

Panel F1
Microtalks
Auditorium



John Parry
RE: Recovery of Practice

I delivered a keynote talk in Dublin to help a colleague with his Masters proposal. In writing that paper I formed a very rudimentary diagram about the arc of creativity and output during a lifetime. It included incubation intuition and natural ability [early education], learning and training [specialism/Higher education training], employment [commercialisation...industry], loss of vitality and personality, recovery, regeneration. During zenith employment years one may segue and causally drift from initial interest and inspiration and personal practice. Recognition and Recovery is to revisit to reassess and concentrate on personal practice. Recovery is to make time available to represent yourself, retrain and make work close to your initial spontaneous introductions to the subject.

As a result of this talk, I have bought 12 weeks of time, starting in late January 2017 until early April to address this recovery of my practice. I have a process, that in principle works, and a notion that is simple and useful. I would like to tell the conference in Italy about the stages of creative work I formed in Dublin, and my recent sabbatical practice.

It is very rich and privileged to stop what you are doing to indulge this Recovery without funding. I have peers who are both jealous, and regard it as folly. For me, currency is important. In my career as a commercials animation Director (10 years) and a Practice lecturer (14 years) I have moved a long way from my own personal practice as an animator who first worked with magnetic tape and chemical film. My Commercial years I pursued the early digital processes, and now in education we rarely cover the period of chemical film unless in a heritage context.

I will be practicing what I suggest to many students about production psychology. I will find out my new obstacles to production between now and July - and have five minutes to tell you about them.

Biography

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John Parry, A rural Welsh boy in the late 1960's early '70's had an interest in comics, Warner Brothers, Hanna Barbera, drawing, music and sequential art. He later learned to adapt and expand this interest into personal output during a Degree in Graphic Design in Liverpool (1987). Then after completing a Masters at the RCA London, (1992), he continued pursuing the animatable commercially for a decade or more as a director at Picasso Pictures. The fin de Siècle London animation scene was very vibrant and dynamic for lo-fi, new-fi and independent funded projects. He started to teach animation as a guest lecturer at Kingston illustration and Farnham animation courses and then accepted full time position at SCAD Georgia, USA, 1998 - 2001. To help develop their animation programme from what was then their computer arts programme. On return to the UK he accepted a position at The Bristol School of Animation based at UWE Bristol, (2004-present). Their BA degree course was validated in 2006 and is coming up to ten years of graduated cohort. He has been a busy full time practice academic for twelve years and

assisted 40+ students a year achieve their animation degrees. Now the programme is young rather than new, he is in a position to consider his own practice again. His own daughter has grown up and is now attending a university, he feels generationally distant from the students he teaches and therefore would like to recover some personal practice and reduce but specialise the teaching. He is not retiring from teaching, but maintaining and encouraging a recovery of practice to have a decade, perhaps, of consistent filmmaking ahead.