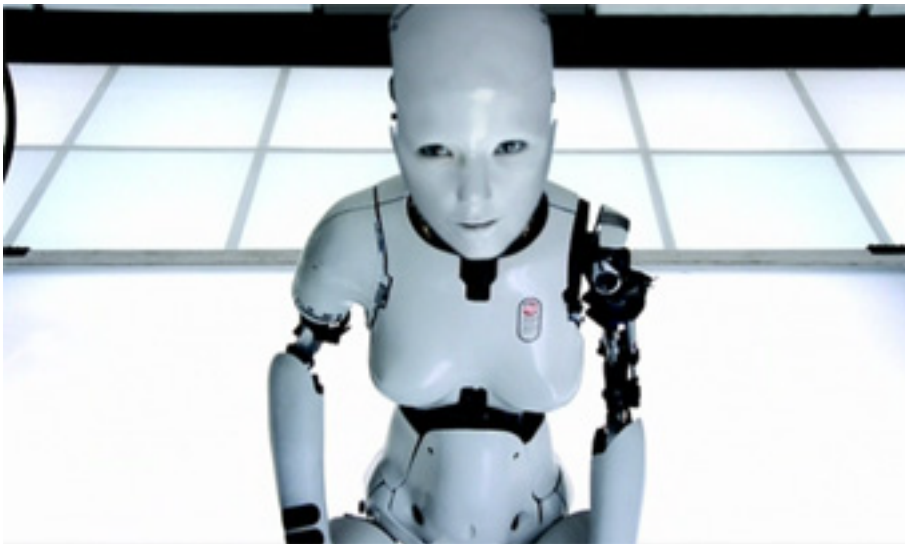
Every single shot in the video has about four layers.

The first element is the shot of the set and the robot prop doing nothing, which we'd film for about 21 seconds. We'd then remove the prop Björk robot and put (the real) Björk in with her face painted white and wearing a blue suit. Using a mix of the (master shot and a live feed of Björk in frame) on the video monitor, we'd then try to match up as much as possible.

It was a pretty crude and fairly terrifying method of shooting the video.

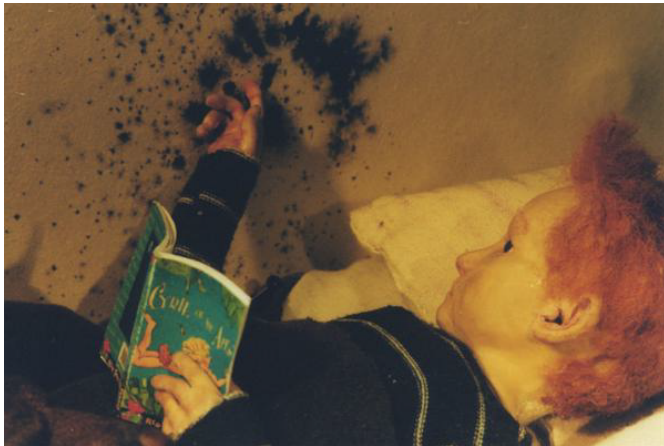
For the Avid editing, I basically had a series of stills of a robot on a set and some crude shots of Björk wearing a blue suit with her face painted white.

There was a definite feeling of insecurity all the way until the first couple of shots were finished in post, when I could finally tell whether it was working or not."

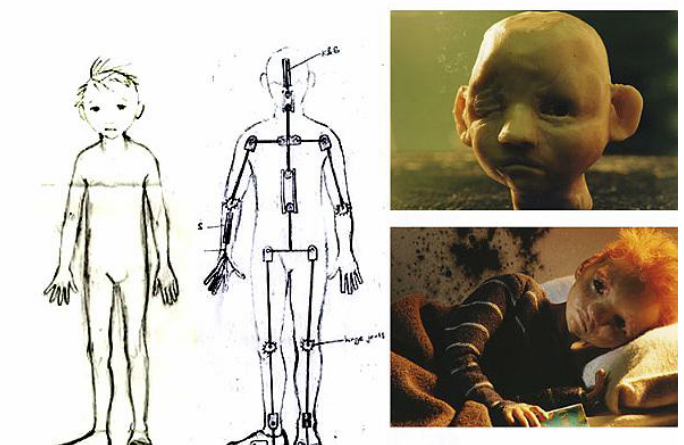
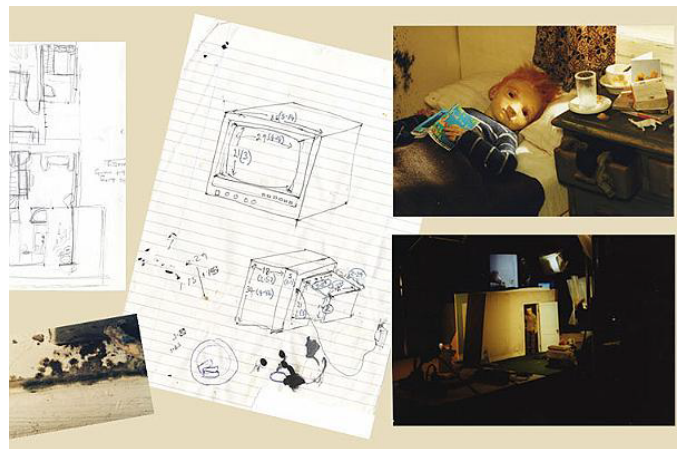


# Dog - Suzie Templeton

A young boy longs for reassurance about how his mother died.  
To protect each other, he and his father keep their pain inside, where it festers.



Suzie Templeton's undergraduate and postgraduate films Stanley and Dog, have received acclaimed recognition from all over the world. Templeton's simple but powerful images already allow us to gain some understanding of the aesthetics of her film. Her initial sketches show both the texture and bear a very close resemblance to her finished puppets. In the character designs of the boy Templeton tries many different looks for him, and finally settling on a scruffy, hair-all-over-the-place look. For the dad, who has a more aged and withered face, Templeton has researched other human faces, both photographic and sculpture, to inspire his face.





# flex



commissioned by the Anthony d'Offay Gallery for a month-long exhibition

The video is filmed in such a way that the human forms are 'other' in that the perspective is distorted and details are too defined. What one hears is a type of hyper-realism (movement, breathing, the meeting of flesh on flesh) and the familiar Hollywood notion of a space vacuum - the impossible sound of the hollow scraping of air...



"It was a slight detour and an experiment to me. It is a short film where i wanted to try and get my interest in anatomy and figurative drawings out of my system. It was intended to be completely abstract but it didn't quite work out that way and although it feels like its trying to say something, it isn't."



biog

Graduated from Nottingham Trent University (Fine Art BA Hons) in 1995, specialising in stills photography. Written and directed sixteen short films and a handful of music videos since then, resulting in 400+ screenings on the international festival circuit, several awards, various invitations to festival juries, and a number of retrospective programmes. International sales include both terrestrial and non-terrestrial broadcasts, from airline acquisitions to MTV rotations. Currently in pre-production on first feature film.



A funny tale of modern manners and communication breakdown is told entirely in animated captions.

The idea for the film hit me when I sat through a festival screening of a poorly-subtitled Spanish film. Simple spelling mistakes made serious scenes amusing, and by the time the screening had finished I had decided on the premise, the amount of characters, and even their 'colours'.