

THE NATIONAL FILM BOARD OF CANADA

presents

FLAWED

A film by

ANDREA DORFMAN

Produced by

ANNETTE CLARKE

12 min 28 s

Still pictures : <http://www.onf-nfb.gc.ca/eng/press-room/photo-gallery/>

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FLAWED

Short synopsis

Andrea Dorfman's *Flawed* is an elegantly animated illustration of how the personal can have universal resonance. Less about whether girl can get along with boy than whether girl can accept her imperfect self, *Flawed* celebrates at once the birth of love and the film itself.

Long synopsis

Flawed is nothing less than a beautiful gift from Andrea Dorfman's vivid imagination. This charming little film is about very big ideas. Dorfman has consistently demonstrated, as both director and writer, the ability to transform the intensely personal into the universal. In *Flawed* she deftly traces her encounter with a potential romantic partner, questioning her attraction and the uneasy possibility of love with someone as different from her as cameras are from scalpels. After all, she is an artist, he is a plastic surgeon; she creates fresh images, he reshapes old ones. But, ultimately, *Flawed* is less about whether girl can get along with boy than whether girl can accept herself, imperfections and all. In a culture that sets a ridiculously high standard for beauty, such acceptance sure doesn't come naturally. In a short space of time, with generous insight, Dorfman draws together some of our biggest concerns: desire, love, identity, self esteem, beauty and the body.

Technically, *Flawed* is a delightful combination of time-lapse photography and pixilation. Dorfman illustrates her story with the shrewd hand of an artist, drawing what is in effect a series of frames that perfectly capture the open spirit of her narration. Watching her hands conjure images with merely a few bold markings on a flat white surface is in itself a humbling spectacle. And seeing Dorfman dip so expertly into her paint box to embellish each of those images makes the notion of colouring one's world all the more eloquent.

In many ways, *Flawed* is both an exquisite tribute to the art of animation and a loving homage to storyboarding, a time-honoured way of rendering scenes while pointing the way to the dramatic arc of the tale. Here, clever as always, Dorfman lets her colourful storyboards shape up into the very material of her film. The effect is pure and fresh, as if we were watching the birth not only of love but of the film itself. *Flawed* is an exhilarating, flawless example of the act of creation.

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Filmmaker's Introduction

I make films to answer the questions that keep me up at night.

Way back when my boyfriend and I were first dating, he came home one evening and told me about his day, casually mentioning that he had surgically pinned back the ears of a young boy (incidentally, he's a plastic surgeon) because the boy's mother thought they stuck out too far. That night as I lay awake, I thought to myself, why would someone have this procedure? How could they have it done to their child? What's wrong with ears that stick out a little? Well, the answer was obvious – because when we comply with a societal standard of beauty, we feel like we fit in. So I dug a little deeper, and the question that emerged was: Why do we want to fit in so badly, what's wrong with being flawed? ***Flawed***, the film, is an exploration of this question and, subsequently, of my own flaw: my big nose.

When my boyfriend and I were first starting to see each other, we were dating long distance. I was living in Toronto, and he lived in Halifax. One of the ways we passed the torturous time apart was by making and sending handmade postcards back and forth to each other. These postcards were the inspiration for the style and format of ***Flawed***. For this animated short, I photographed myself drawing and painting the key moments of the story using pixilation and time-lapse photography. The film tells of my evolving – and intertwined – relationships to a man and to my “flaw,” through a series of postcards and my own narration.

The making of ***Flawed*** was a way for me to ask a question and seek to answer it. And I did. Real beauty clearly comes from what makes us stick out, *not* what makes us fit in.

Andrea Dorfman

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The director's biography

Andrea Dorfman is an artist and filmmaker based in Halifax, Nova Scotia. After making short experimental and dramatic films in the '90s, Dorfman produced, wrote, shot and directed her first feature film, *Parsley Days* (2000). It premiered to great acclaim at the Toronto International Film Festival and was named one of Canada's Top Ten by the TIFF Group in 2001.

After directing, producing and co-writing three seasons of the award-winning CBC-TV series *Street Cents* from 2000 to 2003, Dorfman made her sophomore feature *Love That Boy* (2003), which drew consistently positive reviews upon its release and was screened at festivals around the world. This was followed by her short film *There's A Flower in My Pedal* (2004), which was runner up in the Best Short category at TIFF in 2005. Her first documentary, *Sluts* (2005), made for the IFC and Life Network, explores the mythology surrounding high school students labeled "slut" and won Best Documentary at the Atlantic Film Festival (2005).

Dorfman is currently working in animation and is in development on her third feature, *Harmony*, with co-writer Jennifer Deyell. Dorfman is also a part-time instructor in film and video at the Nova Scotia College of Art and design and is the co-creator of *Blowhard*, a thematic storytelling series running in Halifax for the past two years.

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Selected Filmography

There's A Flower in my Pedal (2005), 5 min

Toronto International Film Festival (Honorable Mention), Vancouver Int. Film Festival, Atlantic Film Festival, Atlantic Film Cooperative (People's Choice Award), NSI Film Festival, NYC Bicycle Film Festival, BFI Film Festival, St John's Women's Film Festival, Female Eye Film Festival.

Sluts (2005), 47 min

Atlantic Film Festival (Best Documentary).
Yukon International Film Festival (2006)

Love that Boy (2003) 86 min

Atlantic Film Festival, Vancouver Int Film Festival, Toronto Film Festival Film Circuit, Bangkok Int Film Festival, Moscow Faces of Love Film Festival, NYC Children's Film Festival, Karlovy Vary Film Festival, Budapest Film Festival.

Parsley Days (2001) 79 min

Toronto Int Film Festival, Sudbury Film Festival (Best First Feature), Toronto Film Festival Group Top 10 2001, Calgary International Film Festival, Victoria Film Festival, Atlantic Film Festival (Best Actress, Best Cinematography), IFP Film Market and Festival (NYC), Palm Springs Int. Film Festival, Seattle Int. Film Festival, Avanca Portugal Film Festival (Runner Up to Best First Feature), Commonwealth Int. Film Festival in Manchester, Tai Pai International Film Festival.

Swerve (1999) 15 min

Atlantic Film Festival (Most Promising New Director), Vancouver Int Film Festival, Local Heroes Film Festival, Inside Out (Best Lesbian Short), Sao Paulo International Film Festival, Images Film Festival.

Nine, 1998, 24 min

Atlantic Film Festival, Hot Docs (Best Short Doc Nominee), Images Film Festival (Marion Mc Mahon Award), Milano Int. Documentary Film Festival.

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Credits

Written, directed and animated by

ANDREA DORFMAN

Producer

ANNETTE CLARKE

Narration

ANDREA DORFMAN

Sound Design and additional music

JUDITH GRUBER-STITZER

Music theme

DORVAL

Written by

JULIA KENT

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Digital Image Consultants

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SAM DECOSTE

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Sound mixer

SERGE BOIVIN

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