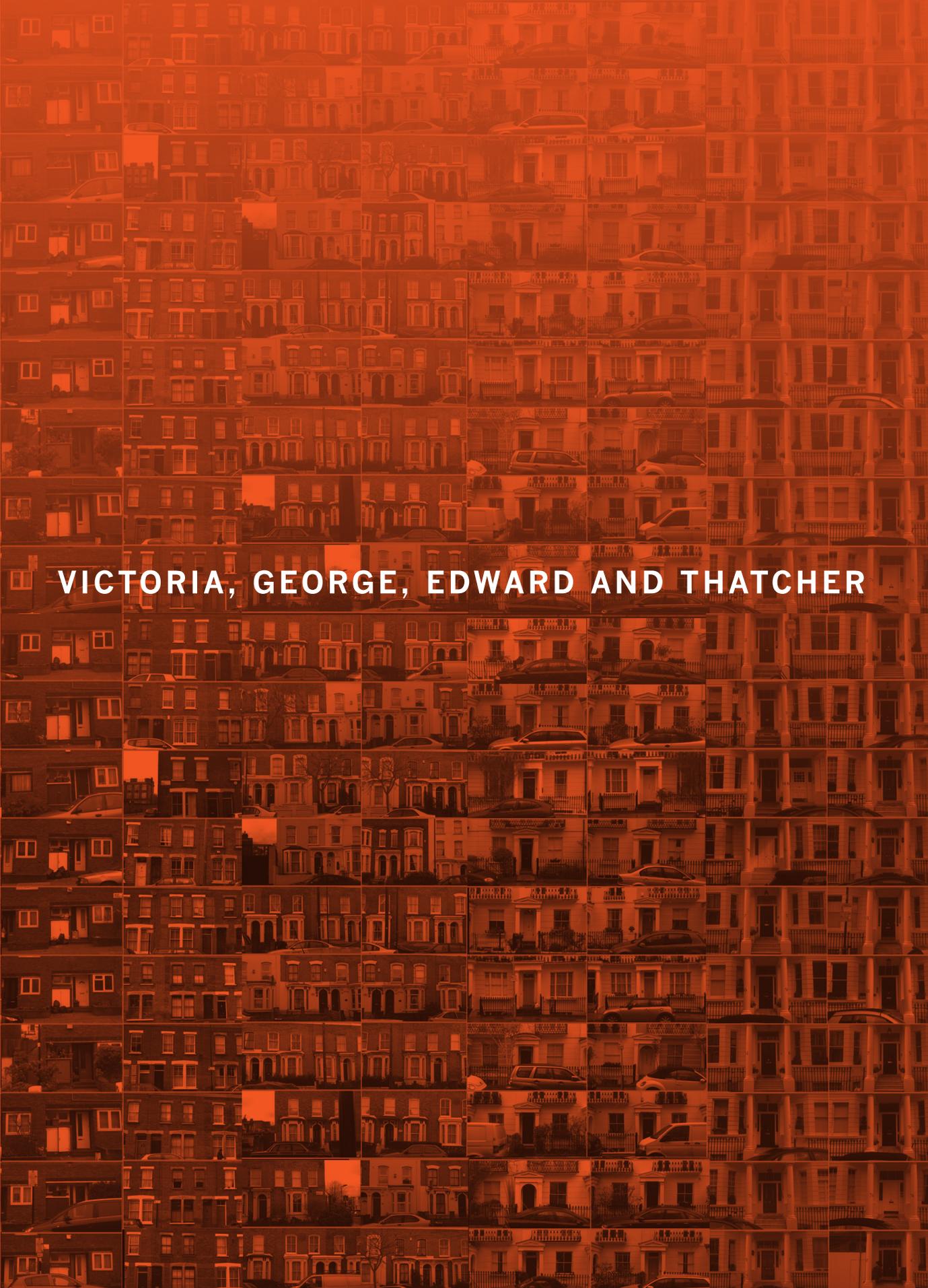


PRESS INFORMATION

A FILM BY CALLUM COOPER



VICTORIA, GEORGE, EDWARD AND THATCHER



VICTORIA, GEORGE, EDWARD AND THATCHER

SYNOPSIS ONE LINE

An ecstatic, taxonomic montage of London residential facades.

60 WORDS

The faces of class, wealth, history and the tensions between individualism and conformity in British society are explored in this visual journey from East to West London. Consisting of almost 3600 images of the city's residences taken in 2009 and 2010, the film records my daily journey from my home in Clapton (E5) to the Royal College of Art in Kensington (SW7).

SPECIFICATIONS

Film Title Victoria, George Edward and Thatcher

Language English

Running Time 2 min 10 sec

Shooting Format Iphone 3gs stills camera

Screening Format 35mm

Sound Dolby 5.1

Aspect Ratio 1.88

Frame Rate 24 frames per second

Country of Origin United Kingdom

Film Completed August 2010

Production Company Royal College of Art, London

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PRINCIPAL CREW Artist/Animator Callum Cooper

Composer Sandy Milne/Callum Cooper

Sound Mix Jay Price

Typography Ray O'Meara

Kindly Supported by

British Council/ Film London

WEBSITE <http://www.callumcooper.com/thatcher>

CONTACT Callum Cooper

1a Summerhill Rd

Seven Sisters

London

N154HF

+44 (0) 7597973754

Callum@isore.com.au

DISTRIBUTION

Royal College of Art, London

SALES Contact: Jane Colling

Animation Department

Royal College of Art

Kensington Gore

London

SW7 2EU

UK

Jane.colling@rca.ac.uk

<http://www.rca.ac.uk/animation>

+44 (0) 2075904512

CREW BIOGRAPHIES

Callum Cooper – Artist/Filmmaker

Callum Cooper MA (born Feb 12, 1981) is an Australian artist film maker currently based in London.

The son of a hippy mother and a biker father Callum discovered filmmaking on his younger sister's 12th birthday. He had saved and bought her a second hand DV video camera, perhaps the worst birthday present for her, as it became the source of endless exploration for him.

In 2004, with the assistance of a Robert Fine Memorial Scholarship, he undertook a Postgraduate diploma in Film and Television (Animation) at the Victorian College of the Arts, Melbourne, Australia graduating with First Class Honours. From 2004 to 2008 he formed and ran his own production company and created a prolific amount of short form works, including music promos, cinema ads, short films, artist moving image and a digital media prototype. These projects screened at a variety of festivals and gallery contexts, including ACMI Melbourne 2006, 2007, 2008, ICA Boston 2008, PHM Sydney 2006, ICA London 2008 and BFI London 2010. Many of these projects have also been selected in A-list film festivals, including Hiroshima International Animation Film Festival 2006, Edinburgh International Film Festival 2006 and 2007, Melbourne International Film Festival 2005, 2007, 2008 and Toronto International Film Festival 2010.

In 2008 he received the prestigious Edith Rae Bennett Memorial Scholarship that enabled him study a two-year Master's degree at Royal College of Art London, where this film was created.

DIRECTOR'S STATEMENT

Relocating from Australia to England, from Melbourne to London, I was confronted by the complex social hierarchy within British society. Personally I found one of the more imposing aspects of this structure was represented in the private but powerfully conformist dwellings throughout London.

I could not really explain this immense and at times overbearing vision in conversation so I attempted to examine it through this film. I felt the best method to explore this concept would be to articulate it through a structuralist film. I would consider this film to be an experimental documentary of London.

As I created this film in a methodical and taxonomical manner I began to notice the resonance between the British socio-political histories and how their ideologies have amassed within the nation's period architecture. Within this architectural manifestation Britain's population now finds itself residing. Thus the film was given the title Victoria, George, Edward and Thatcher to reflect both the powerfully influential socio-political periods and their associated architectural manifestations. Victorian, Georgian and Edwardian period homes are common across what was the British Empire however Thatcherite homes are quintessentially British. This is a title given to homes that were originally government owned which became available for purchase through the introduction of the Thatcher government's "right to buy" policy.

ABOUT THE PRODUCTION

This Victoria George Edward and Thatcher film consists of over 3600 individual photographs, captured over a nine-month period, sequentially placed in geographical order.

The film plays each still a residential facade in geographical order from east to west London from E5 (Clapton) to SW7 (Kensington Gore).

Throughout the process of taking photos of nearly 4000 people's homes I was only questioned twice. In both cases, however, residents were initially concerned about sharing a work in progress and in explaining the idea both people invited me into their homes. The first person lived in a Thatcherite, internationalist style housing complex in East London (E8) and the other in a Georgian mansion terrace in West London (SW1). I had a cup of tea with both residents.

The images were captured using an Iphone 3gs. I used this product as a capture device for three reasons. Firstly the phone's camera, despite the quality of its lens, takes a higher pixel resolution image than if I was to have shot it with an HD camera. Secondly the portability and usability of the device made it more spontaneous to capture streets that caught my attention as I travelled by bicycle and foot throughout the year.

Thirdly and potentially the most important is related to the device's viewfinder, its 3-inch screen. I was able to align each image before I captured them by drawing a stencil onto the screen with a chinagraph pencil. For instance I would draw two squares onto the screen, one marking the position of the door the other the window, and then walk down the street aligning each residence and capture the series of stills. This meant that I did not need to realign the images in post.

By the end of the year an Iphone application was developed where I could do this all digitally, by tracing the image on the touch screen instead of using a pencil. This meant I am now able to save the stencils digitally and bring them up at random times and capture images out of sequence. This has led to the development of a number of longer-term taxonomical films. See

<http://www.callumcooper.com/works-progress/wip>

The film's sound is influenced directly by the image. The underlying audio is a recording of a cash counting machine. The frame rate of the animation influences the pitch and speed of this audio sample. The distance from the camera to the door influences the spatial position of the sound in the mix.

FESTIVALS

Wavelengths, Toronto International Film Festival 2010 (September 9-21)



Images and stills from the film

Further selection of stills including a film poster design and a downloadable excerpt can be found at;
<http://www.callumcooper.com/thatcher>

CREATED WITH THE
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