

FRANCESCA BERLINGIERI MAXWELL

E-mail: fbm@fbm.me.uk

PRODUCTION DESIGNER

2016-2017 Luis Tellez's "Inzomnia" Guadalajara, Mexico

The first feature length Stop Motion Animation Film produced in Mexico. A story of friendship and adventure by the veteran Director and Animator Luis Tellez Ibarra.

LECTURER

2017 UCA University for the Creative Arts Rochester, Kent

Lecture on the history of Stop-Motion Animation and the Aesthetic techniques and materials more congenial to the medium.

2016 Universidad de Guadalajara Jalisco, Mexico

Lecture on "The aesthetic choices and stylistic integrity in stop motion animation" with emphasis on texture and materials and their visual impact. Special talk on "The creative process of Fantastic Mr Fox" specifically from the Art Director point of view.

2016 SAE Istituto de Medios Creativos Mexico City, Mexico

Lecture on "The aesthetic choices and stylistic integrity in stop motion animation" with emphasis on texture and materials and their visual impact. Special talk on "The creative process of Fantastic Mr Fox" specifically from the Art Director point of view.

2016 III Taller Latinoamericano de Stop Motion (TLSM) Third Latin American Stop Motion Seminar Cochabamba, Bolivia

SPECIAL GUEST. Lecture on "The aesthetic choices and stylistic integrity in stop motion animation" with emphasis on texture and materials and their visual impact. Special talk on "The creative process of Fantastic Mr Fox" specifically from the Art Director point of view.

Supervisor of the Stop Motion Workshop.

TUTOR

2015-2017 Old Master Techniques Workshop BDS Bristol Drawing School RWA Royal West of England Academy

TUTOR. Introduction to the old masters tonal painting technique. Preparation of the canvas; preliminary sketches on paper; transferring of the drawing on the canvas; building up the volumes and painting the coloured areas and the highlights using acrylic paint.

2014-2017 Design and Animation Workshop NFTS National Film and Television School Beaconsfield

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VISITING TUTOR FOR THE PRODUCTION DESIGN COURSE. The Animation Directors and Production Designers work together to create two short film treatments with the Directors creating a short narrative based on the brief and the Designers generating materials supporting the story and considering the best design options for animation. Particular attention is put on the role and input expected between directors and designers as their collaboration is a vital aspects for the look and actualisation of the film.

2014-2017 Introduction to Colour and Techniques Course BDS Bristol Drawing School RWA Royal West of England Academy

TUTOR. A look at the artistic use of colours in a practical and adventurous way. Starting from the basic potentials of the three primaries we explore their dynamic and synergic behaviour constructing the composition and building depths. We use different materials and techniques including paint, pastel and collage to see how colours behave and interact.

2014-2017 Animation Graduation Films NFTS National Film and Television School

VISITING TUTOR FOR THE PRODUCTION DESIGN COURSE. Supervise the Designers for the Animation Graduation films. Reviewing their original idea and design and help them planing and scheduling the work, finding practical/technical and visual solutions that might work best for the various kind of animation chosen and help them put it into practice within the time and budget given.

2012-2017 Animation Masterclass Film & TV Production BOVTS Bristol Old Vic Theatre School, UWE, CDD

VISITING TUTOR. As part of their course the students are given a story and are required to devise the look, produce, make and edit a short stop-motion animation film. Together we review the script, the design, the building of the sets, props and characters and the scheduling of the film.

2016 Animation Project HKAPA Hong Kong Academy for Performing Arts

WINTER TERM VISITING ARTIST. Designed an supervised the realisation of a Stop-Motion Animation Set, working with several departments of the Academy and teaching the fundamental techniques and visual requirements of the media with an overview of the stop-motion filming process.

2009-2015 Animation Project Scenic Art BOVTS Bristol Old Vic Theatre School, UWE, CDD

VISITING TUTOR. Design and supervise the construction, texturing, painting and dressing of a small set. Special attention is put on the technical aspects of stop motion, the use of diverse materials for the construction and the texturing, different painting styles and their outcome under lighting and on camera. The students are also devising the story and animating the puppets.

2009-2015 Figurative Painting Project, Scenic Art BOVTS Bristol Old Vic Theatre School, UWE, CDD

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VISITING TUTOR. Teaching traditional painting techniques through history as applied to scenic art. A specifically chosen painting by an old master is enlarged, drawn out and copied keeping perfectly in the spirit of the original artwork at the same time adapting to the requirements of the large scale and the visual perception of the theatre environment.

2010 Masterclass Weekend Skillset Media Academy Wales Cardiff

LECTURER. A weekend of lectures and interaction with the students about the Art Department work and my role in the making of "Fantastic Mr Fox".

2004-2006 Head of Scenic Art Post Graduate Course BOVTS Bristol Old Vic Theatre School, UWE, CDD

HEAD OF SCENIC ART. Founded, set up and run the Scenic Art Course. Devised the course according to the university guidelines of a postgraduate course with the vocational training typical of the BOVTS with the aim of honing the students skills of drawing, texturing and painting to adapt them to large scale scenic painting and small scale animation work. Taught colour theory, visual perception and the fundamental tools used in the industry. Trained them to plan and organise the work and to manage the workshop and the team.

1991 "The Doctor's Dilemma" With Clive Owen Dir. James Maxwell Royal Exchange Theatre Manchester

PAINT COACH. Working with Clive Owen on the process of portraits paintings in oil for his role.

FILM WORK

2010-2011 "ParaNorman" Dir. Chris Buttler, Sam Fell Laika

ART DIRECTOR. Managed and supervised the realisation of all the sets and the props from the designer concepts through the drawings, construction and finishes to give them their unique visual identity. Managed and motivated the team of artists to work towards a unified vision. Found practical solutions to technical problems relevant to stop motion animation and devised and adapted a range of new materials and techniques. Collaborated to the scheduling of the sets and kept within the budget and deadlines.

2007-2009 "Fantastic Mr Fox" Dir. Wes Anderson Twentieth Century Fox

ART DIRECTOR. Supervised and managed the realisation of all the sets and the props according to the director's vision maintaining the style integrity and keeping within the budget and deadlines.

2006 "Max & Co" Dir. Sam and Frederic Guillaume Cinemagination SA

PAINTER. Painting and texturing sets and props as part of the team.

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2003-2004 “Corpse Bride” Dir. Tim Burton, Mike Johnson Warner Brothers

LEAD PAINTER. Set up, managed and supervised the paint department. Researched and developed the colour palette, texture and paint style according to the art direction keeping the visual integrity of the design and all deadlines. Devised new texturing materials and techniques. Trained junior painters and set dressers.

2000-2001 “Tortoise vs. Hare” Dir. Richard Goleszowski Aardman Animation

LEAD PAINTER. Supervised the painting and texturing of all the sets and props. Planned the work and managed the team.

1998-2000 “Chicken Run” Dir. Nick Park, Peter Lord Aardman Animation

SENIOR PAINTER. Painted and textured sets and props; made soft props; built landscapes and props. Set dressed. Skills include the knowledge of the necessary media for the preparation, rendering and finishes of the different objects used in the construction of the sets. Model making, carpentry, moulding.

TELEVISION WORK

2005 “Big Brother Panto” Endemol Production for E4

HEAD PAINTER. Painted all the sets and props for the Pantomime production. Planned the work, managed the team, worked with the Designer.

2003 “Fireman Sam” Dir. Timon Dowdeswell Siriol Productions for BBC

PAINTER. Painted and textured sets and props.

2003 “Creature comforts” Aardman Animation

PAINTER. Painted and textured sets.

2002 “Robbie the Reindeer in the Legend of the Lost Tribe” Dir. Peter Peake

BBC one

PAINTER. Painted and textured the “Holiday Resort” set.

2000 “Next Generation” Advertisement CBBC

PAINTER. Painted and textured the sets.

1999 “Wallace & Gromit” Puccin Pudding Advert Japan

PAINTER, MODEL MAKER AND SET DRESSER.

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1992 “Messiah” Georg Friedrich Handel 250th anniversary Conductor Sir Neville Marriner Dir. Barrie Gavin Point Theatre Dublin BBC Production

SET PAINTER. Drew and painted the sets as part of the team.

1977 “Bethune” TV movie Dir. Eric Till With Donald Sutherland, Beijing, China
COSTUME MAKER/DRESSER. Working with the costume supervisor on location in Beijing, buying, altering, fitting costumes and dressing Ms Kate Nelligan.

THEATRE WORK

2012 “Hansel & Gretel” Dir. Katie Mitchell Des. Vicki Mortimer Royal National Theatre London

SET PAINTER. Drew and painted the sets as part of the team.

2009 Hansel & Gretel” Kneehigh Production Bristol Old Vic Theatre

HEAD SET PAINTER. Planned and organised the work, managed the team, worked with the Designer, drew, textured and painted the sets.

2007 “Othello” Dir. Andrew Hilton Des. Chris Gylee Shakespeare at the Tobacco Factory Bristol

PROPS PAINTER. Painted sets elements and props.

2006 “Cinderella” Dir. Nicholas Collett The Courtyard Theatre Hereford

SET PAINTER. Drew and painted the sets as part of the team.

2003 “As You Like It” Dir. Andrew Hilton Des. Andrea Montag Shakespeare at the Tobacco Factory Bristol

HEAD SET PAINTER. Planned and organised the work, managed the team, worked with the Designer, drew, textured and painted the sets.

2003 “Troilus & Cressida” Dir. Andrew Hilton Des. Andrea Montag Shakespeare at the Tobacco Factory Bristol

HEAD SET PAINTER. Planned and organised the work, managed the team, worked with the Designer, drew, textured and painted the sets.

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2002 “Twelfth Night” Dir. Sue Colverd Des. Sue Condie Everyman Theatre
Cheltenham

HEAD SET PAINTER. Planned and organised the work, managed the team, worked with the Designer, drew, textured and painted the sets.

2002 “Cinderella” Dir. Sue Colverd Des. Phil Daniels Everyman Theatre
Cheltenham

HEAD SET PAINTER. Planned and organised the work, managed the team, worked with the Designer, drew, textured and painted the sets.

2002 “Twelfth Night” Dir. Andrew Hilton Des. Andrea Montag Shakespeare at the
Tobacco Factory Bristol

HEAD SET PAINTER. Planned and organised the work, managed the team, worked with the Designer, drew, textured and painted the sets.

2002 “The Winter's Tale” Dir. Andrew Hilton Des. Andrea Montag Shakespeare
at the Tobacco Factory Bristol

HEAD SET PAINTER. Planned and organised the work, managed the team, worked with the Designer, drew, textured and painted the sets.

2000 “King Lear” Dir. Andrew Hilton Des. James Helps Shakespeare at the
Tobacco Factory Bristol

PORTRAIT PAINTER. Painted the portrait of “King Lear” actor Roland Oliver twenty years younger.

1998 “Macbeth” With Pete Postlethwaite Dir. George Costigan Des. Ashley
Martin Davies Bristol Old Vic Theatre

SET PAINTER. Spray painted set.

1997 “Up the Feeder, Down the Mouth” Dir. Andrew Hay Des. Mick Bearwish
Bristol Old Vic Theatre

PROPS MAKER. Constructed, textured, painted and assembled props.

1997 “Marat/Sade” Dir. Andrew Hay Des. Mick Bearwish Bristol Old Vic Theatre
SET PAINTER. Drew and painted the sets as part of the team.

1997 “The Trojan Women” Dir. Heather Williams Bristol Old Vic Youth Theatre
MASK DESIGNER & MAKER.

1997 “Cinderella” Dir. Andrew Hay Des John Elvery Bristol Old Vic Theatre

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SET PAINTER. Drew and painted the sets as part of the team.

1996 “Old Wicked Songs” With Bob Hoskins Dir. Elijah Moshinsky Des.
Christopher Oram Bristol Old Vic, West End London

SET PAINTER. TEAM LEADER. Planned and managed the work, drew and painted the sets, worked with the Designer.

1996 “By Jeeves” Dir. Alan Ayckbourn Costume Des. Louise Belson Stephen
Joseph Theatre Scarborough, Helen Hayes Theatre New York
COSTUME MAKER.

1996 “The Oedipus Plays” Dir. Peter Hall Des. Dionysis Fotopoulos Royal
National Theatre London

SET PAINTER. Drew and painted the sets as part of the team.

1996 “The Beaux Stratagem” Dir. Ian Hastings Des. Mick Bearwish Bristol Old Vic
Theatre
COSTUME MAKER

1996 “Cain” Dir. John Barton Des. Louise Belson Royal Shakespeare Company
Barbican London

ASSISTANT DESIGNER. Researched reference images, made the model box.

1995 National Youth Theatre London

SET PAINTER. Drew and painted the sets as part of the team.

1995 Royal Academy of Dramatic Art London

HEAD SET PAINTER. Planned and organised the work, drew and painted the sets.

1994 “Resurrection” Des. Ellen Cairns Talawa Theatre Company London
ASSISTANT DESIGNER, PROPS MAKER.

1994 “The Indian Queen” by Purcell Dir. Kate Brown Des. Louise Belson Citizen’s
Theatre Glasgow
ASSISTANT DESIGNER, MASK MAKER.

1994 “Peer Gynt” with Alex Jennings Dir. John Barton Des. Louise Belson Royal
Shakespeare Company Stratford upon Avon

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ASSISTANT DESIGNER. Researched reference images, helped build model box, prepared painting samples.

1993 “Heart Home” Dir. & Choreographer Rosy Lee Des. Louise Belson Rosy Lee Contemporary Dance London

HEAD SET PAINTER. Planned and organised the work, worked with the Designer, drew and painted the sets.

1992 “Strange Snow” Dir. Robert Clare Des. Heather Higon Mavorick Production London

SET PAINTER. Drew and painted the sets as part of the team.

1992 “Building Blocks” Dir. Patrick Sandford Des. Robin Don Nuffield Theatre Southampton

HEAD SET PAINTER. Planned and organised the work, managed the team, worked with the Designer, drew, textured and painted the sets.

1992 “L’Etoile” Dir. Phyllida Lloyd Des. Anthony Ward Opera North Leeds

HEAD SET PAINTER. Planned and organised the work, managed the team, worked with the Designer, drew, textured and painted the sets.

1992 “A Midsummer Night’s Dream” Dir. Robert Lepage Des. Michael Levine Royal National Theatre London

SET PAINTER. Spray painted set.

1992 “The Night of the Iguana” with Alfred Molina Dir. Richard Eyre Des. Bob Crowley Royal National Theatre London

SET PAINTER. Drew and painted the sets as part of the team.

1992 “Fuenta Ovejuna” Dir. Declan Donnellan Des. Nick Ormerod Royal National Theatre London

SET PAINTER. Drew and painted the sets as part of the team.

1992 “The Rise and Fall of Little Voice” Dir. Sam Mendes Des. William Dudley Royal National Theatre London

SET PAINTER. Drew and painted the sets as part of the team.

1992 “The Recruiting Officer” with Alex Jennings Dir. Nicholas Hytner Des. Ashley Martin Davis Royal National Theatre London

SET PAINTER. TEAM LEADER. Planned and managed the work, drew and painted the sets.

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1992 “The Madness of George III” with Nigel Hawthorne Dir. Nicholas Hytner
Des. Mark Thompson Royal National Theatre London
SET PAINTER. Drew and painted the sets as part of the team.

1992 “Le Bourgeois Gentilhomme” with Timothy Spall Dir. Richard Jones Des.
Brother Quay Royal National Theatre London
SET PAINTER. Drew and painted the sets as part of the team.

1991 “The Sea” with Dame Judy Dench Dir. Sam Mendes Des. Bob Crowley
Royal National Theatre London
SET PAINTER. Drew and painted the sets as part of the team.

1991 “The Resistible Rise of Arturo Ui” with Antony Sher Dir. Di Trevis Des.
David Ultz Royal National Theatre London
SET PAINTER. Drew and painted the sets as part of the team.

1991 “The Visit” Dir. Simon Mcburney Theatre de Complicite Royal National
Theatre London
SET PAINTER. Drew and painted the sets as part of the team.

1991 “The White Devil” Dir. Des. Philip Prowse Royal National Theatre London
SET PAINTER. Drew and painted the sets as part of the team.

1991 “Napoli Milionaria” with Sir Ian McKellen Dir. Richard Eyre Des. Anthony
Ward Royal National Theatre London
SET PAINTER. Drew and painted the sets as part of the team.

1991 “The Miser” Dir. Steven Pimlott Des. Ashley Martin Davis Royal National
Theatre London
SET PAINTER. Drew and painted the sets as part of the team.

1991 “Long Day’s Journey Into Night” Dir. Howard Davies Des. John Gunter
Royal National Theatre London
SET PAINTER. Drew and painted the sets as part of the team.

1990 “The Wind in the Willow” Dir. Nicholas Hytner Des. Mark Thompson Royal
National Theatre London
SET PAINTER. Drew and painted the sets as part of the team.

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OTHERS

2007 Assistant to Art Restorer of East Asia statues Neil Perry-Smith London
Worked on the restoration of stone Garuda statues and clay bass-relief from South Asian.

1992 Roman Exhibition. Castle Museum Colchester
Drawing, texturing and paintings murals for the museum permanent exhibition.

1988-1989 Assistant to Restorer Paola Centurini Milano
Assisted in the restoration of oil paintings on canvas from the 16th century onwards. Removing old glazes and dirt, replacing canvas and repairing damaged areas.

1981-1985 Window Dresser and Shop Assistant to “Giardino D’Oriente” Milano
Required knowledge of the history and ability to evaluate the best quality of Chinese china artefacts and semiprecious gems.

1979-1981 Logo Designer, Window Dresser and Laboratory Assistant for
Herbalist Dr. Clementina Cagnola Milano
Designed the business logo for the shop sign, products labels and personalised bags. Assisted in the preparations of herbal infusions and tinctures.

1975-1979 Worked in kibbutzes in Israel.

1974-1975 Au pair girl in Italy and Greece.

BACKGROUND AND TRAINING

2013-2014 “Life Drawing With Movement” Royal West Academy Bristol

2001 “Glass Fusing Course” Creative Glass Guild Bristol

1996 “Drafting for the Stage” Summer Course Royal Opera House London

1988-1990 Faculty of Arts and Humanities Bologna University Italy
Courses included Psychology of Art, Semiology of Art, Aesthetic, Art History, Phenomenology of Styles.

1986-1988 Diploma from the Central Institute of Fine Art Beijing China

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Courses in Chinese Art History, History Of Architecture, History of Folk Art. Traditional Chinese Painting Techniques, Calligraphy.

1985-1986 Beijing Language Institute (now Beijing Language and Culture University) China

Courses in Modern Chinese.

1983-1985 Chinese Language and Literature Ca' Foscari University Venice Italy

Courses included Chinese History, Art History, Modern and Ancient Chinese.

1980-1982 Diploma of Chinese Language and Culture isMEO (Istituto Italiano per il Medio ed Estremo Oriente) Milano Italy

Courses included Chinese History, Modern Chinese.

1975-1989 Student with Painter and Etcher Arrigo Ghisellini Milano Italy

Working alongside my teacher through the different phases of etching and printing techniques, and drawing and painting from life.

1974-1979 Graduation Diploma at Liceo Artistico Statale II (Institute of Fine Art) Milano Italy

Alongside the normal secondary school curriculum there are classes in life drawing, technical drawings, sculpting and painting; colour theory, anatomy for artists, composition and perspective.

EXHIBITIONS

- 2014 Group Exhibition Royal West Academy Bristol
- 2011 Group Exhibition "Good" Gallery Portland, OR
- 2010 Group Exhibition "Thou Art in Hampstead" London
- 2007 Group Exhibition Royal National Theatre London
- 2006 Group Exhibition Tobacco Factory Bristol
- 2004 Solo Exhibition Theatre by the Lake Keswick
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- 1996 Solo Exhibition Queen Elisabeth Hall Theatre Bristol