

TITLE: LOVE BITE: LAURIE LIPTON AND HER DISTURBING BLACK & WHITE DRAWINGS, 34'

DIRECTOR: James Scott

PRODUCER: Al Morrow

KEY CAST: Laurie Lipton, Terry Gilliam

EDITOR: James Scott

SOUND DESIGN: Nick Ryan

OVERVIEW: No one on the planet has drawn more than Laurie Lipton. With millions of tiny strokes of her humble pencil, Laurie's haunted images seek answers to some of the most uncomfortable themes in our culture. But what compels her to live a life of isolation drawing is neither black nor white. Long Synopsis Sundance award-winning Editor James Scott's documentary directorial debut Love Bite chronicles Laurie Lipton's life and prolific body of black & white work spanning over fifty years. Largely ignored by the mainstream art world, her creations are perhaps too real, too raw and show us a portrait of ourselves we're not willing to see. Born in New York in the 1950's, Laurie escaped the suburbs and spent thirty-five years in Europe drawing obsessively with a technique she invented, using millions upon millions of tiny strokes of the humble pencil. The resulting images are not only photographic in quality, but offer an insight into the distinct blend of angst, longing, isolation, restlessness and uncertainty that is emblematic of our time. In 2011 she left the vacuous wasteland of celebrity worship and mindless consumerism to find salvation in the unlikeliest of places - Los Angeles. Inspired by the 16th Century Flemish Masters, Laurie and her work seek answers to some of the most avoided and uncomfortable themes in our culture - fear, politics, sexuality, murder, mayhem, greed, and indifference - answers that will likely never be black or white. Love Bite follows Lipton's monumental task of creating a series of nine-foot tall drawings for an L.A. gallery, pieces that take six months each to complete. What compels a bright, funny and outspoken woman to live a life of isolation drawing is as disquieting as the images themselves. You never know what kind of gift comes out of suffering.

DIRECTOR: JAMES SCOTT (Director / Editor) is an award-winning editor based in Brighton, UK, originally from Saskatoon, Saskatchewan, Canada. He has been making films since the age of fourteen. Winner of the Special Jury Award for Editing at Sundance 2015 & the Canadian Screen Award for Best Editing in a Feature Length Documentary for his Edit of Jerry's Rothwell's 'HOW TO CHANGE THE WORLD', James' feature-length documentary Editor credits include:

- Sophie Robinson & Lotje Sodderland's 'MY BEAUTIFUL BROKEN BRAIN' (Netflix / SXSW 2016) about a young woman's new life after suffering a cerebral haemorrhage

- Toby Amies' Grierson-nominated 'THE MAN WHOSE MIND EXPLODED' about Brighton eccentric Drako Oho Zarhazar's amazing life and extraordinary past dealing with the repercussions of brain damage

- Jeanie Finlay's 'THE GREAT HIP HOP HOAX' (SXSW 2013), winner of the Nigel Moore Award at DOXA 2013, about two Scottish rappers who faked their way into the music industry

- Dunstan Bruce's 'THIS BAND IS SO GORGEOUS', runner-up for the Music Doc Award at IDFA 2012, about 70's UK punk band Sham 69's tour of China

- 'THE SEARCH FOR WENG WENG', about one obsessive video store owner's quest to find the true story of cult 1980's primordial dwarf Filipino action movie star Weng Weng, Winner of The Audience Award at Terracotta Far East Film Festival London 2014

Love Bite, is his documentary directorial debut.

DIRECTOR'S NOTES: I came across Laurie Lipton's work completely by accident in a Winnipeg bong shop cum bookstore in 2011. Her drawing Señorita Muerte was on the cover of a book of her drawings, it locked eyes with me from across the room and drew me towards it. Little knowing that when I opened it I would discover a body of work that totally mesmerised me. Never had I seen images that affected me in such a way. It was a "religious" experience seeing them for the first time, especially one particular piece called Love Bite. Through the incredible detail of her disturbing and confrontational drawings shone through universal truths and dark humour beyond my comprehension. There was something so personal about the work, which the black & white pencil palette mysteriously accentuated. It was like looking through a time machine of photographic memories. I knew immediately I had to contact her. For the next four years I would stalk Lipton with my camera, filming her move to Los Angeles after thirty-five years living in Europe, and watching her drawings expand in size, inconceivably to over 9-feet tall. In a time when mainstream art and entertainment appear to thrive on mediocrity, Lipton has never compromised her vision of drawing about the absurdities and injustices in our culture, and investigating the uncomfortable complexities of the human condition. With the prolific work ethic of a 16th century monk making illuminated manuscripts, she is completely dedicated to her obsessive craft, a dedication rarely seen in the modern day. As our friendship grew, Lipton opened up more about her past and how her childhood experiences have subconsciously shaped her art, and how drawing has always been a necessity for her, not a choice.

In the film I try and create an atmosphere for the viewer that is similar to my experience seeing the drawings for the first time. And I hope that by sharing her story, philosophies and artwork in this way, the film can encourage people to think about their own lives and choices in an unconventional way. Something her images did to me.

You cannot unsee a Laurie Lipton drawing.

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