

Jhumpiri Films presents

Dear Safia

Realised by
Michal Glikson

An experimental 'layer animation' utilising watercolour miniature paintings from the scroll Canberra and Other Ideas.

Narrated by
Michal Glikson

22 min | Colour | Digital HD | Stereo | Australia | 2014



Publicity Contact
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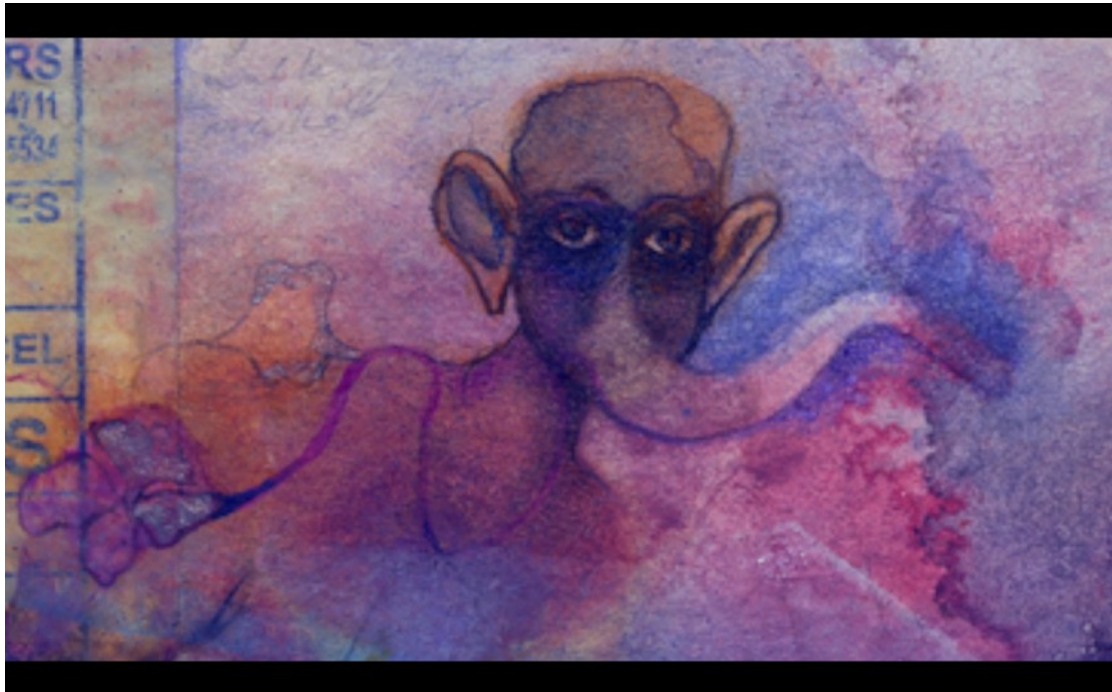
Logline

The experience of crossing cultures from Lahore, Pakistan to Canberra, Australia generates senses of loss, lostness, and alienation which are considered through the form of a narration to painted imagery.

Synopsis

A woman crosses from Lahore to Canberra leaving behind her friend, a Pakhiwas (gypsy) woman named Safia. Through the lens of cultural disjuncture and lostness, encounters with people in the city are considered through narration and paintings.

Selected Stills







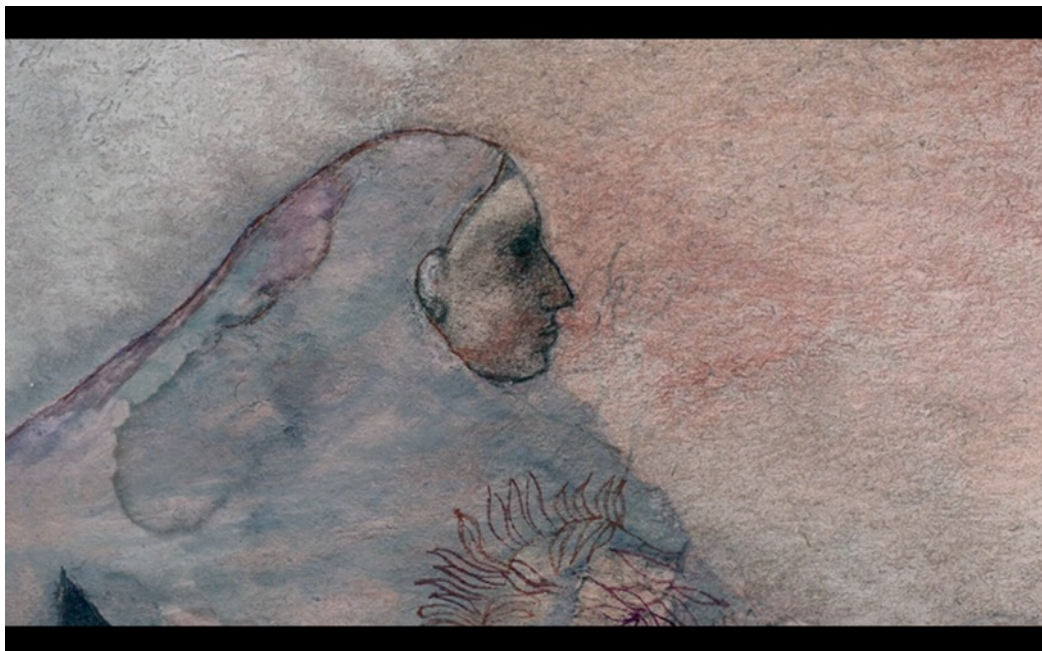


Biography

Michal Glikson is a visual artist and storyteller. She works with nomadic practice producing paintings using miniature techniques, in-situ drawing and found material. Since 2006 she has been working cross culturally, with emphasis on chronicling travels through Australia, India and Pakistan. Michal has Masters in Visual art from Maharaja Sayajirao University Baroda and in 2017 completed her practice-led Phd in peripatetic painting through School of Art and Design, The Australian National University. Her scroll paintings have been shown in Australia and internationally. She currently works across media of painting, film, and sound.



Sketching the family of Safia, whose friendship motivated painting for the animated film.



Dear Safia, still from animation

Dear Safia is Michal's first animated short film. The work comes out of her Phd project Looking for Taaluq: painting and a cross cultural storytelling practice, conducted through The Australian National University. The work explores drawing together her scroll paintings, travel journals and sound recordings made while conducting her peripatetic art practice across cultures of Australia, India and Pakistan.



Safia, her family, and the creator/director

Over the course of making a scroll I collect sounds in the form of environmental sounds, birdcalls, conversations, interviews with subjects, incidental songs heard on the street. I also keep a journal that I draw on later for narrative and compose little songs and poems. A lot of my thoughts I jot down in the paintings themselves, along with stories people tell me. All this material becomes useful later for creating sound installations to accompany scrolls as exhibited works. These sound archives also provide material for animated works in which I treat the scroll as a roll of celluloid that able to be digitally edited, its imagery rearranged and animated for the creation of discreet short films.



Safia and the creator/director