



## Events

# BUG 54

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### BUG title sequence

Director: Miland Suman

### Irma – Save Me

Directors: Xavier Maingon,  
Marc-Antoine Hélard  
Production Company: HK Corp  
Record Company: My Major Company  
France/Cameroon 2014

### Chelou – Halfway to Nowhere

Director: Andy Baker  
Illustrator: Polly Nor  
Record Company:  
The Weird & The Wonderful  
UK 2016

### Katy Perry – Chained to the Rhythm

Director: Mathew Cullen  
Production Company: Mirada  
Record Company: Capitol Records  
US 2017

### Watsky – Stick to Your Guns

Director: Carlos Lopez Estrada  
Production Company: Diktator  
(UK rep: Black Dog Films)  
Record Company:  
Steel Wool Ent/ Membran  
US 2017

### Max Cooper – Order from Chaos

Director: Maxime Causeret  
France/UK 2016

### The Lemon Twigs – I Wanna Prove to You

Director: Nick Roney  
Production Company: Anarchy Films  
Record Company: 4AD Films  
US 2017

### Gilligan Moss – Choreograph

Director: Oscar Hudson  
Production Company: Bad  
Record Company: AMF  
UK 2015

### Darwin Deez – The Mess She Made

Director: Oscar Hudson  
Production Company: Bad  
Record Company: Lucky Number  
UK/US 2015

### Bonobo – No Reason

Director: Oscar Hudson  
Production Company: Pulse Films  
Record Company: Ninja Tune  
UK 2017

### Metronomy ft Robyn – Hang Me Out to Dry

Director: Dent de Cuir  
Production Companies: Caviar,  
Roméo et Fils  
Record Company: Because  
Canada/UK 2016

### Leningrad – Kolshik

Director: Ilya Naishuller  
Production Companies: Great Guns,  
Fancy Shot, Versus  
Russia 2017

Welcome to the first BUG of 2017, another trawl of the most creative music videos recently released, with Adam Buxton as your irrepressible guide. And as this is the premiere of our new show we also welcome a special guest to talk to Adam about his work. It's Oscar Hudson, at the forefront of the emerging batch of talented directors now making music videos in the UK. In fact, he won Best New Director at the UK Music Video Awards last October, and has begun this year with a remarkable new video for Bonobo.

We begin the show with a video that has, in fact, been around for a couple of years, and has been successful in France, but has only just come to the BUG team's attention. It is so clever and thoroughly uplifting, it makes a good start to proceedings tonight. It's a one-shot video involving live video mapping and dance performance for the France-based Cameroonian singer Irma's *Save Me*, directed by Xavier Maingon and Marc-Antoine Hélard. They put Irma and a group of little girls through a series of adventures and perilous predicaments without them ever leaving a studio, thanks to stunning use of video mapping.

*Halfway to Nowhere* by the North London-based singer-songwriter known as Chelou has inspired a sensual, devilish take on female insecurity by animator Andy Baker, bringing to life the visual universe of acclaimed illustrator Polly Nor. As with much of Nor's work, prosaic reality meets subconscious fantasy, and a young woman transforms into a devilish nymph, confronts her demons, enjoys lyrical fun in a verdant forest, and makes peace with her imperfect self.

Among front-ranking global pop stars Katy Perry makes some of the more creative and conceptual music videos, and in the case of *Chained to the Rhythm*, the video, directed by regular Perry collaborator Mathew Cullen, proposes that all is not so perfect under the veneer of a retro-futuristic white-bread theme-park America. There's a hint of Charlie Brooker's *Black Mirror* in the portrayal of a sheep-like social media-obsessed populace amusing itself to destruction. And the look on Katy's face when the penny drops is something to behold. Either that, or she's just remembered she used to be married to Russell Brand.

His brilliantly zany comic sensibilities and prolific output (for artists like Clipping, Thundercat and Hook N Sling) means that Carlos Lopez Estrada is a director featured regularly at BUG, and he's here again with his latest promo for San Francisco rapper/poet George Watsky. Previously Estrada has portrayed Watsky as a hopelessly outclassed boxer in *Midnight Heart* and human costume doll in *Brave New World*. In *Stick to Your Guns* he's a hapless shepherd oblivious to the deranged sheep which is eliminating the rest of his flock.

British ambient/techno producer Max Cooper's *Order from Chaos* has inspired an hypnotic animated work from Maxime Causeret born out of viewing the activity of micro-organisms under a microscope. With Causeret's vision, the process of division and proliferation becomes a growing mosaic of abstract imagery, built in Houdini – software usually employed for VFX work but adapted here as an animation tool.

In the video for The Lemon Twigs' *I Wanna Prove to You*, director Nick Roney took the Twigs – teenage New York brothers Brian and Michael D'Addario – to stay with his grandparents in Utah to understand how the older couple could maintain a loving relationship for decades. With Roney introducing the clip, guiding the experiment, then finding himself frozen out as the brothers develop a familial bond with the still-groovy old folks, the video is the first of two we are showing this evening where the business of music video-making itself becomes the driving force and cause of great merriment.

At this point Adam welcomes our special guest, Oscar Hudson, to the stage. Oscar has made a real impact in British music videos in the past couple of years,

**Young Thug – Wyclef Jean**  
Directors: Ryan Staake (& Young Thug)  
Production Company: Pomp&Clout,  
Freenjoy  
Record Company: 300/Atlantic Records  
US 2017

**Chance The Rapper – Same Drugs**  
Director: Jake Schreier  
Production Company: Park Pictures  
Record Company: n/a  
US 2017



BUG thanks...  
Adam Buxton  
[www.adam-buxton.co.uk](http://www.adam-buxton.co.uk)

Oscar Hudson  
[www.oscarhudsonfilm.com](http://www.oscarhudsonfilm.com)

Hosted by: BFI Southbank  
Post-production by: Locomotion  
Design Creative by: Limited Edition  
Event Management by: Ballistic



BUG is curated by David Knight &  
Phil Tidy

For general information about BUG,  
contact Louise Stevens  
[louise@bugvideos.co.uk](mailto:louise@bugvideos.co.uk)

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Forthcoming events:  
BUG Special: American pop video art  
British Museum  
April 21 & May 12 2017

BUG Special: David Bowie  
Brighton Dome  
May 23 2017

BUG 55  
BFI Southbank  
June 2017 (dates tbc)

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with work for up and coming artists and bands that are bursting with ideas and conceptual challenges. It also happens to be only one aspect of his versatile output as a filmmaker. This includes making video features for *The New York Times*, *Nowness*, *GQ* and others, and acclaimed short films and documentaries – his short *Lord & Lidl* screened at the BFI London Film Festival last year.

But tonight we're focussing on music videos like *Choreograph* for Gilligan Moss, where Oscar developed the idea of creating a visual element tied to one aspect of the track – in this case, different family members endlessly repeating an action – and instead of relying on post FX achieved it all in-camera. That is something of a running theme in his work, as is the case with Darwin Deez's *The Mess She Made*, where Darwin is merged seamlessly into a range of banknotes from numerous countries, purely through camera perspective and depth of field. Similarly with Oscar's latest *pièce de résistance*, for Bonobo's *No Reason*: the camera moves through a Japanese boy's room, into continually smaller versions of the same room, until it's hardly bigger than a human hand. But again this is all achieved in-camera – a playfully surreal experience for the viewer worthy of Michel Gondry. Oscar will explain exactly how he did it, without recourse to VFX whatsoever.

We resume our main programme with the latest video by French-Canadian directing team Dent de Cuir – also BUG favourites – for Metronomy's *Hang Me Out to Dry* (featuring Robyn). This is a wintry tale of marital infidelity from the point of view of the wronged woman. She is tormented by memories that manifest themselves in an imaginative way – in reflections on the bodywork and glass of her 70s saloon car.

Russian director Ilya Naishuller grabbed everyone's attention with the incredible POV stunt work and unremitting ultraviolence of his videos for his own punk band Biting Elbows – which resulted in him making the first entirely POV sci-fi action movie *Hardcore Henry*. Now Naishuller is back with a more expansive approach – just as ultraviolent, and arguably even more of a *tour de force*. The video for Russian rock band Leningrad's *Kolshik* is a series of spectacularly-staged, interlinked catastrophes during a big circus show, like a mini-disaster movie, and all told in reverse.

Ryan Staake's video for US hip-hop star Young Thug's *Wyclef Jean* has become one of the most talked-about videos of 2017 so far – the main topic of conversation being how it came to see the light of day if it is genuine. It is the story of how Staake's planned video for *Wyclef Jean* unravelled when the artist failed to show up for the shoot. Staake explains what transpired via subtitles, turning the collection of random shots and incomplete set-ups filmed without Thug into a cynical, meta-level commentary on the video-making process, and arguably on the music industry itself.

We end with Jake Schreier's warm and wonderful video for Grammy-winning hip-hop artist Chance The Rapper's *Same Drugs*. It features Chance at the piano accompanied by a doe-eyed puppet – first seen in the rapper's Magnificent Coloring Day concert in Chicago last September – who breaks out into Eryn Allen Kane vocals in the song. It's Muppet-tastic, of course, and not just because of the performance, complete with old style TV look. When the 'TV show' element ends, Chance strolls out of a TV studio populated by puppet-crew, as the song plays out – and it's as poignant as it is funny.

That's our show. We hope you enjoy it and we'll see you again at BFI Southbank in June.

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Programme notes and credits compiled by the BFI Documentation Unit  
Notes may be edited or abridged. Questions/comments? Email [prognotes@bfi.org.uk](mailto:prognotes@bfi.org.uk)  
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