

## MOVIE REVIEW

# The Dark Side of Animated Films

The cruel and compelling films of animator Victor Faccinto will be shown on Sunday at 8 p.m. at the L.A. Institute of Contemporary Art, 2020 S. Robertson Blvd., presented by the L.A. Independent Film Oasis. Faccinto, a Sacramento-born film-maker now living in New York, combines both flat and three-dimensional animation techniques to illustrate metaphysical and existential realities.

Faccinto's most fascinating works are his early animated films, which recall the same kind of insane genius and poetic prophecy as the visions of William Blake and Hieronymus Bosch.

"Mr. Sandman" (1973), "Filet of Soul" (1972) and "Shameless" (1974) are Faccinto's Video Vic films. This animated character represents a hallucinatory and apocalyptic reaction to the late '60s and early '70s. The films are full of sex, rage, machismo and the terrible disillusionment of the generation that flourished with unbridled optimism until the assassination of John Kennedy in November, 1963.

Faccinto's early films are personal assaults on religion and the dehumanizing demands of society. "Filet of Soul" stars the animated cutout character Video Vic, modern man after Freud, still searching for salvation through a woman's love.

"Shameless" is Faccinto's further descent into hell. In this film Video Vic leaves his woman—his security. In reality, Faccinto moved at that time from Sacramento to New York City.

Through his very personal form of animation and cutout puppets, Faccinto shows that "animation is the ideal medium for acting out our behavior prohibited or repressed by social order." He is obsessed with religion, sex and man's impotency. Sexual sadism is inherent in his work and it also reflects the insanity of the modern world.

"Book of the Dead" (1973) is a 15-minute color film and his latest work. Again it reflects a microcosm of modern society. Faccinto continues to experiment with various visual forms: combinations of rephotography and manipulation of the photographic medium. In "Book of the Dead" the narration is visual. Violence, a continual force in Faccinto's work, is also reiterated in this film. There is also a tribute to motion pictures and the impact they have on our lives—particularly westerns.

Faccinto's films emanate auras like Kirlian photography. By ruthlessly probing his own fantasies and obsessions, the film-maker reflects some of the outrage and horror of the world we live in.

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—LINDA GROSS