

watch me move

the animation show



June 6–September 1, 2014

Ingram Gallery

Exhibition Guide

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In 1911, Winsor McCay prefaced his short animated film *Little Nemo Moving Comics* with the words “Watch Me Move,” introducing a cast of colorful characters in a playful promenade. A century later, animation has become one of the most popular and prevalent of visual art forms, as its creative, narrative, and technical potential have grown to levels unimaginable in McCay’s day.

Watch Me Move offers insight into animation as a cultural phenomenon. Here, the works of cut-out, collage, puppet, clay, and stop-motion animators, auteur film-makers, and contemporary artists are presented alongside the creative output of commercial studios from Disney to Hanna-Barbera, and from Studio Ghibli to Pixar. Rather than being a chronological survey, the exhibition features thematic groupings that cut across time and geography to explore narratives of fantasy, humor, and transformation.

Through its history, animation has offered more than entertainment. Its vivid stories and characters assert the power of the imagination to change the way we see our world. With animation, anything is possible.

Plan your Visit

The exhibition is organized by thematic sections. Films are listed by section, title, and duration in order of appearance in the gallery so you can plan your visit most effectively.

Please note that while animation is often thought of as a medium for children, many animators create narratives for adults and mature teens that are not appropriate for all ages. Works that portray violence, or contain adult language or themes are indicated in this guide and presented in galleries with red walls. All other works are appropriate for general audiences.

**There are over twelve hours of animation in the exhibition.
We invite you to come back!**

Exhibition organized by the Barbican Centre, London

barbican



The City of London Corporation is the founder and principal funder of the Barbican Centre

Introduction

Animation emerged in the late nineteenth century. Eadweard Muybridge photographed sequences of running horses, flying birds, and walking people, and printed these images in strips and grids to make visible the mechanics of motion. Étienne-Jules Marey printed sequential-motion photographs onto long strips of transparent celluloid film, which moved inside the camera behind a static lens to rapidly capture motion. Contemporary works like Julian Opie's *Jen Walking* and William Kentridge's *What Will Come* pay homage to these early experiments.

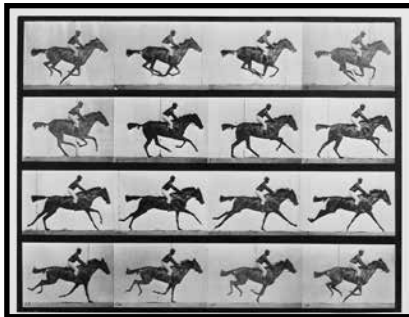
Jen Walking, **continuous**

Positions of a Cat Turning on Itself Whilst Falling, **0:15**

Body Motions, **7:28**

What Will Come, **9:00**

Animated projection of The Horse in Motion, **continuous loop**



Eadweard Muybridge. Animal Locomotion—16 frames of race-horse "Annie G." galloping, ca. 1887. One photomechanical print; collotype. Library of Congress Prints and Photographs Division, Washington D.C., LC-USZ62-52703

Apparitions

Early filmmakers began to produce moving sequences of photographs, or drawings, or both combined. Dissolving the gap between the real and the imaginary, they seemingly suspended the laws of reason, time, and space in the production of their unsettling caprices.



The Lumière Brothers. *Le squelette joyeux* (*The Joyful Skeleton*) (film still), ca. 1897–98. 35mm black-and-white film, silent, nitrate copy transferred to digital; 0:40. © Association Frères Lumière (Lumière Film No. 831)

Clockwise from center of gallery

The Adventures of Prince Achmed, **96:52**

Pauvre Pierrot (Poor Pierrot), **4:33**

Serpentine Dance (II), **0:45**

Le mélomane (The Music Lover), **3:47**

Explosion of a Motor Car, **1:37**

Humorous Phases of Funny Faces, **7:36**

Fantasmagorie, **1:28**

Little Nemo Moving Comics, **2:14**

Out of the Inkwell: The Tantalizing Fly and Modeling, **8:55**

The Birth of a Flower, **5:12**

El hotel eléctrico (The Electric Hotel), **6:59**

Le squelette joyeux (The Joyful Skeleton), **0:40**

Silly Symphonies: The Skeleton Dance, **5:30**

Dinoland

Gertie the Dinosaur, **5:39**

The Dinosaur and the Missing Link: A Prehistoric Tragedy, **8:48**

Jurassic Park, **2:40**



Steven Spielberg, *Jurassic Park* (film still), 1993. 35mm color film, sound, 127:00. Courtesy of Universal City Studios LLC

Adjacent gallery

Shadow Procession, **7:32**

Fables and Fragments

With its capacity to contradict logic, subvert time, and explode perceptions of reality, animation is ideal for conveying the magic of both classic and modern fables. From Walt Disney's *Snow White* to Peter Jackson's *The Hobbit*, powerful archetypal stories from around the world tap into a deep collective well, bringing these narratives to generations of viewers.



Jiří Trnka, *The Hand* (film still), 1965. 35mm color film, sound, transferred to digital; 17:56. © Krátký Film Praha.s.

Clockwise from left

Snow White and the Seven Dwarfs, **4:36**

Pinocchio, **4:51**

The Tale of the Fox, **62:41**

The Story of "Rapunzel," **10:30**

Nausicaä of the Valley of the Wind, **4:31**

Mura Matsuri (Harvest Festival), **2:34**

The Spider and the Tulip, **15:29**

Princess Iron Fan, **72:47**

Golem, **6:52**

Lord of the Rings: The Return of the King, **1:19**

The Nose, **10:53**

The Hand, **17:56**

Aesop's Fables: The Iron Man, **7:20**

The Owl Who Married a Goose: An Eskimo Legend, **7:30**

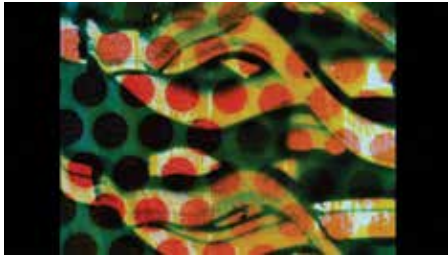
Adjacent gallery

Putting Down the Prey, **6:08** (Parental guidance: violence)

Dimensions of a Dialogue, **10:19**
(Parental guidance: sexual content)

Structures

Since the 1920s, avant-garde artists have explored the structural aspects of film, manipulating its elemental properties—form, color, sound, movement, and duration—to create dynamic aesthetic experiences.



Harry Smith. *Early Abstractions 1, 5, 7, and 10* (film still), 1941–57. 16mm color film, silent, transferred to digital; 24:23. Courtesy Harry Smith Archives

Clockwise from left

The Dante Quartet, **7:00**

La plage (The Beach), **12:23**

Matter in Motion, **5:34**

Science Friction, **9:51**

Frank Film, **8:53**

A Colour Box, **3:10**

Symphonie diagonale (Diagonal Symphony), **8:32**

Radio Dynamics, **4:13**

Ballet mécanique (Mechanical Ballet), **16:57**

Early Abstractions 1–5, 7, and 10, **24:23**

The Eye and the Ear, **9:57**

Train Landscape, **4:08**

Characters

The 1930s saw a shift to identifiable “stars” such as Mickey Mouse. The focus on individual personalities continued with the rise of television cartoons, in which figures like Fred Flintstone reflected the values of middle-class America. More recent characters like the Simpsons are vehicles for social satire.



Max Fleischer. *Betty Boop: Ha! Ha! Ha!* (film still), 1934. 35mm black-and-white video, sound, transferred to digital; 1:32. BFI National Archive

Clockwise from left

Duck Amuck, **5:59**

Luxo Jr., **2:01**

Vincent, **5:40**

Large projection

Feline Follies, **2:20**

Steamboat Willie, **1:07**

Betty Boop: Ha! Ha! Ha!, **1:32**

Popeye: Blow Me Down, **1:09**

Moving Day, **0:58**

Tom and Jerry: Mouse Trouble, **0:42**

Bugs Bunny: Sahara Hare, **0:50**

The Yogi Bear Show: Bears and Bees, **1:14**

The Flintstones: The Monster from the Tar Pits, **1:06**

The Jetsons: Rosey the Robot, **1:02**

Toy Story 3, **1:24**

Creature Comforts: The Circus, **3:18**

Who Framed Roger Rabbit, **3:56**

Hey, Good Lookin', **1:45**

Futurama: A Big Piece of Garbage, **1:04**
(Parental guidance: language)

The Simpsons: HOMR, **1:08 (Parental guidance: language)**

South Park: An Elephant Makes Love to a Pig, **1:09**
(Parental guidance: language)

Continuing to the right

A is for Autism, **11:16**

Snack and Drink, **3:41**



Bob Sabiston. *Snack and Drink* (film still), 2000. Rotoshop, color, sound, 4:00. Courtesy of Flat Black Films

Contemporary Visions

Today's filmmakers and artists have used both hand-made and digital technologies to create allegories for such aspects of contemporary life as war, social disruption, and sexuality.



Norman McLaren. *Neighbours* (film still), 1952. 35mm color film, sound, transferred to digital; 8:07. © 1952 National Film Board of Canada. All rights reserved.

Clockwise from left

Serious Games III: Immersion, **20:24**
(Parental guidance: violence and language)

Neighbours, **8:07 (Parental guidance: violence)**

Rabbit, **8:27 (Parental guidance: violence)**

Tango, **8:09 (Parental guidance: sexual content)**

(Tommy-Chat Just E-mailed Me), **7:15**
(Parental guidance: sexual content)

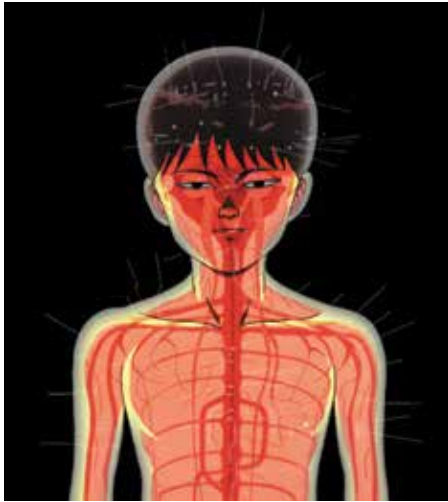
Live in RMB City, **24:50 (Parental guidance: sexual content)**



Run Wrake. *Rabbit* (film still), 2005. 35mm color film, sound, transferred to digital; 8:27. Courtesy of the artist and LUX, London

Superhumans

Superhumans are typically ordinary people who have been possessed or traumatized by supernatural occurrences, giving them magical powers of body or mind. Engaged in conflicts between good and evil, they often embody the archetype of the outsider, alienated and misunderstood.



Katsuhiro Otomo for Tokyo Movie Shinsha. *Akira* (film still), 1988. 35mm color film, sound, transferred to digital: 4:55. © 1988 Mushroom/Akira Committee. All rights reserved.

Clockwise from left

Large projection

Akira, **4:55** (Parental guidance: violence)

Sailor Moon: Memories of Usagi and Mamoru, **4:45**

Urotsukidoji: Legend of the Overfiend, **1:20**

Princess Mononoke, **4:11**

Small projection

Hulk, **2:19**

The Incredibles, **2:21**

Continuing to the right

Astro Boy: Satellite R-45, **25:20**

Adjacent gallery

Tron, **5:00**



Ang Lee. *Hulk* (film still), 2003. 35mm color film, sound, 138 minutes. Courtesy of Universal City Studios LLC

We hope that you enjoy your visit to *Watch Me Move: The Animation Show*. Please share your thoughts about the exhibition in the comment book located at the exhibition exit.



Julian Opie. *Jen Walking*, 2008. LED screen. Courtesy of Lisson Gallery.
© Julian Opie

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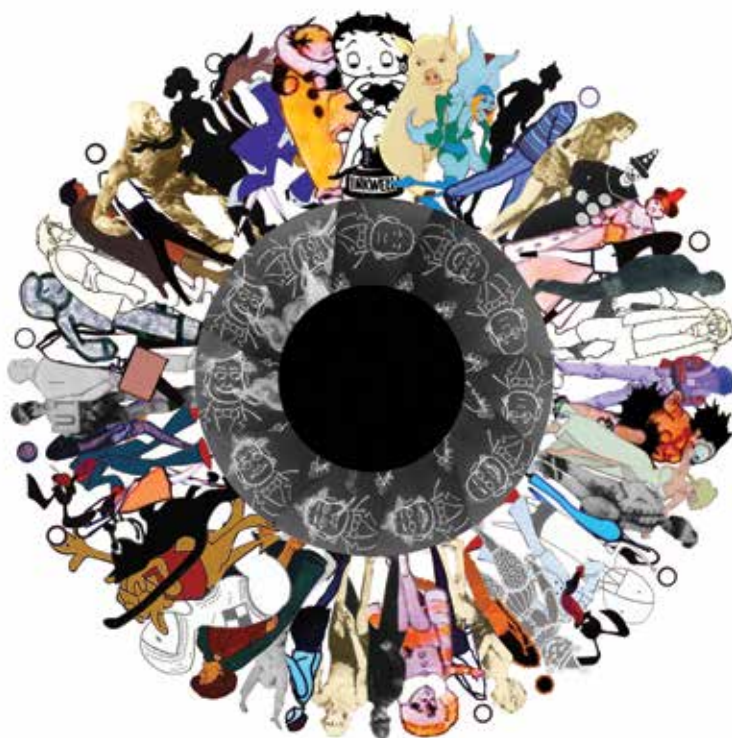
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