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NATIONAL COLLEGE OF ART AND DESIGN
DEPARTEMENT OF VISUAL COMMUNICATIONS

**THE ANIMATED MUSIC VIDEOS OF RUN WRAKE;
ANIMATOR, VIDEO DIRECTOR AND ILLUSTRATOR**

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SUBMITTED TO THE FACULTY OF HISTORY OF ART
AND DESIGN AND COMPLIMENTARY STUDIES IN CANDIDACY
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CERTIFICATE OF ANALYSIS

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ANALYSIS OF CRANBERRY

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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS :	1
LIST OF VIDEO CLIPS :	2
LIST OF PLATES :	4
INTRODUCTION :	7
CHAPTER 1 : Biography of Life and work.	10
CHAPTER 2 : Influences; Artists and respective Movements.	13
CHAPTER 3 : MTV Culture and Runs Wrake; the state of music culture in general and examples of othermusic video work.	27
CHAPTER 4 : The influences Experimental Film and Classic Animation and the state of animation in the UK.	35
CHAPTER 5 : The Howie-B collaboration, the influence of music on artists and designers since the 80's.	44
CONCLUSION :	53
BIBLIOGRAPHY :	58

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REPORT OF THE

COMMISSIONERS OF THE LAND OFFICE
IN RESPONSE TO A RESOLUTION PASSED BY THE
LEGISLATIVE ASSEMBLY OF THE PROVINCE OF ALBERTA
ON FEBRUARY 14, 1907

LIST OF VIDEO CLIPS:

1	.....	Howie-B Interview (M2 Directors cut 1998)
2	.....	Ping Batter Pong (M2 Directors cut 1998)
3	.....	Anyway (M2 Directors cut 1998)
4	.....	Jukebox (M2 Directors cut 1998)
5	.....	Music for babies (M2 Directors cut 1998)
6	.....	Buttmeat (M2 Directors cut 1998)
7	.....	We have explosive (M2 Directors cut 1998)
8	.....	Angels go bald too (M2 Directors cut 1998)
9	.....	Switch (M2 Directors cut 1998)
10	.....	Take your partner by the hand (M2 Directors cut 1998)
11	.....	Outroduction (M2 Directors cut 1998)
12	.....	Maniac melody (M2 Directors cut 1998)
13	.....	I can sing but I don't want to (mother loop) (M2 Directors cut 1998)
14	.....	M2 interval (M2 Directors cut 1998)
15	.....	She called again (M2 Directors cut 1998)
16	.....	2 interval (M2 Directors cut 1998)
17	.....	Popmart video opening titles (Popmart video 1998)
18	.....	Keith Haring sequence (Popmart video 1998)
19a	.....	Keith Haring sequence (Popmart video 1998)
19b	.....	Boyzone
21	.....	Cocteau Twins - Half gift
22	.....	Future Sound of London- My kingdom
23	.....	Adam F - F Jam
24	.....	Marfa Lights
25	Radiohead - Paranoid Android
26	Tina Turner - Never in your wildest dreams
27	Air - Sexy Boy

1917-1918

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LIST OF VIDEO CLIPS:

28	Beastie Boys - Sabotage
29	Dead can Dance - The carnival is over
30	.....	Victung Eggeling - Diagonal symphony
31	.....	Hans Richter - Rhythmus 21
32	.....	Hans Richter - Rhythmus 23
33	.....	Hans Richter - Film Studie
34	.....	Norman Mc Laren - Boogie doodle
35	.....	Normen McLaren - Fiddle De De
36	.....	Normen McLaren - Short and suite

Table 1

1. The first row of the table is the title of the table.	1
2. The second row of the table is the title of the table.	2
3. The third row of the table is the title of the table.	3
4. The fourth row of the table is the title of the table.	4
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6. The sixth row of the table is the title of the table.	6
7. The seventh row of the table is the title of the table.	7
8. The eighth row of the table is the title of the table.	8

List of Plates:

- 1 Turn the Dark off - album cover (1997)
- 2 Comic strip - Dazed and Confused (Jan 98)
- 3 Recipe for love - Dazed and Confused (Jan 98)
- 4 Picasso - Weeping Woman (1937)
- 5 Symphony of a big city - Stenberg Brothers (1928)
- 6 The man with the movie camera -Stenberg Brothers (1929)
- 7 Dynamic Heiroglyphic of the Bal Tabarin (1912) Gino Sevreini
- 8 La Fille Nee Sans Mere - Francis Picabia (1916-1917)
- 9 I see again in memory my dear uncle - Francis Picabia (1914)
- 10 Nude Descending a staircase - Marcel Duchamp (1912)
- 11 Murdering Aeroplane - Max Ernst (1920)
- 12 Young Man Charged by a flourishing Faggot -Max Ernst (1916-1917)
- 13 Massacre of the Innocents - Max Ernst (1920)
- 14 Song of the Flesh - The Shitting Dog - Max Ernst (1920)
- 15 Lolop Presents -Max Ernst (1929)
- 16 Rationalization is the March - John Hartefield (1927)
- 17 My little Mt. Blanc s - Max Ernst (1922)
- 18 The Great Masturbator - Salavdor Dali (1929)
- 19 Gala looking at the Medoteranean sea which from a distance of 20 metres is transformed into a portrait of Abraham Lincoln (Hommage to Rothko) - Salavdor Dali (1979)

List of Plates

- 20 First Toothpaste painting - Derek Boshier (1962)
- 21 Fernand Leger - Le Tronc d' Arbre sur Fond Jaune (1945)
- 22 Roy Lichtenstein - As I opened fire (1964)
- 23 Self Portrait - Andy Warhol (1967)
- 24 Boyzone - Where We Belong - Album Illustration, NME - Run
Wrake
- 25 Tricky - Pre-Millennium Tension - Album illustration, NME -
Run Wrake
- 26 Sunra illustration - Ian Wright - NME
- 27 Mark Jackson - illustration - NME

2
1911

1. The first of the year was a very dry one.

2. The second of the year was a very wet one.

3. The third of the year was a very dry one.

4. The fourth of the year was a very wet one.

5. The fifth of the year was a very dry one.

6. The sixth of the year was a very wet one.

7. The seventh of the year was a very dry one.

8. The eighth of the year was a very wet one.

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The aim of my thesis is to look at the Music Video work of the as yet not that widely known London based animator, Run Wrake .When I say "as yet not that widely known," I mean in the public realm as Run Wrake is already well known and respected among his Industry and was awarded accordingly so in 1996. His main body of work which I have only become familiar with through my research for this thesis is broad and varied. It includes; Student, Freelance, Illustrative, Commercial and Music Industry work which is the work which I will be concentrating on in this thesis. This is the work which first grabbed my attention on RTE's NO Disco three years ago and I have to admit my interest has only grown since then. I am obviously going to look at a lot of his other work in order to find out where he has come from and if possible where he is going. I will be looking at the early student work right up to the latest work for U2 in order to see what kind of development and progression has taken place. Where does he fit in if at all in the respective MTV, Pop and TV Cultures will also be examined in detail in Chapter 3 as Run's work is obviously not that mainstream or MTV ish but yet he has worked for them now on a couple of occasions and yet he still maintains a healthy enough contempt for them as I felt was revealed in my interview with him.

I will be using the information I have learned and documented on my stay in London in December 1998 when I interviewed Run. This should reveal how and why this talented Artist and Music Video director is doing what he is doing in such an inimitable way in an Industry full of restrictions narrow mindedness. Educational and other background information will also be looked at to see how they have helped mould Run's attitude to working in animation. Links between other Artists and their respective movements will also be examined to see how they have affected the work. Other Animators and Experimental Film makers and what they have tried to do will also be looked at, especially in relation to sound and vision and how these two elements are inexorably linked. There is a recognisable tradition of animators who were very interested in sound and it's relationship with vision. Some of Run's contemporaries in animation will be looked at to see if Run can be put into any sort of category with regard to animation in the UK.. The technical and production side of the animation will be looked at to see how and why the work stands out as being so different and dynamic. The development of new technologies and skills and how the work is and might be affected in the future will be another issue addressed as Run is experimenting with some of these at present.

A look at Run's commercial work will lead us on to another facet of my Thesis which will be looking at the whole commercial and marketing situation, which is one which means that he is not as prolific and as widely viewed as he might like. As Run himself said in our Interview of his well respected position among his peers "*Admiration does not pay the rent.*" (December 1998 Interview) I will examine closely the work I myself find most successful to try and discover what lies behind it and whether it is possible to decipher the many layers of Run's Graphic Illustrations which come to life in his animation. Run as an illustrator will also be looked at as he has been producing illustrations in his own unique style for the past ten years and the animations are themselves made up of these very illustrations. Narrative or rather the lack of it will also be discussed as will the element of humour and other emotive techniques. The role of dreams and the surreal in Run's animation will be looked in detail as the work cannot really be read or perceived in a normal or linear fashion. Run is very interested in dreams and this is mirrored in some of his influences like Dada and Surrealism for which the dream was also of paramount importance.

Run's use of typography especially in Angels go Bald (video clip no.8) is something that I will look at. He was after all a graphic design graduate and admitted to me that he loves typography. Colour and form and their role in the animation is also of great importance. They interact in Run's work in the most dynamic way possible which is when they are moving, metamorphosing and grooving to the music. In my final chapter I will look at the huge part that music plays in the whole equation. Music and the special collaboration between Run and Howie -B (see clip no. 1 on Video) will be discussed as it plays an integral role in the kind of work Run is doing for Howie-B as does the role of technology whose use in the visual arts has similarities to the way music is being produced these days. This interest of illustrator in Music related art will also be looked at to see if there are any similarities between what Run is doing and his precursors in the London of the 80's. Run was probably influenced by what was going on there when he was a student. I will not be looking at any of the real commercial work as it is not the work which I am familiar with or interested in.

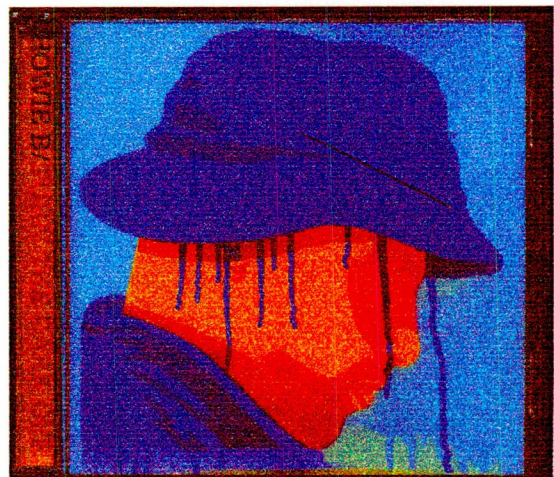
Run Wrake was born John M. Wrake in the town of Sussex near London in 1963. As he told me in our interview in December 1998, drawing was always what he was best at and it was through this that he would be able to get out of Sussex. From 1984-1985, Run did a foundation course in Eastbourne College of Art and Technology and from there he went on to do a degree in Graphics in Chelsea School of Art. It was in Chelsea that he made his first at animation. It was as Run told me in our interview a good place and he enjoyed his time there. Graphic in Chelsea was taken in it's broadest sense. *"There was alot of freedom to try things out"* (Interview Dec 98), and for Run it was all about making pictures, so this allowed him to get into animation which is not something you might expect from a graphics degree. Run actually did more Illustration than graphics. There was no animation equipment so this must have been a bit stifling but on the other hand there was no regime with people telling you what and how to do things. There was a brief but it could be interpreted openly or in the stricter industry sense which Run was not into.

He graduated from Chelsea and from there went on to the Royal College In London to do an MA in Animation. This Run told me was not as enjoyable as the graphics, *"but it did teach me to work with Film and be able to do sound breaks"* (Interview Dec 98). It was here that Run acquired the basic animation skills that he would go on to develop so originally as an animator of music videos. This work in the Royal College thought Run dicipline as it was all pre - Avid editing days. You only had one chance with film so it had to be right the first time, as repeats on film meant shooting it as many times as necessary. Today however, Avid can repeat a frame endlessly. In Run's words " what you see is what you get" (Interview dec 98). After the MA in animation, Run did not have any major continuous work for almost four years. He did some freelance animation and the NME illustrations which he has been doing now for ten years. There was a title sequence for the Johnathon Ross Tonight Show, but this was only for one week. There were also two small jobs for Channel 4. The first big piece of work came with the Channel 4 Arts council funded Jukebox (Clip no. 4 on Video) which was made between 1992 and 1994. There was also alot of other commercial work which I will not be going into in this Thesis, during the period 1995 - 1998. Amongst these was a sting for MTV M stands for MTV and a one off special for McConnells Advertising for the Irish National Lottery. A Coca Cola and Hewlett Packard Animation was also amongst the commercial work. I will not be dealing with

any of these as the main concern is the Music Industry work for me. This is the case for Run also as he told me in a letter in November of 98 of his attitude to the commercial work on his CV, *"No Interest for me and hopefully none for you"*

It is the most recent work which interests me most and which is of most value for me having been produced between 1996 and 1998. This is the Howie-B (see clip no.1 on Video) and Future Sound of London work. The First of the Howie-B collaborative work was the 1996 Music For Babies (clip no. 5 on Video) which was the single from the album of the same name. A film was made Music for Babies which uses a brace of tracks from the album (Video clip no. 5 also). This was the piece which won him the "Best Animated Music Video of the year" in L.A. in 1996. Buttmeat was completed in the same year (Video clip no. 6) and this was for the single released off of Howie-B's latest album Turn the Dark off. There is a break from the Howie-B work with the work for the Future Sound of London (Clip no.7 on Video). This video for their track We have explosive was made between December 1996 and January 1997. The next work was again for Howie-B and this was for the next single from his album Angels go Bald Too (clip no. 5 on Video). Switch was the next video project (clip no.9 on Video) and this represented a bit of a break in the work as it was the first to be produced using the Avid Digital Editing. Take your partner by the hand (clip no.10 on Video) is the most recent video from the Turn off the dark LP and was produced in 1998. This track also represented departure as there are vocals on the track so there is more of a linear, narrative structure. Sleeve Artwork was also produced by run for the LP Turn offthe Dark (fig.1)and the respective singles.

1 Turn off the Dark - Album Cover - Run wrake



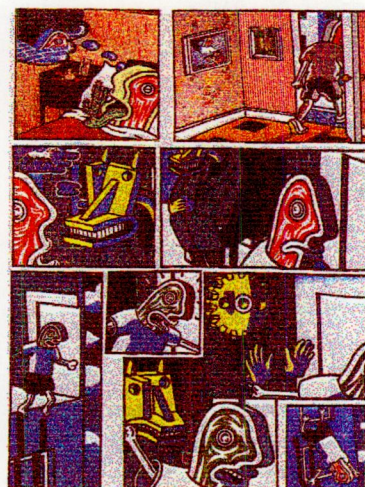
The most recent work has been for U2 and this includes sleeve artwork for their single If God would send his Angels . The major work for U2 has been the work for the Popmart World Tour which includes an animation of some of Roy Lichtenstein's work and Keith Haring's which was used during two of U2's songs in the Popmart concert in Mexico (clips 8,9 in Video). This involved going over to the US to look at Kieth Harings archive and Roy Lichtenstein studio in order to find and choose work to re-illustrate and animate. The title sequence for the video of this concert which was filmed in Mexico was also produced by Run (clip no.17 on Video).

The last and biggest piece of work done was the hour long digital broadcast on MTV's new Internet music channel M2. The summer of 1998 was spent working on this piece for MTV which went out on the 23rd of November 1998. This was a great opportunity for Run's work to be viewed by a large audience who may not have been that familiar with the extent of his work, as even I was until I got to see this compilation. The most recent Illustration work is for the January edition of Dazed and Confused Magazine. It has two illustrations which accompany an eight page article on Pussyfoot Records, Howie-B's record label (fig.2, 3). This is Run's catalogue of work so far and the examples given on Video are I feel a good demonstration of the broad and unique nature of Run's work so far. At the moment there is nothing major on the horizon but as Run said "there are things in the pipe line". The long break in continuous work after the MA in has left Run as a bit of a pessimist but he is thinking big and has definite ideas about a longer film if he could team up with the right kind of writer, something maybe with Mike Benson who writes for Howie or another friend who co-wrote Terry Gilliams latest film Fear and Loathing in Las Vegas .

Fig. 2,3



2 Recipe for Love - Dazed and Confused
Run Wrake

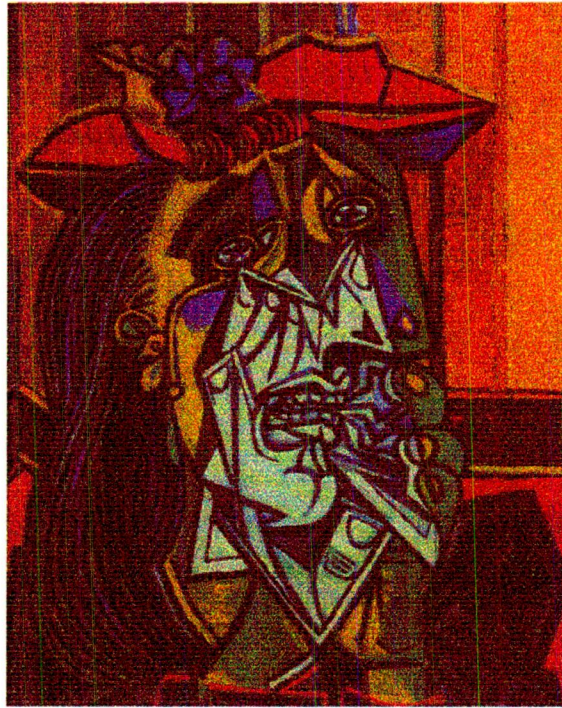


3 Comic Strip - Dazed and Confused
Run Wrake

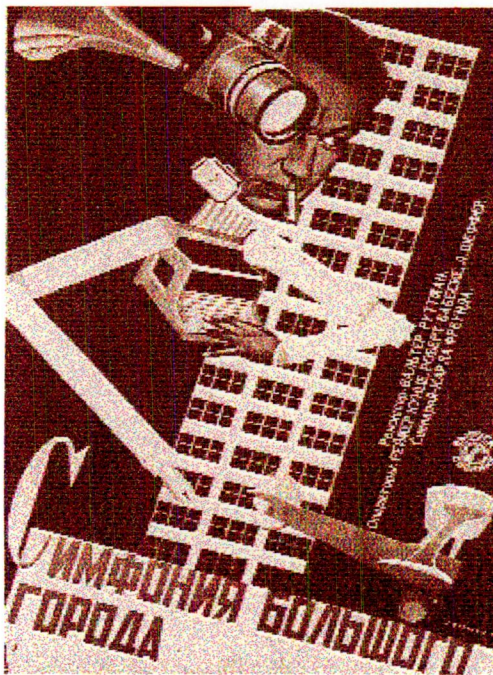
It is quite evident looking at the work of Run Wrake that he has not been living in a vacuum college definitely must have given him plenty of opportunity to soak up all the different styles and Ideas that one has access to in an Art College especially especially for some one who is doing Graphics as their eyes have to be especially open given the nature of their profession. What I once blurted out to my tutor as the art of ripping off anybody and anything, I realise now was wrong. Imitation is after all the sincerest form of flattery, and if people have done things brilliantly in the past, it is only reasonable that they should be recycled and reused of course with the injection of an original and individual slant of course. Looking at Run's work at face value one can see quite clearly the influence of Modernist movements such as Cubism, Surrealism and Pop Art. Personally I could see the work of people like Picasso straight off because of the quality of the line and form. This is especially evident at the beginning and end of I can sing but I don't want to (mother loop) (clip no. 13 on Video). I find it quite reminiscent of Picasso's weeping woman (fig.4). This is not an isolated example as the influence is there throughout his work. Cubism and it's qualities is however brought to life in Run's animation. Flat Cubist shapes morph and move and writhe as in this clip. In this loop flat shapes morph into a nose, a cube turns into a mans jaw and then back into a basic shape again.

In my interview with Run, I was able to find out who and what these Influences were rather than what I have been conjecturing about. Cubism, especially Picasso's work in the 1930's was in there "as a major influence" (Dec 98 interview). The 1930's seems to to have been the decade of influence for Run as he also loves the Constructivists and the Graphics they created at that time. Obviously the dynamic and revolutionary work of greats like Rodchenko, El Lissitsky, the Stenberg Brothers must be an Influence in Run's Graphics. In his work however the strict geometry and angular layouts of trademark Constructivist pieces like those in fig. 5,6 are breathed life as they can expand jump about, metamorphisise and generally go mad as in Angels go Bald (clip no.8 in video). In

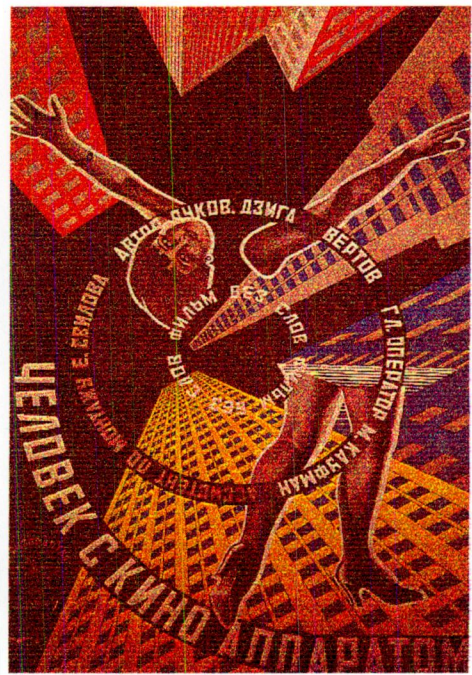
Angels go Bald , the constructivist typographic style is also injected with life as Mike Benson's abstract text is animated, except the original constuctivist text would be jealous as here the type gets to move about, change colour, dissapear, expand and contract and generally groove to Howie's sounds.



4 Weeping Woman - Picasso 1937



5 Symphony of a big city - Stenberg Bros. 1928



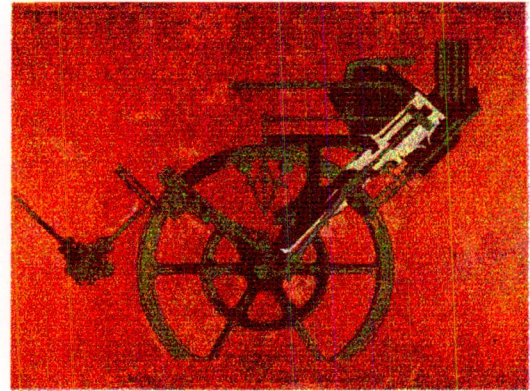
6 The Man with the movie camera - Stenberg Bros. 1929

association between Run's work and Futurism in discussing a work by Gino Severini. (Fig. 7) "*Severini attempted to set forth the jerky, swooping rhythms Pop Edwardian pop music in these jagged shapes*" If one works backwards one can imagine taking four seconds of Run's animation, a hundred frames of individual illustrations, then somehow combining them into one painting or illustration as in Severini's painting. It is quite easy to see the links and the early attempts at as Hughes say "(p. 48 Shock of the new) "*reflecting the frenetic and marionette like quality of public entertainment that other artists were beginning to discern in mass Culture.*"

Other Futurists not so positive about the future and the machine age such as Marcel Duchamp and Francis Picabia can also be seen in Run's work. Man and the machine and their undeniable similarities were issues for these Futurists and it was an issue which would be explored a lot more in Da Da. Figs. 10 and 11 by Picabia are early attempts at this analogy. Duchamp is illustrating a sexual encounter he had on a sea journey in mechanical terms while Picabia is likening a piece of machinery to an Orphan or an object born out of an immaculate conception. There is something of the repetition and the looping in Run's animation which is reminiscent of the Futurist machine. The back and forward and in and out movements reflect machine like movement like that of a motor or engine with pistons. We have Explosive highlights this quite well as the amorphous objects zoom back and forth



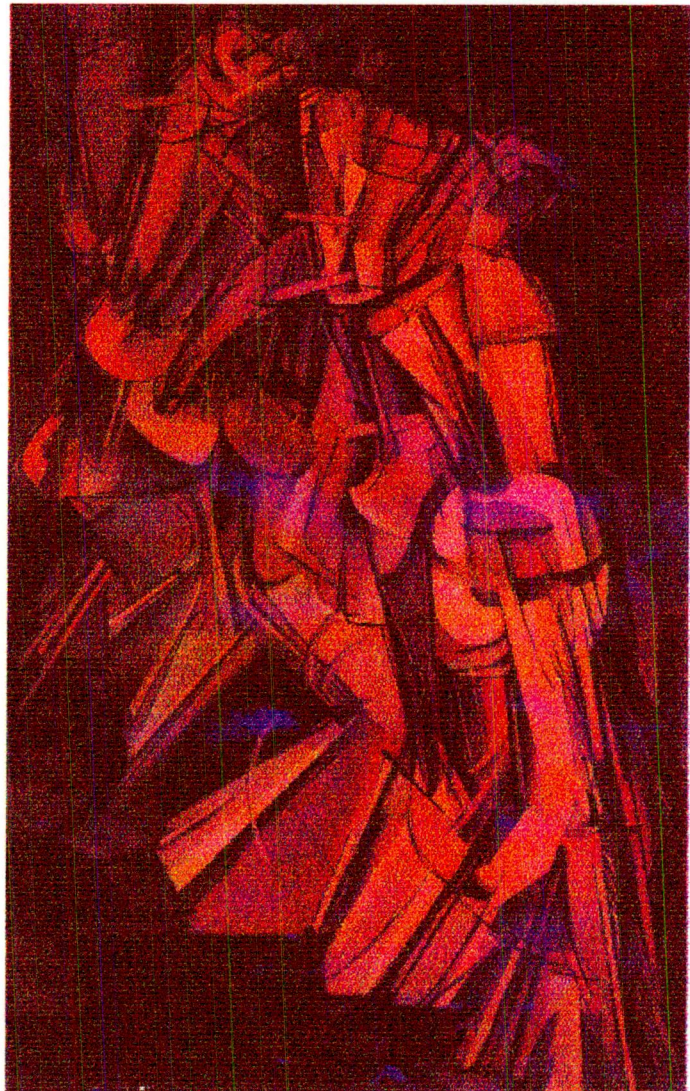
7 Dynamic Hieroglyphic of the Bal Tabarin - Gino Severini 1912



8 La fille Née sans mère - Francis Picabia
1916 - 1917 (above)

9 I see again in my memory my dear
uncle - Francis Picabia 1914 (left)

and metamorphosise in a machine like manner. Duchamps Mechanical Nude descending a staircase (fig. 10) also smacks of Run's animated tennis players (clip no.15 on Video) except the slow motion and ghosts left in space and time resemble ballet rather than machine like movement.



10
Nude descending a staircase -
Marcel Duchamp 1912

DaDa however can be sited as a greater and more definite influence, as Run loves it and everything it is about, *"It's the madness of it, the way anything goes"* (Dec 98 interview). Dada of course was not a movement but more of a state of mind, an attitude to the world in which to create and to experience the world in an entirely new way. As a Dada manifesto stated (Hughes, 1980, p 71),

*Life appears as a simultaneous muddle of noises, colours and spiritual rhythms which
che and with all it's brutal reality....Dada is the international expression of our times,
the great rebellion of artistic movements, the artistic reflex of all the offensives, peace
congresses, riots in the vegetable market..*

Looking at Run's animations it is quite easy to see how some of this manifesto is obviously rooted there. Dada was also interested in music and the relationship between it and the visual. As Hughes quotes of them (pg 6, Shock of the New) in their cross cultural musical experimentation, *"We performed some stupendous Negro music(always with the big drum boom, boom, boom, boom)."*(Hughes, 1980, p 71) This concern with music and perhaps how to translate it's wildness and spontaneity could also be seen as a precursor to Run's with very beat orientated music which in a way reflects the noises colours and spiritual rhythms of life.

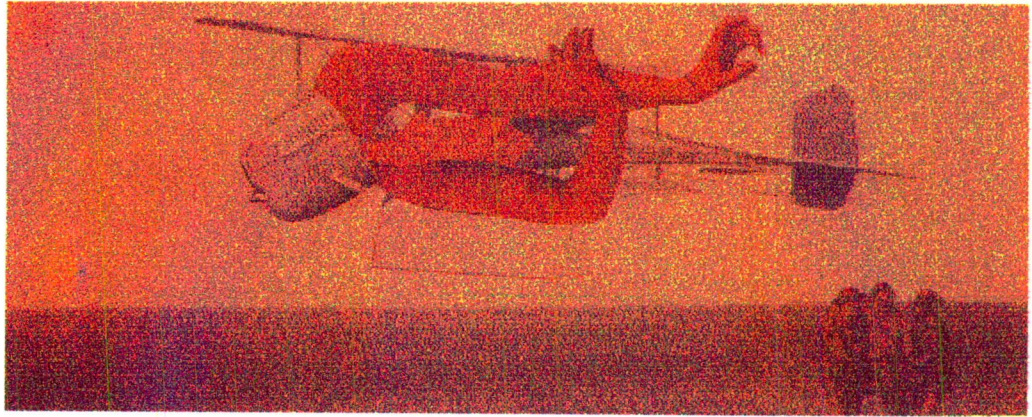
What we can see directly of Dada in Run's work is the Photomontage, Collage and the choice of found imagery work so integral in Dada. Max Ernst is probably the easiest to see in the work of Run. The use of photomontage and collage was indeed compared to the *"Laps and dissolves"* of film editing, (Hughes, 1980, p 71), again highlighting the ease at which these pictures could be turned into frames in an animation. It is not really the style which I find similar as Run's illustration style is more akin to that of Pop Art which I will be talking about later. It is the choice of image and how it is juxtaposed which I find similar. In fig.11 for example the combining of machine and human imagery in an aeroplane is like Run's combination of baby and modern aeroplane in his Music for Babies video (clip no 5 on Video). In both cases, it is certainly a bizarre and surreal combination. In fig.12, the resemblance is also there as silhouettes of men exercising with an insect in a decaying urban backdrop. This image smacks of the We Have Explosive animation (clip no.7 on Video) with the running man and the various evolving backdrops he runs through.

The first part of the report deals with the general situation of the country and the progress of the work of the Commission. It is followed by a detailed account of the work of the Commission in the various fields of its activity.

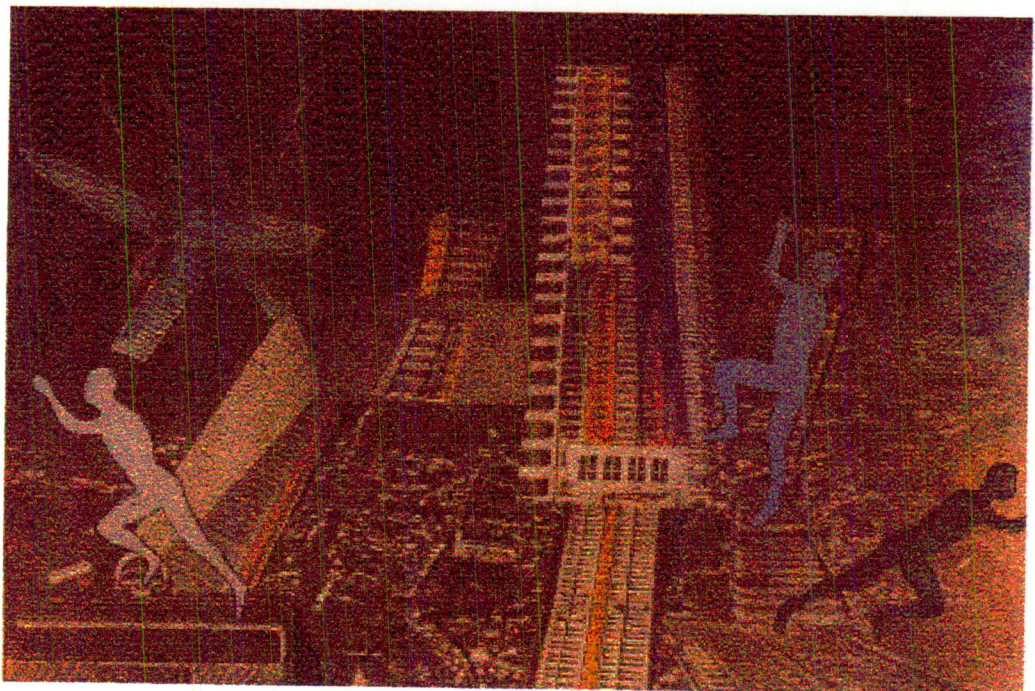
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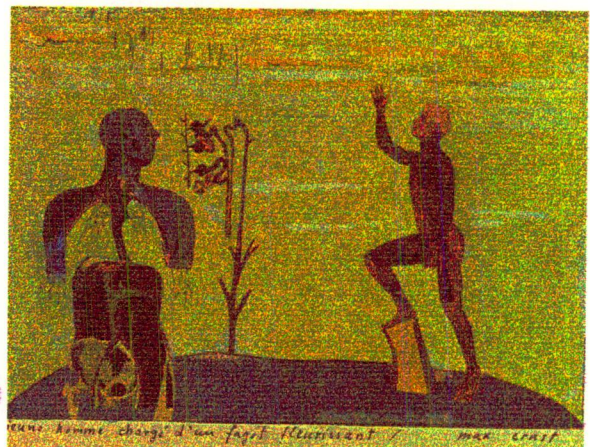
The fourth part of the report deals with the work of the Commission in the various fields of its activity. It is followed by a detailed account of the work of the Commission in the various fields of its activity.



11 Murdering aeroplane - Max Ernst 1920



12 Massacre of the innocents - Max Ernst 1920

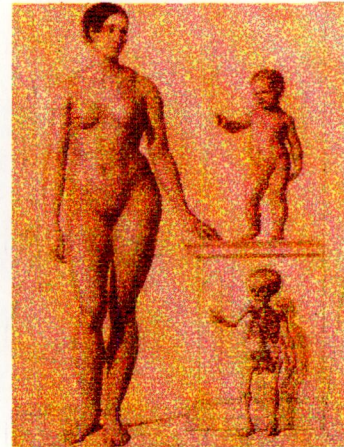


13 Young man charged by a flourishing Faggot - Max Ernst 1916 - 1917

The grotesque jumping dog in fig.14 also greatly resembles the mut in Run's Jukebox as it snaps at the boy just after he is pulled inside the door (Clip no.4 on Video). The dog here however has a gross meaty look which is more like an X-ray dog in the animation. The disturbing and very unromantic picture of a baby in Ernst's Lolop presents (fig. 15) is reminiscent of the view of the developing baby in Music for Babies (clip no. 5 on Video). There is no desire for eye candy here.



14 Song of the Flesh - the shitting dog -
Max Ernst 1920

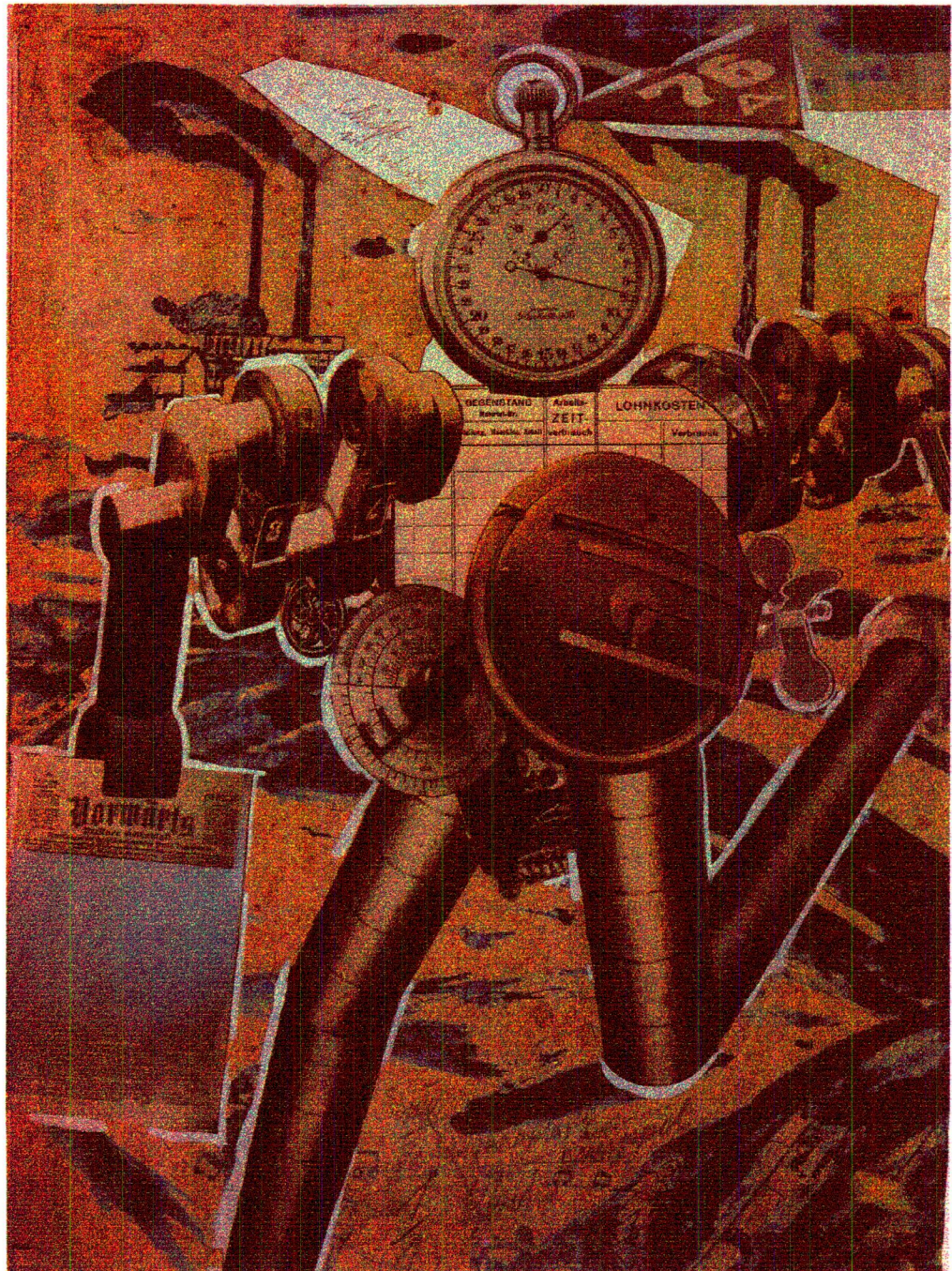


15 Lolop presents -
Max Ernst 1929

The use of biology and educational aids is something Max Ernst loved to do in his collages as it was a vehicle for the whole anthropomorphism that he wanted to get the feeling of. It is again very visible in an overpainting by Ernst (fig.13) Young man charged by a flourishing faggot. Imagery which becomes animated in Run's work is rich in the whole biological imagery which he is fond of using. In his London office a quite similar biological poster occupies a prized space on the wall. A plastic 3-d model of a heart and pulmonary vessels is also to be found in the office. This same heart can also be seen in photo and illustrated form in animations such as We have Explosive (clip no.7 on Video). Another element of similitude is the way in which people like Ernst used wood engravings from the 19 century in his famous collage novels as in My little Mt. Blanc (Fig.17) which displays the qualities of most of these which is the texture and appearance of the lines and dots. Ernst takes them out of their normal environment and usage, creating bizarre and eerie pictures. In Run's animations like Jukebox and Anyway from the M2 compilation (clip no, 4,5 on Video) we can see very similar between the choice and use of the collaged engraved images. Here as I have already said in discussing the russian photomontage and its similarities, the strange illustrations are brought to life in animation becoming all the more bizarre because of this.

Another picture which really smacks of one of Run's animations is John Hartefields Rationalization is on the march (fig. 16). It has a look similar to parts of Jukebox and We have explosive (clip4,7 on Video) which is due to clocks and the objects that make up the figure which looks as if it is in motion. Run's illustration style does however make this made up machine like figure look quite different in the animation as it metamorphosises and melts before our eyes.

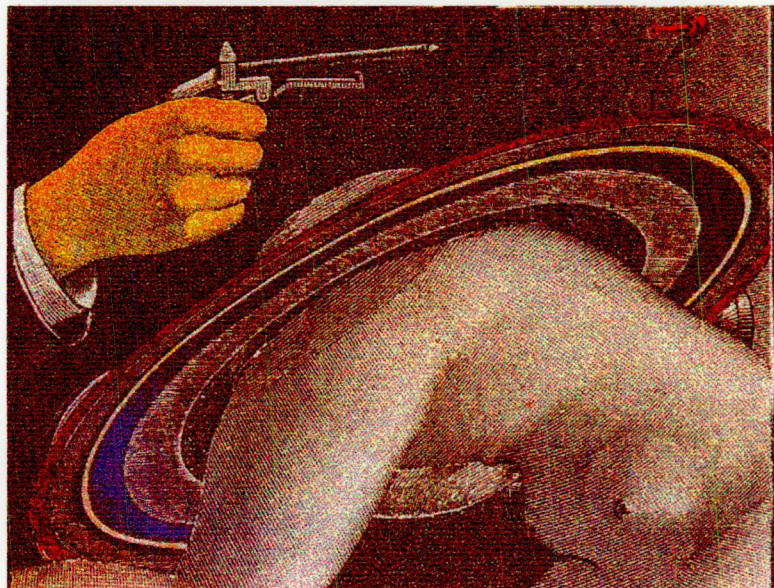
16 Rationalization is on the march - John Hartefield 1927

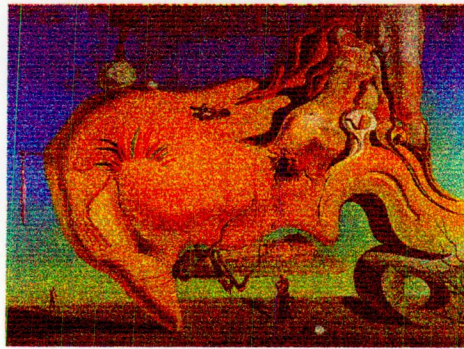


I have highlighted quite a number of similarities between Run's work and the early Dada contributories, I could continue and make a lot more but I must continue on to the next Influence which is that of Surrealism. One of the major exponents of this movement was of course Salvador Dali whose look and style does not have anything in common with that of Run's but whose content and subject matter have in my view. Run's keen interest in dreams and the nature of of them is similar to that of Dali's who was of course obsessed with them. As Run Told me in our Interview when I asked him whether he used material from his dreams in his work, (Dec 98)

"It is not really the images from dreams but the kind of atmosphere you get from dreams, they can be quite unsettling the way they can affect your whole day". This feeling or atmosphere that Run Talks about wanting to express is I suppose what comes accross in Dali's paintings, only Dali in his very distinct style is perhaps trying to achieve the physical or remembered look of a dream. The realisation or look of metamorphosis on canvas is continual in Dali's work as in The Great Masturbator (fig.20) Run's animation enables a similar but different looking metamorphosis to occur as in Buttmeat (clip no. 6 on Video). It has no innate meaning other than it looks really well visually as metamorphosis is an action that lends itself really well to animation. If Dali's 1946's collaboration with Walt Disney in producing the animated Destino had worked out, it would have been very interesting to see if and how the whole morphing would have been handled in comparison to what Run is doing today. Imagination and the irrational were always present in Dali's work as he says of his constant striving to turn it into something real, an ability he likened to magic, *"I believe in magic which ultimately consists quite simply in the ability to render Imagination in the concrete terms of reality".* (Descharnes, 1992, p 140)

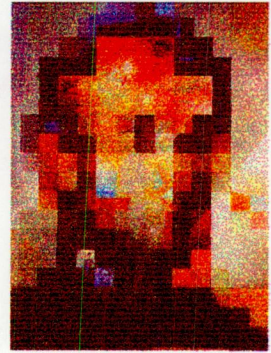
17 my little mt. blanc - Max Ernst 1922





20 The great masturbator
- Salvador Dali 1929 (left)

19 Gala looking at the mediteranean seawhich from a distance of 20 metres is transformed into a portrait of Abraham Lincoln (Hommage to Rothko) - salvador Dali 1979 (right)

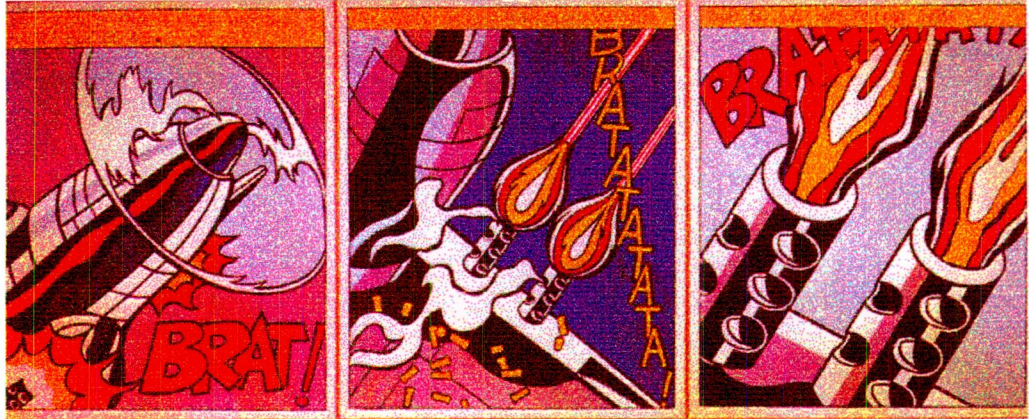


Another interesting but purely accidental element of similarity is in Dalí's Hommage to Rothko(fig 19) which is vert reminiscent of the great editing effect in Buttmeat (clip no. 6 on video) that Run accidentally fell upon. Dalí's was probably aware of some the digital technology which might have been around at this time as it definitely looks as though there is an Influence of digital technology.

The final and probably most important influence to be seen in Run's work is that of Pop Art whose style and look is probably most evident in the work. Run was of course a massive admirer of the late Roy Licthenstein. When I asked Run what had been the highlight of his career so far, I was surprised as I expected it to be the award for Music fo Babies. It was however his meeting with Roy Licthenstein in his studio in America last year when he was working on the U2 Popmart sequence. Of course there were alot of other exponent of Pop Art but it was the two Americans Warhol and Licthenstein who are most evident in Run's work. The use of objects like the tube of toothpaste in Derek Boshiers First Toothpaste painting from 1962 (Fig 21) is again reflected in a piece like runs Buttmeat (clip no.6 on Video), as his own interest in everyday objects is illustrated. These everyday objects which we might expect to appear to us in the usual advertising, marketing context are displaced into classic Pop Art style.

Licthenstein was of all about this as well as Osterwald points out the use of the every-day comic (Osterwald,p.184,1991),(fig.21)

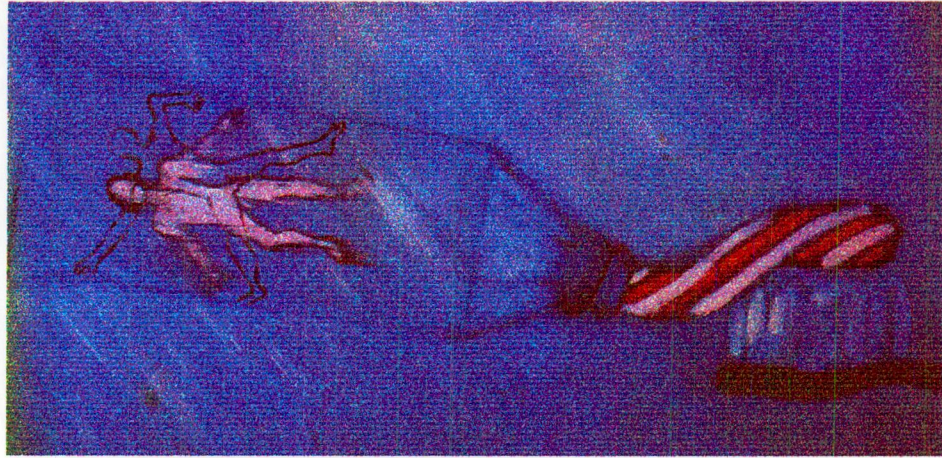
*By removing his subject from the sequence of pictures in which it occurs in the origi
nal thus depriving it of it's narrative logic. Licthenstein therefore gives the scene he i
s depicting a new and quite unfamiliar meaning. The picture now confronts our viewi
ng habits, our structured patterns of percieving and reading as if it were something
foreign*



21 As I opened fire - Roy Lichtenstein 1964

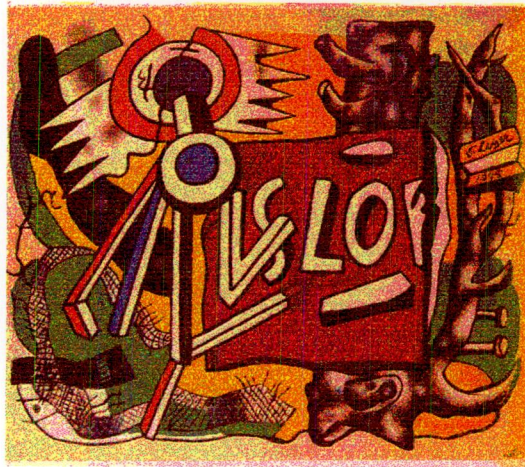
Lichtenstein's style which was very unpainterly and machine like also heightens this detachment from the original which in a lot of cases was the classic 40's and 50's comic. Run's style with his use of line and colour is quite similar to that of Lichtenstein's as a piece like As I opened fire demonstrates (fig 21). The colours are reduced to the minimum of red, blue, yellow, white and black. Run also sticks to a palette of primary and complementary colours. Flatness and accentuation of this is another similarity in their work. The work of the late Keith Haring is also quite similar in its minimalist graphic qualities as flat line and colour were part of his trademark style. The ease at which both Lichtenstein's and Haring's work is used and animated is demonstrated in the U2 Popmart sequence. (clip no. 8,9 on Video) It is evident why Run would be hired to animate the U2 concepts to use the two Artists in the concert because of the proximity of the styles.

Warhol's work is also to be seen as an influence and presence in Run's animation. Where Lichtenstein used the printed comic as subject matter and inspiration, TV Advertising and Comics were all inspiration and catalysts in Warhol's work. "Warhol not only wanted to turn the trivial into art but also to make art itself trivial and commonplace". Run's style physically resembles Warhol's as the objects and characters taken from the American mass culture machine were not rendered in the mechanical style of Lichtenstein but "Warhol countered the scrupulous accuracy of the original

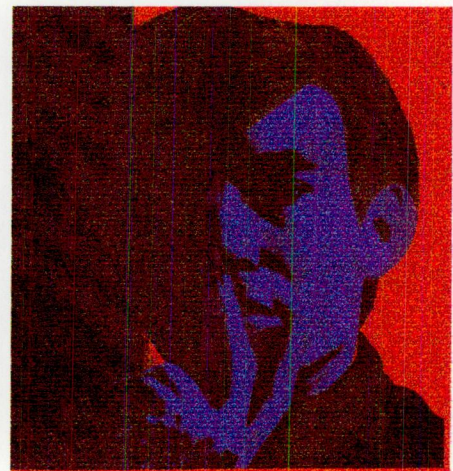


22 First toothpaste painting - Derek Boshier 1962

genre by deliberate error". Run's is more akin to that of the way Fernand Leger is, (fig. 23) which is like a Lichtenstein sketch, as the painting is more loose. A self portrait like Warhol's (fig. 24) has a lot in common with the quality of the animation of Robbie Robertson in the Take your partner by the hand (clip no. 7 on Video). He has the same moody quality with the dark shady almost film noir look.



23 Le tronc D'arbre sur fond jaunes - Fernand Leger 1945



24 Self portrit - Andy Warhol 1967

To sum up on the whole Pop Art and Run Wrake subject, he does himself have a healthy enough contempt for the whole traditional fine art culture. Perhaps Run has in common with Warhol, a desire to make "whatever is lowest come out on top and vice versa, he knocks elitist High Art off it's pedestal and drags it down to the slough of everyday life, Sub Cultural phenomenon become socially acceptable. (Osterwald, pg.55)

CHAPTER 3

SECTION 1

19
1971
1972

Run's work is occurring at a time when music videos have become an essential part of the Marketing Mix in the Music Industry. It all began with people like Queen and David Bowie in the Mid-70's who were some of the first to attach videos to their musical works in order for them to be seen on TV, by a far wider audience than ever before. The setting up of MTV in 1982 was to take the music video to new and unprecedented heights, exposing a larger audience than ever before to the new video music culture. A whole generation has now grown up around this, the so called "MTV generation". This mass media phenomenon is primarily geared towards youth culture and aside from entertaining, its main functions are similar to that of any mass media tool. MTV of course is not the only channel through which music videos can be viewed as the various television stations have many music programmes, especially geared towards the exposure of Music Videos.

E. Ann Kaplan in her book Rocking around the Clock addresses the subject of music videos around the time of MTV's infancy. Her discussion *"on Rock Videos only applies directly to their within MTV"* (Kaplan, 1987, p.1). Although my experience of Run's work is purely out of an MTV context, I am aware that for most people who have viewed it, it will have been in an MTV context. Kaplan's arguments therefore have relevance in my discussion on music videos and although they relate to Rock Videos which are almost now extinct dinosaurs here in the very late 90's, links can still be made between the types of videos. Kaplan admits the problems related to discussing such ephemeral popular and mass culture phenomenon, *"clearly since each generation enters the stream at a different point the same phenomenon will take a different shape to if studied by people with different starting frameworks"* (A.E. Kaplan pg.8)

Kaplan suggests that the programming strategies of MTV America of the eighties was *"to embody the extremes of what is inherent in the televisual apparatus. The channel hypnotises more than others because it consists of a series of extremely short (four minutes or less) texts that maintain us in a constant state of expectation"* (Kaplan, 1987 p.4). My own limited experience of MTV is sufficient enough to tell me that this strategy is alive and well and probably just as bad in MTV Europe. This is the zapping generation's inability to concentrate on anything for more than a few minutes as there may be something better just around the televisual corner. MTV's

appearance now to non habitual viewer is one of a channel constantly advertising and promoting whats coming up next giving short blasts of interviews Videos and advertisements for products, all serving to wet our visual appetites for that elusive *"next video that will finally satisfy"*(Kaplan, 1987 p.4)

Kaplan also talks of MTV a signifier of post -modernism. This she sites in the "anti-aesthetic of Post- Modernism" (Kaplan, 1987 p.32) which seems to arise out of the MTV video. Video's of the Eighties she points out quite simply relied on *"Classical Hollywood Film genres,"* whether it be incorporation, parody, pastiche or ridicule of representations from mainstream cinema that was happening. This is some thing which has carried on and become more refined since the mid 80's when Kaplan was looking at videos like Michael Jackson's *Thriller* or Bonnie Tyler's *Holding Out For a Hero*, both of which can easily be traced back to Hollywood Genres.

Another feature still very prevalent in our Videos of today is what Kaplan sites as the " routinely and increasingly self reflexive" nature of Videos. This is where *"We may see the Video we are watching being played on a video monitor within the frame, or the video sets us in the production room in which a rock video is being made that turns out to be the one we are watching"*.(Kaplan, 1987. p.34) The nearest Run gets to this is I suppose in animating Kaplan also discusses Jamesons arguments on MTV which sites MTV's preference for "Pastiche" as represented in the postmodern rock video, which goes some way to explaining how they appear to us, *"like most post-modern Art in Jameson's view, 'rock videos incorporate rather than quote other texts' to the point where the differences High Art and commercial forms seems increasingly difficult to draw."*(Kaplan,1987, p.46) This seems to smack of what is happening still today as some music videos become like what might be considered art and the lines between marketing driven art and art itself become blurred. This is again a reminder of the ideals of the Pop Artists and what Run Wrike is doing in the Music Industry. This position was well understood back in the mid 80's as Kaplan says of video Artists, although in an MTV context *"video Artists are often playing with standard high art and popular culture Images in a self conscious manner, creating a liberating sense by the very defiance of traditional boundaries"*. This is I feel very representative of what Run Wrike is trying to do and as Kaplan goes on to say of the

artistic dilemma, facing video makers. *"this may be the only strategy available to young artists struggling to find their place in society and to creat new images to represent the new situation they find themselves in"*. Almost fifteen years on this dilemma can only have become greater as more videos are produced day by day and peoples knowledge and understanding of videos has increased and broadened to that of mainstream film, therefore making it harder to entertain and be original at the same time.

SECTION 2

This section is set out to look specifically at some of the video being made at present. I have chosen a broad range of broad range of music and visual styles to get a sense of whats going on and to see how Run's work might be better, worse, similar or different to whats happening in music video culture. There are major differences in the music culture of today and that of the mid eighties when things were just beginning to change especially in the UK as I will talk about later in chapter 7. Whether Kaplan's model for music videos on MTV can be applied to those of today will also be looked into.

The videos I will be looking at are not of course solely dependent upon for their exposure as my viewing and recording of them is outside of the MTV phenomenon. Irish television has it's own record of MTV sort of endaeuvres with the 80's MTUSA and The Beat Box or as it is now called 2-TV. This being their longest longest running show, resembles MTV in style and content. The "Wrangler Chart Show" is the newest invention in RTE and as the name suggests it is very commercial and like MTV very geared towards selling. The twenty second video stings for songs echoing the rapid fire zapping of MTV as viewers are tantalized and left watering at the mouth for a single complete tune. The album chart is another clever in their scheme as the top selling albums are again promoted with bits of video clips. This idea of a sort of compilation chart show was first seen on shows like the BBC's long running Top of the Pops although it was more about live music back then. The US had their own versions of this with shows like the Ed Sullivan show" in the 60's which used to make early attempts at videos with very elaborate stage performances. This very show is undergoing a bit of a revival at present as it is being repackaged with some neat graphics and broadcast on one of the networks. Shows like the Later with Jools Holland show is doing pretty much the same thing only the Sell, Sell, Sell

messages are not so loud. This leads me on to the source of most of the video clips that I will be looking at, which is "No Disco" the RTE Cork produced music show which has been running now for about four years. This programme is a sort of anomaly in its low budget minimal approach to music television. It is a programme less about the commercial and star commodity and more about artistic merit in both sound and vision. Of course a lot of the videos can be seen on MTV in their Alternative Night slots which are usually late at night. These are of course accompanied by the usual infomercials and breaks.

Mainstream music was being produced in the 80's as Kaplan admits "but was only heard or seen by those aficionados who make efforts to follow developments". Fringe music and alternative music nowadays however does not need to be sourced out as MTV have to accommodate it because of the power of record companies. The first video I will be looking at is kind of on its own as it is probably the most commercial of the videos I will be looking at and probably the least taxing on the eyes and the head. It is for a Boyzone single and it demonstrates quite clearly classic sales techniques and marketing in this case the use of beautiful women to gain and hold our attention as Sex always sells. (clip no. 19 on Video) In the second totally different piece of music video for the Cocteau Twins song Half Gift (clip no. 10 on Video), we can see there is no linear narrative except the one created by the strips of text which echo the vocals although they are not in sync and are multi-layered. It is quite a soft video with very subtle pulsating graphics and we can see obviously the makers wanted sensitive pictures to mirror the music. It cannot really be slotted into Kaplan's table of five types of music video (Kaplan, 1987, p. 54) on MTV that easily although it is closer to a post modernist video than anything else. The geometric layout and pulsating squares and rectangles are also quite modernist looking. The next video by Adam F, F-Jam is again quite similar to the previous one in its neutral ambiguous stance (clip no. 23 on Video). This video has a bit more kick in it as the visual movement tries to keep up with the beats and lyrics. There is something of Peter Gabriel's Sledgehammer in here in the style of the animation. There are many layers and levels to it and it is similar to Run's work in its visual complexity as there are many different moving elements. Overall though the sound does not fit in as tight as or effectively as it does with let's say Run's Buttmeat. The next video I will look at is an interesting one as it is for the Future Sound of London (FSOL) who Run has done work for so it will be possible to see the solutions to two different people to two very

different pieces of music. The (FSOL) tune My Kingdom (clip no. 22 on Video), directed by Bill Eagles and Paul Simpson is made in a very realistic way that is until we are introduced to the computer animation which really sets this video apart, as we are shown an apocalyptic vision of some sort of alien invasion. It is not that unlike Run's We have Explosive in it's very surreal content although My Kingdom opts for a sort of sci-fi narrative style which might be considered classical in Kaplans table of Videos (fig.1987 p.54) and because of it's resemblances to sci-fi film's of the 90's such as Predator. The song is also perhaps quite dependent on our knowledge of the classic Sci-fi Film Blade Runner as the song samples some of the Vangelis soundtrack from Blade Runner so our viewing of the video would probably be enriched by this knowledge.

The next couple of videos I will look at are all ones involving animation as it is fairer to pitch Run's work against videos that use animation in the more traditional sense unlike the computer animated My Kingdom. The next video for the Marfa Lights is totally different again (Clip no.24 on Video). It is a much more lighthearted affair and this is brought across in the very scrappy collage and cut out animation. The members of the band obviously do not mind taking a cut at themselves in this very rough and shaky animation style. It is the humorous element that is important here as vanity is sacrificed over comedy. This is a trend in very mainstream TV animation as the "Southpark" cartoon phenomenon illustrates quite well. Quirky almost black humour finds a very effective vehicle in raw and deliberately underplayed animation. Another example of this is the animated video for the Radiohead song Paranoid Android (Clip no.25 on Video) which moves a little smoother than the Marpha Lights but yet not at all in the way Run's animations move. It is more concerned with creating this atmosphere around the music and the lyrics than interpreting the beats and the movement. There is a resemblance to the animated styles of cartoons like King of the Hill or Beavis and Butthead and there is a definite narrative which has however quite a surreal and horrific twist, making the whole piece quite downbeat and depressing. Traces of this sort of black humour can be found throughout Run's video's from the lagerlout at the jukebox in his early film Jukebox (Clip no.4 on Video) to the distorted animation of Howie-B as an Acorn in Music for Babies (Clip no.5 on Video) to the animated vultures "*circling around her like some kind of sex goddess*" in Take your Partner by the Hand (Clip no.10 on Video).

Another animated video in which movement does play a more pivotal role is in the Barry White and Tina Turner song Never in your wildest dreams in which claymation animation is used. (Clip no.26 on Video) This video was produced by the Wallace and Grommit team and their quirky wry humour is very apparent. It is a very linear video and the movement of the pictures strives to mirror classical film techniques in order to produce this clay form of reality. It cannot escape looking very commercial however as claymation has undergone a bit of a revival in the commercial and advertising world recently.

The last video using a lot of animation I will look at is the Sexy Boy video for the French group Air. (Clip no.27 on Video) It incorporates live action with animation pretty much in the same way as Run does for Howie-B's Switch (Clip no.9 on Video). When I asked Run what he thought about this video in December, He told me that he thought that he "thought the video was good but that the animation was a bit weak, it was style over movement as the look was good but with strong animation it would have been a lot stronger." (interview Dec 98) This as I have already said is the case for some of the other videos I have looked at. For Run however this is not good enough as he goes on to say, "It's everything, how you cut it, the movement, style, it's not just specialising in one thing". (interview Dec 98)

The final couple of videos I will be looking at are again very different and only one of them can be said to fit into any kind of bracket in the Kaplan terms, this being the Beastie Boys video Sabotage. (Clip no.28 on Video) This easily fits into Kaplan's Classical video category as it is a playful imitation of the 70's style cop serial, exploitation genre. It is made in a very self-conscious, self-mocking style as the Beastie Boys themselves play the characters in their Starsky and Hutch mannered video. It is like Run's work however in its dynamic capturing of the movement and beats of the music except it uses the narrative, linear language of 70's TV to do this instead of animation. It was not a one-off however as maker Spike Jonze has made other classically inspired music videos since then and admitted that Michael Jackson's Thriller was his favourite video of all time (Creative Review, Jan 98). Spike Jonze and Run Wraque are similar in their sort of Auteur attitude to making music videos as they have both been influenced by movements of the past which have inspired them to rework and mould into their own individual styles.

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The last video is an another surreal one for Dead Can Dance's (Clip no.29 on Video) The carnival is over. It is a another totally different video but it is similar to Run's videos in that there seems to be a whole lot of different influences going on in there with lots of different styles which makes the video all the more interesting. The absolute lack of linear structure is another similarity as the pictures just seem to ebb and flow to the dictates of the lyrics and the music. The influence of people like Hans Richter and other experimental filmmakers and animators is also apparent in the floating spheres which is like one of Richters film's that I will be talking about later on in relation to Run's animation influences. Lumiere's Journey to the sun is also apparent in places as the makers of this video are obviously big fans of this early film making which went hand in hand with animation. This gives the film a magical quality and a sense of nostalgia which again complement and mirrors the lyrics.

This videos of all the videos I have looked at is I feel is the closest to what Run is doing as a spirit of self indulgence and pushing of boundaries seems to emanate from the piece. The videos I have looked at are only a small sample of the kind of work thats going on in this thriving area of the music industry and hopefully they have seved to illustrate just how different and perhaps avant garde Run's work is in an area of the commercial arts that often opts for the hacknied and safe.

The first of these is the fact that the
 population of the country is increasing
 rapidly. This is due to a number of
 factors, including a high birth rate,
 a low death rate, and a large
 influx of immigrants. The second
 factor is the fact that the country
 is becoming more and more industrialized.
 This is leading to a large increase
 in the demand for raw materials and
 labor. The third factor is the fact
 that the country is becoming more and
 more urbanized. This is leading to a
 large increase in the demand for
 housing and other urban facilities.

The fourth factor is the fact that the
 country is becoming more and more
 developed. This is leading to a large
 increase in the demand for capital
 goods and other manufactured products.
 The fifth factor is the fact that the
 country is becoming more and more
 educated. This is leading to a large
 increase in the demand for skilled
 labor and other human resources.

Section

In this chapter I will be looking at the various animators and filmmakers of the past who have influenced Run and perhaps whose influence can be seen in his work. While at the Royal College it was the masters in animators such as Len Lye, Norman McLaren and Oskar Fischinger that were presented to the students as worthy influences and as Run told me in our interview he was influenced greatly by these people especially Len Lye, "*Oskar Fischinger did these films with abstract shapes flying around, really ahead of it's time, Len Lye is brilliant, he did ads for the post office, really simple, taking strips of film and painting over them so you get this really graphic look, Colour Box was really good*". Run felt that there was a lot of crossover in their work but that Lye had the edge. Len Lye and Run do have similarities such as the admission of being non literary as Run admitted to me (dec 98) and as Lye admits in an interview (*Experimental Animation, Origins of a new art*, gp. 66) "I'm not a literary type, I can't create anything out of a literary form that I think is as significant as anything I can create out of a figure of motion". The role of sound is also of great importance in the work of Len Lye as he points out of it's function in one of his Films "Trade Tattoo"(Russett, 1992, pg.68)

At other times in the course of that film, There might have been a passage that I liked so well in the music I found that I'll start designs very specifically (as in the duoble bass in Swinging the Lambeth Walk, boomp ta da boomp boomp) that looked to me I like sound sounded; for instance where a guitar goes twang twang twang, I would accompany it with a twangy stringy image. I would get an image which matched the sound..... I've been asked a question which I found the answer to just the other day. Someone asked how my films look without sound. 'Terrible' I said because they are done for sound with sound.

I don't know how Run's work looks without sound but it is obviously as dependent on it's accompaniment with sound as Lye's work is. Lye describes this in greater detail later on in the interview as he describes how a piece which he thought was really boring free radicals was brought to life by a piece of music by an African tribe.

It had the same kind of feeling to it, the same resonance, the same attack as the visual attack in the drum and the way that the guy hand drummed. I was absolutely fasci

Abstract

The purpose of this study was to investigate the effects of a 12-week training program on the physical and psychological health of sedentary adults. The study was conducted in a laboratory setting and involved 30 participants who were randomly assigned to either a control group or an experimental group. The experimental group underwent a supervised exercise program consisting of three sessions per week, each lasting 45 minutes. The control group remained sedentary throughout the study. Data were collected at baseline, 6 weeks, and 12 weeks. The results showed that the experimental group experienced significant improvements in cardiovascular fitness, muscle strength, and body composition compared to the control group. Additionally, the experimental group reported lower levels of stress and improved mood. The findings suggest that a 12-week training program can have positive effects on the physical and psychological health of sedentary adults.

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nated. It was curious how I lost my interest my involvement with the stuff after about ten seconds, but when I played both together I could stay with it for about three or four minutes. I am totally involved with the sensory business about motion without any intellectual story, or anything else other than just motion. (Russett, 1992 pg.69).

This is some what like the lack of any discernable narrative or intellectual form in the most of Run's music video work. Lye's attitude to his own work back then is quite like that of Run's as he talks about the possible audience for the film's. Lye made no bones about the fact that they "were just made for me and if anyboy likes em, fine" Lyes reasoning was that his problem solving and experimentation would have been compromised and not the same if they had to be significant to an audience. Certainly Run's work is not anti communicating to an audience but it is about pleasing himself first and foremost and not working to any rigid restraints wherever possible. It is what he started doing from the beginning in College and he has stuck to it quite solidly with his uncommercial stance. Run talk of this in terms of selfishness as he can't put as much of himself into a project if he's trying to incorporate what a marketing person wants from the piece. It's not the audience but the quality of the work that is important for Run. Run is aware of the problem entailed with this stance as he told me *"It's because I want to produce the most interesting kind of work, I think I could do with alot more dicipline sometimes rather than just going out and pleasing myself."* This is a subject I will discuss in more detail in chapter 5. Unfortunately there is no examples of Lye's work on the video tape so we cannot compare it to Run's work physicly.

The work of Norman McLaren however is on the tape in the form of a couple of different musically orientated animation experiments (Clips 31-32) and as Run himself acknowledged there is a good deal of crossover between the two anyway. The twang of the guitar that Lye had talked about expressing is well illustrated in piece like McLaren's "fiddle de de" (Clip no.29on video). The work of Osker Fischinger is also unfortunately absent from the video clips as he was also a major inflence on Run. *"Music was an important part of Fischingers films which in the early years were synchronised to phonograph records and then in later years to recordings on film itself. In the early years 1930's Feschinger made his first synthetic sound experiments."*(Russett pg. 59) This involvement of animator with sound and

1. The first part of the paper is devoted to a general discussion of the problem.

2. The second part is devoted to a detailed analysis of the case of a single particle.

3. The third part is devoted to a detailed analysis of the case of a system of particles.

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music is something common to a lot of people in this field as Norman McLaren also experimented with hand made abstract sound on film. This is something that Run Wrake has in common with these people as he has as I have already mentioned been involved in music production for a number of years and did some of the extra music for the M2 hour long compilation of his work. Indeed Fischingers aims as described in Experimental Animation are pretty much how you would describe what Run has tried to do in his music videos,

Music has been reduced symbolically into a visual form - the notations of the score- for centuries, but Fischinger was after something much more modernist and much more complex. In a sense he has done on film what Balanchine, that most musical of choreographers has done in his plotless ballets, opening out as it were a graphic score in which a visual rhythm is closely related to an auditory one. Reduced to the simplest terms, Fischingers work attempted to create a complete audio visual harmony, as if the soundtrack is being projected optically along with our hearing of it.
(Russett, 1992 pg. 60)

Fischinger like Run was also very reluctant to sacrifice his Art and own personal goals for the commercial world and like Run was lucky to fall among people who were almost like patrons in their respect and support of the work.

The work of the next few animators can be seen on the video, this being the work of Hans Richter, Viking Eggeling and Norman McLaren. Hans Victor and Viking Eggeling were brought together through the Zurich Dada group and so collaborated and worked on a number of projects together. Eggeling was most renowned for his 1924 film "Diagonal Symphony" (Clip no. 30 on video) which is a very beautiful experiment in abstract film. What Eggeling was up to in films like this is described by his friend Richter

"This Idea of the 'unity of opposites' has been known under the name of 'contingence' for a very long time. But what we had found had still constituted a 'discovery'. Our scientific and technological age had forgotten that this contingency constituted an essential principle of life and of experience, and that reason with all its consequences was inseparable from unreason with all its consequences. The myth that everything in the world can be rationally explained had been gaining ground since the time of Descartes. An inversion was necessary to restore the balance. The realisation

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that reason and anti-reason, sense and nonsense, design and chance, conscious ness and unconsciousness belong together as necessary parts of a whole this was central message of Dada."(Russett, 1992, pg. 46)

Again we come accross Dada and it's influence and importance as it is for Run now was back then for people like Eggelling and Richter only they were there at it's conception. We can see these principles come accross throughout Run's work which challenges our often linear, conscious and obtuse ways of reading art forms in our mass media culture.

The description of Eggelings films in Experimental Animation could also be very applicable to the likes of Run's "Music for Babies"(Clip no. 5 on Video).

Contrasts and relationships of direction, light-intensity, position, speed etc. unfold in a strict regulated sequence. Certain directions (vertical, horizontal, diagonal), or forms are dominant. Dominents alternate. With the enlargement of one motif, in rythmic counter movement, another diminishes. There are coresponding proportional changes as well as regulated variations in tempo. (Russett, 1992, pg. 46)

Obviously this description can only be applied loosely as what Run is doing involves alot more complexity of imagrey and movement. This description could also be applied to the work of Hans Richter whose contribution to experimental film was probably as big as Eggeling's with his classic Rhythmus 21 and the two animations that followed Rythmus 23 and Rythmus 25 (Clip no. 30, 31 and 33). Richter went on to make more live action film after these films although Rhythmus 21 is recognised as his greatest work (Clip no. 31 on Video). It's value as experimental is summed up by Edward S. Small in the International Dictionary of Film Directors "*Rhythmus 21's value is as much predicted upon the later influence of it's non narrative structure as upon the lively dynamics of it's simple yet stunning metamorphoses of shapes and tonalities*" (pg.694) The pulsating shapes and forms in this film are almost like sketches or blueprints for what Run Wrake has done seventy years later in animations like Music for Babies and Buttmeat (Clip no. 5,6 on Video). Richter is more like Run in his concentration on time rather than form. Rhythm for Richter was therefore "the chief sensation of any expresion of movement"(Russett, 1992, pg.54),

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unlike Eggeling who graphic forms were all important to him. The very modernist quality of Richter's work is again highlighted in *Experimental Animation* (pg 55) "There are dazzling degrees of marginal composition, minimal reductions, large vacancies and single vertical strips, etc. that look like the advanced work of the fifties and sixties.

However Richter never aborted these discoveries out of the relational system in which they were discovered. In general the composition of the frames has very marked connections to the purist Art of the period. "This modernist slant is also a feature of Run's work as pieces like *The Music for Babies* animation has elements which resemble the abstract canvases of people like Mondrian, except here these Mondrianesque designs are brought to life in the animation of Run Wrake.

Norman McLaren is the last person I will look at of the classic animators. The three pieces of his work on the video illustrate very nicely his work with music related animation which was only one facet of his lifetime involvement with experimental animation. McLaren like Run was never limited to just one style of animation and made a stab at lots of styles throughout his career. It is animation and music which is my main concern here and although Run is more of a fan of Len Lye, Norman McLaren cannot be left out as an important influence as he was a major figurehead in bridging the gap between animation and art. *Boogie doodle* (Clip no. 34 on Video) is very good attempt at a visual representation of sound. The metamorphosis and division of the abstract shapes is very similar to Run's animated wiggly, maggot like shapes very prevalent in pieces like *Take your Partner by the Hand* (clip no. 8 on Video) or in the Kieth Haring sequence for the Popmart tour (Clip no. 10 on video). The animation even seems to be mimicking the look and feeling of Sound waves. *Fiddle de de* (clip no. 35 on Video) demonstrates this even more as the shaky and scratchy lines and waves absolutely suggest the instrument that is leading the music, which is of course a fiddle. The interesting textures and surfaces created in the animation also mirror the variety of textures and patterns at work in Run's animations.

There is something quite expressionist or even abstract expressionist in the use of such pictures to accompany both Artists work. "Short and Suite" the last example of McLaren's work is another very lyrical piece of animation as it flows to the dictates of a jazz piece by Elmer Rathburn. This collaborative piece with E. Lambert was scratched directly onto film much the same way as an illustrator might etch onto scraper board as the effect is quite similar only here we colour in the etching which

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helps add to the mood of the piece. Some of the textures and feelings of Run's animation are also visible in this piece. The presence of abstract male and female shapes in the animation again smacks of Run's metamorphosing male and female shapes in Take you Partner by the Hand. This dance metaphor is powerfully suggested in both these works.

SECTION 2

In this section I will look at the state of British animation in particular at present to see where Run fits in if at all into a British context. When I asked Run if he thought he was part of any trend or movement in British animation, his answer was naturally enough, "that he hoped not". Run was presented as part of a group of British animators who were making their mark in big way in an article in Creative Review (1996). There is not that much crossover between what Run and these other Animators were doing as their styles are mostly very different. Some of their aims are however similar as they are all up against the same kind of problems in relation to commerciality and the straight jacket it can represent for artists who wish to create individual and original work. Dan Foukes in his article for Creative Review looks at the work of six specific animators that he terms Rising Stars which includes Run Wraque. The sub-text of the article seemed to be about how these animators were yet to work in commercials which is perhaps what the article was trying to readdress, and rightly so in its promotion of all these animators work.

The first of these animators is Anthony Hobson's who also did animation at the royal college. He differs from Run in that he writes his own scripts for his animated shorts and his films use model animation. His attitude to writing is mirrored in his attitude to the visual aspect of his films, which is quite like Run's, as he says in the article

I've been reading a lot of short stories recently by people like Raymond Carver; stories where very little apparently happens but a lot actually does because there's so much going on in the sub-text. I suppose I try to write like that to a certain extent because I think it makes things more interesting and gives the audience more to do, making it a more stimulating experience for them. I think the same is true if something is visually abstract as in 'Hillary' because it gives more for the imagination to work on. This is like Run's tendency to create images which might be considered visually abstract in their non linear multi-layered look.

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Mike Booth, the next of the animators looked at by Foulkes is another three dimensional animator and has a background in the well known "Aardmann Animations", *"having worked on the plasticine icon Morph"*. His film "The saint Inspector" earned him a reputation as a non eye candy kind of person "I do have a problem with cute... as you can probably tell If you watch. There are more than enough people working in the of Fluffy, pleasant characters; I'd like to push things into darker more twisted areas and I think there is alot of scope for that in animation". This is very like whats going on in Run's animations which seems to be more about the surreal and twisted, Injected with a dose of black humour. Claymation is again the main animation style for the next animator looked at. Don Simpson is quite different to all the others as he approaches his animations with a very cinematic agenda, due to the influence of the Hollywood epic. His projects to date have therefore taken a long time to complete, which is totally unlike Run who was able to complete a piece like The Ping Pong loop in about three weeks.

Chris Shepherd is the next focus in the article and he is now working out of the same Production Company as Run, that is "Bermuda Shorts" in London. Shepherd talks about the acceptance of new less slick animation styles in relation to phenomenon like "The Simpsons" and "Beavis and Butthead" and since this article there is of course "The Southpark" success story. This fact makes it easier in his view for animation in commercials as *"people are receptive to such a broad range of styles"* The style that he likes to use seems to have similarities to Run's as he uses "photomontage and hand drawn animation", *"I use alot of old school techniques of animation; everythings artwork and no computer and alot of work in camera, and Ilike the raw look that it gives"*. This sound of this technique does smack of Run who only bought a computer in november of 1998 preferring to use older more traditional techniques until his style had perhaps developed fully. Tim Webb is the last of the animators in Foulke's article. Again totally different, his only similarities wth Run are perhaps his mix of live action with line drawn animation and use of rhythms in an animation for a poem about a "Valentines Day card", *" I wanted the film to have Rhythms that would echoe the rhythm of the poem which has very strong patterns of words running through it."* Language and it's rhythms in poetry is very close and interrelated with music. The cutting or editing of the film as in Run's work is what makes the rhythms stand out. The interview on Run in this article does not have anything that I did not get to discuss with him in our interview in December 98. What seems to come out of

the article is the tireless spirit of all these animators as they strive to take their artform down new and less travelled roads which is what the artist should be doing. Run comes out as being one of the more restless of the animators in relation to the whole commercial scene and it's conformity and this is certainly backed up by what he says of the client in our interview (Dec.98). I'm into taking graphics to a place where it's not. This last comment by Run reveals his acceptance and perhaps willingness to play the game as not to can only mean less work for an already selective animator. This problem of commerciality and art is some thing that was there in the 80's when Run was still in school and college.

1. The first part of the report is a general introduction to the subject.

2. The second part is a detailed description of the methods used.

3. The third part is a discussion of the results obtained.

4. The fourth part is a conclusion and a summary of the findings.

5. The fifth part is a list of references.

6. The sixth part is a list of figures and tables.

7. The seventh part is a list of appendices.

8. The eighth part is a list of footnotes.

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In this chapter I will be looking at the massive role that music plays in the work of Run Wrake as without music the impetus might not have been there to do the kind of work that has been done in the such a distinctive and original way. Howie-B's role in the equation is also of great importance as without his distinctive Ambient Dub tunes (if they can be boxed in by a musical term like this), the Inspiration for the work which I like most. The role of commerciality and marketing will also be looked as they are inescapable factors for any artist today. The music culture of the 80's in the UK will be looked at as it was out of this melting pot that characters like Run Wrake and Howie-B may have been moulded.

In the 1997 interview with Howie-B on No Disco, it became apparent to me that there was something very interesting and unusual about the kind of working relationship that Howie-B seemed to have with the maker of his music videos (Clip no. 1 on Video). This was due to the way in which Howie-B talked about Run Wrake, as he considered him as of people who were out there to make this difference with words, pictures and music. There seemed to be a genuine interest and desire to be part of something that was about pushing boundaries and making a difference. I was to find out later on from Run that this was indeed a genuine objective as the relationship they have is very much how it was described by Howie-B in that interview. Run describes Howie -b as being "very a open person" in our Interview. When I asked him whether a Musician's sometimes fixed ideas made the job harder, he agreed but not in the case of Howie-B.

"Howie understands that if you're creating, it's alot easier and more enjoyable if you are just left alone to work, thats the way I like to work. Mutual respect. I would 'nt dream of telling him about his music and vice versa. There's just no ego, I have come up against it in the past, not mentioning any names. I'm very lucky, probably more than I realise".

When I asked Run about the kind of brief that he gets from Howie, the answer was quite simple. *"Just the piece of Music, The Single which is a dream and thats the way it should be."*

The Future Sound of London were a little bit more intrusive as Run told me that they had quite fixed ideas about what the end product should be. It can't have been a

really stifling experience as the end product is as impressive as any of the other work (Clip no. 22 on Video). There was a little bit of negative pressure with the last Howie-B video "Switch" (clip no. on video) which kind of harps back to what I was saying about marketing agendas in Chapter 3. This video is split between live action

and animation in way not seen in any of the other music video pieces. This shift in direction was not due to any personal choice but to a marketing opportunity which was just too juicy for the record company to pass up." *They wanted Howie's face because he was playing with U2*", so we the end product is a lot more live action. The only positive side being that Run had to get up in front of forty thousand people in Rotterdam to shoot it with a digital camcorder. When I asked Run whether he had a healthy contempt for marketing people, He said *"not really, it's just unimaginative marketing, making things look like everyone else's, which is a bit short sighted, That's what I've always argued and I kind of gave into it."* Run was not that unhappy with it, it's just that it will always have to be for him *"this element of having done what I thought I should rather than what I thought would work best"*. Run goes on to say how you need more people like Howie in this world as

"it allows me to take a lot of chances you need someone who is willing to take a chance, if the budgets went down a bit they are Ridiculous, massively expensive, most of it goes on research and stuff, it's not going to change, you just have to find a niche within it, they have it all sewn up, they don't need to change it, because they are doing alright".

When I asked Run what he thought of the state of advertising, his attitude was similar to the one which was expressed above. Run thinks it a shame as

"they could do so much more with it, I know people who work at agencies who are keen to do it but their hands are always tied by the client. Cos whatever you do the agency could be behind you but then you get some bloke in a suit who's never really looked at anything in his life and if it doesn't look like what he's seen, then they won't go with it and that's what you're always up against with advertising, which is fair enough because they are spending a lot of money".

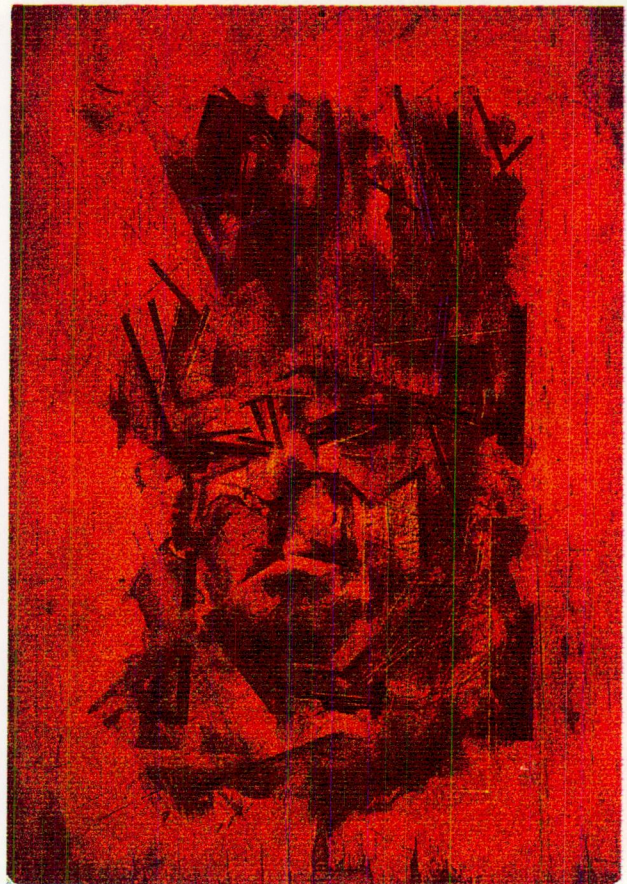
This last comment by Run reveals his acceptance and perhaps willingness to play the game as not to can only mean less work for an already selective animator. This

was still in school and college. There are a number of Figures from that time who are very similar to Run in both attitude and technique and these artists and designers could be said to be the forebearers of the generation that Run now represents as they must have exerted some influence on him. This generation was also one for which Music played a massive role. This was around the time that electronic music really came into its own and the whole dance culture had taken a firm hold on London. It was to influence and revolutionise the way people spent their time socially. In Cynthia Rose's book "Design After Dark" there is a detailed look at this Phenomenon from a design perspective. It is in here that we see some of the figures whose work and attitude I likened to Run's. In her book she talks of a "guerilla design" which is *"led by a black aesthetic which rallies to the trans cultural cry, 'Express yourself' dance floor movers and shakers thought their punters that art, work and fulfillment in life need not be separate pursuits"*. (Rose 1991 pg. 70) Run is again echoed in this statement *"money, position, even resources matter less than good ideas, imagination and perseverance"*. It certainly sounds idealistic but then there probably was renaissance type feeling around this time, some of which seems to have rubbed off on Run Wreke for whom artistic merit outweighs loaded wallet.

One of these characters in design after dark is Ian Wright who made a great reputation with his illustration for the NME as he was *"the man who put a face to sound each week in NME"*. So illustration for the NME is the first common denominator, as it is something Run has been into for over ten years now and like Ian Wright does not take it seriously. He is like Run in the influence of classical movements like cubism as his illustration of Sun Ra demonstrates. His attitude to the business was also like Run's as he says *"Companies put music in one little square and try to keep it there"*, *"In the past few years, a whole chain of unadventurous people have grown up, cautious editors and art directors who in the end make you cautious too"*. He opted for the road less travelled by as he goes on to say

When others his age were guarding commercial careers, why did he throw in his with a younger dancefloor set? Because those things changed life in London, Rap, Pirate Radio, Acid House. You can't pretend it didn't happen. There is another generation now, kids who were raised on Neville Brody stuff, Punk stuff. Wright like Run sites music as a major influence, especially Hip Hop, 'it's inspirational for us visual

25 Sunra - Ian Wright NME
illustration



26 Mark Jackson - NME illustration



types, it's use of technology.'

This relationship between music and technology and art and technology is something which was quite significant at this time.

Mark Jackson was a part of this young generation that Wright was talking about and for him design, technology and music were all intertwined in the the revolution that was happening. Jackson like Run is into an eclectic mix of styles. This rationale is explained by him in Cynthia Roses book,

thats what I've learned from street grafitti and Desktop Publishing. You can stick anything together and you can bootleg any style. Thats what stretchno is about- bootlegging imagery. It is just like Hip Hop or modern lit where you don't have to write your stories any more. The basic stories are already there, you just take what you want like the Dadaists did. (Rose, p. 124, 1991)

Dada is popping up again as an influence and element in the work of young artists like Jackson. The term he used Strechno is a term coined to describe technology fused with the street. These were described as "Agitprop arts" which takes in desktop publishing, graffiti, flyers and Scratch Zerox which described the "use of hip hop techniques with a copier to try and make it scratch." (Rose, p. 124, 1991) Run's use of the copier really smacks of what Jackson says. The use of language like this demonstrates clearly the influence of music on people like Jackson as he was applying the new practices in music such as Hip hop and Electronic music which used technology to create the many layers and textures present in the music. "Music could be sampled so why not art and design." (Rose, p. 24, 1991) The mixing of records had this quality of density according to Rose,

Mix records also made a virtue of density they packed even seconds of music with layers of reference and sound. That leap into three dimensions was something many Designers soon tried to emulate. (Rose, p. 124, 1991)

The way in which music is talked about here is even more applicable to Run and what I have been saying about him. Howie-B's music is as layered and rich as any

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thing that was happening back then and Run's videos reflect this in their multi-dimensional and layered look. Jackson's illustration (fig. 28) demonstrates this aggressive raw feel quite well but one can also see a lot of other styles and influences in there. Wright also expresses strong views about clients and the restraints they make you wear.

Because once you become successful, your art isn't really yours anymore; you have to start serving clients. Their ideas of what they want to see are different from yours. And at the end of the day you have to do what they want, because they are paying the bills. (Rose, p. 124, 1991)

This echoes well what Run says of clients and how they have to be obeyed. Is this some kind of a hangover from the days of punk for people like Wright, Jackson and Wrake as the figure of client is some one who is part of an institution, part of something that represents the very opposite of Anarchy or even Dada. A lot of institutions are about control after all and it is true free artistic expression that often poses a threat to order and control. These practices of art students were described as situationism by Rose which was "the use of urban landscapes and its contents to subvert or (antagonise) the established order." (Rose, p. 124, 1991) This phenomenon was something which applied to British youth in general,

British youth carried the the inspiration of mixology into every sphere, young designers 'customised clothing and called it a whole new look', creative salvage, economy, ecology, street to fashion spreads. Graphic artists too felt free to pillage and mix their styles, for the hippest constituent to the DJ arts was the immediate and their most subversive quality was the irrepressible urge to find a new use for the same old things. (Rose, p. 24, 1991)

These same old things in the case of the designer was the movement of the past. This recycling is something which we can still see going on in the animation of Run Wrake. Here however they are referred to as being 'pillaged' which sounds a bit militant and disrespectful. Ian Swift who was part of the Rare Groove phenomenon which swept London between 1985 and 1986 talks of recycling more in the terms of Run as there is genuine respect and admiration as Rose says of him.

Ian Swift trained on the Mac and uses it for all his work. But he does not use the technology to facilitate 'homage' or imitation, 'the Russian thing is the best example: I took from that a spirit rather than Literal shapes and styles. Before Brody and his colleagues, no one had really looked at Russian typography, David King uses it just as a starting point, He looked to the ideals. Then you get all these designers using bits of that just as ammunition with which to compete among themselves.' The social and leisure changes of the past five years, says Swift produced a different rationale, designers raised on the new technology have another approach. Whether it's Constructivism or Swiss typography, they don't just want to plunder the past. So you get a moment like Rare Groove which involves replication but young designers responding to that won't imitate, they interpret, they look to the spirit of the actual thing itself.

The Rare Groove that he was talking about was the renaissance and interest in funk music and black style of the 70's. This was the recycling of a modern sub-cultural phenomenon which was more akin to Punk than any artistic movement. It shows that Wright is similar to Run in his attitude to the past, which is not there to be pilfered or plagiarized.

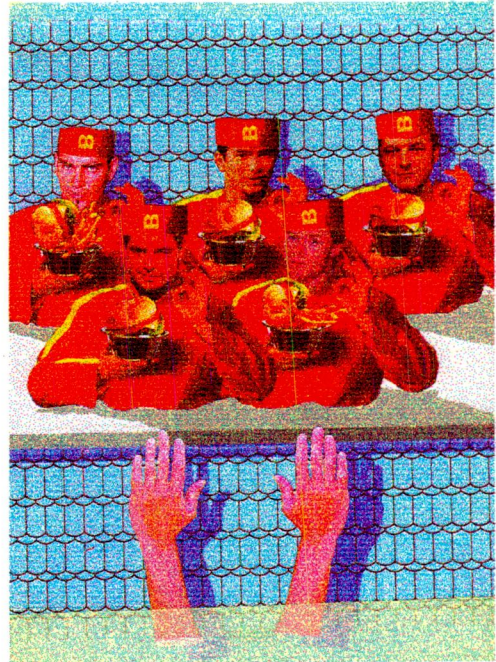
I have given examples of both Ian Wright's work and of Mark Jackson's (Fig. 24, 25) Run like Wright in the 80's had a constant spot in NME. It is not taken that seriously by Run as I have already said, he could have one "every week or every month depending on how good the last one was". Some examples of these illustrations are to be seen in Fig. 25-26 and they demonstrate the variety of styles and options available in this kind of work. It is natural that people like Wright and Run Wrake would fall upon this kind of work as Music is such a big part of their lives. The illustration for the review on the Boyzone album "Where we belong" is quite humorous but works excellently, given the dubious title of the album, they really were asking for it. My use of their video clip in Chapter 3 already demonstrates my disdain for this kind of late 90's phenomenon which is echoed very well in Run's representation of them as fast food employees. The other illustration is for a totally different kettle of fish, that is, the Tricky album "Pre-Millennium Tension" which is a dark and raw and less commercial expression of late 90's foreboding.

This is very well illustrated in the dark pessimistic look of Tricky. The black dot break up seems to be emanating from Tricky, perhaps representing negative vibes about the end of the century. He is Remiscent of some of Warhols Pop Art portrait (fig.24) and the way Robbie Robertson is Illustrated in Take Your Partner by the Hand.

Run is doing here what Wright was doing in the eighties for the NME, "putting a face to sound each week in the NME." (Rose, PG 71, 1991)

28 Boyzone illustration "where we belong"

NME - Run Wake



29 Tricky "Pre millenium Tension" NME -

Run Wake



Conclusion

In the course of this thesis I have talked a lot about Run and what the possible links between him and a multitude of other people are. From the early animators and experimental filmmakers, artists and graphic artists to the his own contemporaries in animation, illustration, graphic design and music video direction. There are many cross overs in aims, styles and finished work. This is not to say that Run has had his finger in all these jars with regard to influences as like any artist working today it is possible to fall upon and do things that might never have been part of visual learning or absorption process. He did admit to me however that his influences were as broad as *"everything I see with my eyes"* When I asked Run if he ate slept and drank art back in December, his answer was *"yes it has to, It's an obsession."* Discoveries and Development in style and content occur naturally and Run's predisposition to drawing and illustration was something he recognised early in himself. Run is in way like chef as he prepares all these ingredients, each individual frame of artwork hand painted, Collaged and photographed. They are mixed together in true Dada fashion at the editing stage as Run told me that he never has any definite story board or plan for the finished piece. This introduces the element of chance with the possible mix of ingredients offering lots of possibilities. A good example of this can be seen in a detail in Buttmeat (clip no. 6) where something was suggested by the video editor. This is the use of the video effect which gives that scrunching pixelated look that pulsates to the rich beats of Howie-B.

This cooking analogy is something which lends itself well to Howie's music as it is also about mixing up these sounds in the baking of a musical cake. Mixing music and mixing the visual are closer than they have ever been these days. This is partly due to technology as I pointed out in Chapter 5. Music can be represented in a visual way nowadays with the Icons and tools in a computer letting you play with sound in a similar way to that of pictures in programmes like Avid for editing and Photoshop for still pictures. It is this revolution in technology that is going to determine the direction that Run's work is probably going to take in the future. Run has only acquired a computer lately and he can already see the possibilities that still picture-programmes like Photoshop have for animation as lots of things like colour changes, enlarging, dissolves, cuts and pastes can all be done easily, making redundant Run's scalpal, photocopier, Acrylic paints and spray mount. I'm sure this is not going to happen really as the Computer represents a time saving device as much as a tool to create pictures with. The computer is a bit of a breath of fresh air as Run told me

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the financial results of the work. It is divided into two main sections: the first section deals with the income of the work, and the second section deals with the expenditure of the work.

4. The fourth part of the report deals with the general conclusions of the work. It is divided into two main sections: the first section deals with the general conclusions of the work, and the second section deals with the specific conclusions of the work.

5. The fifth part of the report deals with the recommendations of the work. It is divided into two main sections: the first section deals with the general recommendations of the work, and the second section deals with the specific recommendations of the work.

that the techniques he was using were getting to be a bit repetitive "like doing the same thing over and over again," *without really challenging him.*" Run is not "*afraid of technology as long as it's useful*" which is a fair enough statement, as with a lot of new technology, there must be self discipline exercised so that unconsidered and tacky work is not the end product. This is something as I have said that Run does not need to worry about as he has developed a style that will only be complemented by the use of computer.

This desire by Run to cut down on the time spent on certain parts of the work is also reflected in his directorial plans for the future. He has already had experience of this with pieces like Maniac Melody (clip no. 12 on video) and Take your Partner by the Hand. Take your Partner was made with the aid of four other people and Maniac melody had Colin Waddell do all the charcoal drawings. Working with other people is something Run does not mind and Run goes on to talk of not minding handing over the look of a piece to other people, "*as long as they are the right kind of people.*" This all fits in with Run's plan for the future, which are to make a longer, more substantial piece which as He knows will involve a bit more narrative as the way his films are now are a bit too abstract, "*too drop in and out of that but with some narrative,*" is what he might be after. Run also mentioned Tim Burton in our interview and he must be an animated film maker that Run really likes as he says of him, "*He really went out there and did it.*"

Another exciting possibility that Run mentions for the future is the advent of DVD (Digital Video Disc) and related technology. This could open up a whole new world for Run's music animation work if Musical Artists were to market DVD versions of their albums or if there were DVD's purely made to accompany pictures as is the function of the soundtrack. This might raise the standard of music videos as audiences will not sit down and look at pictures that are unable to enhance the music or keep them interested. Integrity and quality of work (which I consider to be present in Run's) might be recognised by a larger audience than at present and this would hopefully establish consideration for the music video as more of a piece in its own right, not just something that's promoting faces and marketing agendas. It won't matter that much for Run anyway as it's always going to be "*the quality of the Work and not the size of the audience.*" For me Run's work fits into a bracket of quality videos,

along with pieces like Half Gift (Clip no. 21), My Kingdom (Clip no.22) and The Carnival is Over (Clip no. 29) that serve to show the chasm between work created outside of major marketing restraints, and that of lets say Boyzone. I have examined MTV and very commercial videos in Chapter 3 of the Thesis, it as Run recognises, *"a bit naff but it's what pays my bills,"* Perhaps it is not that bad that MTV is the way it is. Youth Culture are most probably all of the opinion that it is a bit naff anyway and are wise to it's agenda. The Boyzone video (Clip no. 19A) probably has a meaning for a large enough audience and it is important to point out that perhaps this is the kind of Music video that Andy Warhol would have wanted elevated from the doldrums into which I have so subjectively cast it. as I have done to Run's where I have been discussing him almost in the realms of high art.

I have not really discussed the meanings behind any of the images in Run's work as I feel this would have been a bit of futile exercise. They are obviously rich with alot of Popular Cultural phenomenon as the work itself demonstrates.(Clips 1 - 18) There are recurring images such as the "Chop Head" and there are alot of references to electricity, television and the modern urban landscape. These can be sited back as I have discussed to influences from movements of the past. Dada as Run understands it in the work of Max Ernst, explains my own reluctance to try and delve into what the images may or may not mean, *"you would have to be inside the head of Ernst to get the story."* The piece, I can sing but did I don't want to did happen to be loosely about his Mother, *"but at the same time, it was about nothing really, I had three months left at the end in the Royal College"*. Run like Ernst has no definite messages in his work as everyone coming to it must interpret as they wish and like Howie-B experience of it (Clip no. 1), perhaps every successive viewing will offer up something new. Ann E. Kaplan said something similar to this in her discussion of music videos as she recognised that everyone comes to look at videos with different starting points.

My own being from an art biased point of view, which probably explains why I like the work so much. As a graphics student I see lots of work in there that I have seen with my own looking back to the past. This is work which as a graphics student I have been encouraged to emulate. Run's work represents one of the best ways I have seen this done as styles that I love are brought to life and made more dynamics as

graphics are for me at their most dynamic when they are moving. Work that was always inanimate in books in the Library in college is injected with life and a character all of its own. I have now been able to distinguish the separate feelings I get when listening to Howie's music with and without Run's pictures. The music sounds sharper and more distinct when listened to with the videos. Run's pictures are engrained in my mind as part and parcel of Howie's music and now I find it difficult to approach the music as a separate entity. The animation totally complements the music for me. It is a marriage made in Heaven as the chemistry between sound and vision is palpable, resembling the working union of Run and Howie.

1. The first part of the paper discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the success of any business or organization. The author argues that without reliable records, it is impossible to make informed decisions or to identify areas for improvement.

2. The second part of the paper focuses on the challenges of record-keeping in a digital age. While technology offers many advantages, it also introduces new risks, such as data loss and security breaches. The author suggests that organizations should implement robust backup and security protocols to mitigate these risks.

3. The third part of the paper explores the role of record-keeping in legal and regulatory compliance. It highlights the importance of maintaining records that can be used to demonstrate adherence to various laws and regulations. The author notes that failure to do so can result in significant penalties and legal consequences.

4. The fourth part of the paper discusses the importance of record-keeping in financial management. It explains how accurate records are necessary for preparing financial statements and for analyzing the organization's financial performance. The author stresses that good record-keeping is a key component of sound financial management.

5. The fifth part of the paper concludes by summarizing the key points discussed and reiterating the importance of record-keeping. The author encourages organizations to take a proactive approach to record-keeping and to invest in the necessary resources to ensure the accuracy and security of their records.

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