

EXHIBITION

THE GEOPOLITICS OF ANIMATION

29 February – 1 June 2008



Lotte Reiniger. *The Adventures of Prince Achmed*, 1926

DATES

29 febrero – 1 junio 2008

VENUE

Salas de exposición de la planta baja

VISITING HOURS

martes a sábados (festivos incluidos)
de 11.00 a 21.00
domingos, de 11.00 a 15.00

CURATOR

Juan Antonio Álvarez Reyes

CO-PRODUCTION BETWEEN

MARCO, Museo de Arte Contemporánea de Vigo
Centro Andaluz de Arte Contemporáneo

WITH THE SUPPORT OF

Filmoteca de Andalucía
Filmoteca de Catalunya
Goethe Institut, Madrid

The MARCO of Vigo hosts in its ground floor galleries the exhibition **THE GEOPOLITICS OF ANIMATION**, a co-production with the Centro Andaluz de Arte Contemporáneo curated by Juan Antonio Álvarez Reyes. Tracing the history of artistic animation, it is perhaps the most ambitious display to date in Spain, with over sixty works based on the moving image. Spanning classic pieces from the 1920s to more recent creations drawn from a diversity of geographical backgrounds, all the resources and techniques pertaining to animated film are given representation. An analysis of the genre traces its evolution from its earliest moments, revealing how it has become a visual language of maximum actuality and a powerful vehicle for the transmission of cultural models and values.

PRESS RELEASE

ARTISTS: 52

- Adel Abdessemed** (Constantine, Argelia, 1971)
- Gabriel Acevedo** (Lima, Perú, 1976)
- Narda Alvarado** (La Paz, Bolivia, 1975)
- Carlos Amoraes** (Mexico City, Mexico, México, 1970)
- Berthold Bartosch** (Polubný, Czech Republic, 1893-1968)
- Segundo de Chomón** (Teruel, Spain, 1871 – Paris, France, 1929)
- Sebastián Díaz Morales** (Comodoro Rivadavia, Argentina, 1975)
- Nathalie Djurberg** (Lysekil, Sweden, 1978)
- Gili Dolev** (Israel, 1974)
- Hala Elkoussy** (Cairo, Egypt, 1974)
- Emotive Project** [Andy Rivas / Raúl Gómez] (Cádiz, Spain, 1975 / Cádiz, Spain, 1977)
- Extramücadele** [Memed Erdener] (Istanbul, Turkey, 1970)
- Kota Ezawa** (Cologne, Germany, 1969)
- Curro González** (Seville, Spain, 1960)
- Federico Guzmán** (Seville, Spain, 1964)
- Hans Hemmert** (Hollstadt, Germany, 1960)
- Tami Ichino** (Fukuoka, Japan, 1978)
- Takashi Ishida** (Tokyo, Japan, 1972)
- Ivan Ivanov-Vano** (Moscow, Russia, 1900-1987)
- William Kentridge** (Johannesburg, South Africa, 1955)
- Avish Khebrezadeh** (Teheran, Iran, 1969)
- Kolkoz** [Samuel Boutruche / Benjamin Moreau] (Arranche, France, 1972 / Paris, France, 1973)
- Tomoko Konoike** (Akita, Japan, 1960)
- Joji Koyama** (Tokyo, Japan, 1978)
- Valeriano López** (Huéscar, Spain, 1963)
- Cristina Lucas** (Jaén, Spain, 1973)
- Basim Magdy** (Assiut, Egypt, 1977)
- Tang Maohong** (Lingchuan, China, 1975)
- Kenzo Masaoka** (Osaka, Japan, 1898-1998)
- Norman McLaren** (Scotland, United Kingdom, 1914-1987)
- Brett Murray** (Pretoria, South Africa, 1961)
- Takao Nakano** (Japan)
- Mohamadou Ndoye 'Douts'** (Senegal, 1973)
- Rivane Neuenschwander** (Belo Horizonte, Brasil, 1967)
- Nils Norman** (Kent, United Kingdom, 1966)
- Eko Nugroho** (Yogyakarta, Indonesia, 1977)
- Gökhan Okur** (Istanbul, Turkey, 1982)
- Txuspo Poyo** (Navarre, Spain, 1963)
- Talal Refit** (Kirkuk, Iraq, 1957)
- Lotte Reiniger** (Berlin, Germany, 1899 – Dettenhausen, Germany, 1981)
- Robin Rhode** (Cape Town, South Africa, 1976)
- Andreas Schulenburg & Jonas Fromm** (Hamburg, Germany, 1975 / Copenhagen, Denmark, 1973)
- Sheila M. Sofian** (New York, USA, 1962)
- Jan Švankmajer** (Prague, Czech Republic, 1934)
- Tabaimo** (Hyogo, Japan, 1975)
- Naoyuki Tsuji** (Shiruoka, Japan, 1972)
- Kara Walker** (Stockton, USA, 1969)
- Warner Brothers/ Bob Clampett** (Los Angeles, USA, 1913-1984)
- Amelie von Wulffen** (Breitenbrunn, Germany, 1966)
- Tintin Wulia** (Bali, Indonesia, 1972)
- Zhou Xiaohu** (Changzhou, China, 1960)
- Young-Hae Chang Heavy Industries** [Marc Voge / Young-Hae Chang] (USA / Seoul, Korea)

CATALOGUE

Con motivo de esta muestra, el MARCO de Vigo y el Centro Andaluz de Arte Contemporáneo han editado un catálogo que reúne, junto a imágenes e información de las obras en exposición, y un texto del comisario sobre "La animación contemporánea y sus geopolíticas", ensayos críticos de Walter D. Mignolo —"Geopolítica del conocimiento y diferencia colonial"— Maureen Furniss —"Cuestiones en torno a la representación"— Leslie Felperin —"El ladrón de buena vista. El Aladino de Disney y el orientalismo"— y Antonia Levi —"Nuevos mitos para el milenio: la animación japonesa". La edición del MARCO incluye también una separata con todos los textos en gallego.

GALLERY GUIDES

In place of the usual information sheets, a leaflet will be provided free of charge containing information about the artists and their works.

ABOUT THE CURATOR

Juan Antonio Álvarez Reyes is an art critic and exhibition curator. He was chief curator of the Sala Montcada of the Fundación "La Caixa" (1997-98), and, from 2002 to 2004, directed the Centro de Arte Contemporáneo Párraga (Murcia, Spain). Some of his most outstanding exhibitions are: *La casa, su idea* (Comunidad de Madrid, 1996), *El yo diverso* (Fundación La Caixa, Barcelona, 1997), *Ciudades sin nombre* (Comunidad de Madrid, 1998), *Escenarios* (Injuve, Madrid, 2000), *Mas vivas muertas que nunca* (MEIAC, Badajoz, 2002), *Monocanal* (Museo Reina Sofía, CGAC, Centre d'Art Santa Mónica, Koldo Mitxelena, Museo Patio Herreriano, CajAstur, Casa Díaz Cassou and Centro José Guerrero, 2003), *Esfuerzo* (Koldo Mitxelena Kulturunea, 2004), *Sesiones Animadas* (CAAM, Las Palmas, and Museo Reina Sofía, Madrid, 2005), *Actions Tour* (Nit Niu, Majorca, 2005), *Historias animadas* (Caixaforum, Barcelona, Sala Rekalde, Bilbao and Le Fresnoy, Lille, 2006), *En un mundo mágico* (Nit Niu, Majorca, 2006), *Fantasmagoría* (Fundación ICO, Madrid, 2007), *Madrid Abierto 07* (Interventions in the public space, Madrid, 2007), and *Los Límites del Crecimiento* (Sala Alcalá 31, Comunidad de Madrid, 2007). He is currently preparing *Try again*, for La Casa Encendida, Madrid and Koldo Mitxelena, San Sebastián.

As an art critic, he writes regularly for the *ABCD* (the *ABC* newspaper's cultural magazine) and the review *Artecontexto*. From 1995 to 1997 he worked for *Diario 16* and from 1997-2002 directed *El Periódico del Arte*, while serving as a correspondent for *The Art Newspaper*, *Le Journal des Arts* and *Il Giornale dell'Arte*, and collaborating with numerous national and international specialist publications.

SUMMARY OF THE EXHIBITION PROJECT

Curated by Juan Antonio Álvarez Reyes, the exhibition **GEOPOLITICS OF ANIMATION** explores the genre of artistic animation along two paths: the historical, represented with works by classic creators who were significant in regard of the idea behind the title and the themes touched upon in the exhibition, and the broadly geographical, which showcases contemporary creativity. Artists from all over the world are represented, as is their wide use of techniques borrowed from animated film —that is, “image to image” cinematography— such as cartoon, plasticine, and computer-assisted digital animation.

However innocent they may seem at first, especially in the context of children’s animated film, these works carry implicit messages regarding the values and morals of their host cultures and the relationships these have with other, foreign cultures. Indeed, one of the aims of the exhibition, which plays on the juxtaposition of particular works, is to provide viewers with information so that they may better understand and incorporate other, manifestly different, worlds.

From its inception, animation, while linked to the entertainment industry, has always been associated with the spreading of ideologies and systems of global understanding. The animated stories presented in this exhibition are powerful indicators of the transformations undergone by cultural forms that were once strictly preceptive into the exchange currency of artistic expression they are today; of the perversion of their earlier forms into contemporary representations. These works reveal how, despite the pervasiveness of today’s cultural impositions, certain sensibilities succeed in defying the prevailing ideologies and mythologies and tap into areas of knowledge that lie beyond the grasp of centralising controls, where they can use —and perhaps recover— a technique as ancient and free as that of animation.

As a time reference, **GEOPOLITICS OF ANIMATION** offers a selection of classical creators which includes Segundo de Chomón, Lotte Reiniger, Kenzo Masaoka and Norman McLaren. Their works are proof of animated film’s historical awareness, an artistic manifestation that has served as much to encourage individual critical reflection as to spread all types of ideological propaganda. Perhaps its connection, from the start, with what are considered as childhood’s two principal fountains of wealth —secrets and silence— explains in part its growing success.

In addition to these and other classic artists, the exhibition also showcases works by contemporary creators as disparate as Narda Alvarado, Kolkoz and Gili Dolev, in which visitors can, in one same space, journey among worlds while taking in the proposals of Zhou Xiaohu, who offers a cynical vision of the media icons *made in USA*, and Kara Walker, whose silhouettes speak of the tragic racial conflicts lived in America's deep south. William Kentridge's piece are vital in understanding the history of a land; those of Nils Norman and Tintin Wulia carry a subtle criticism of unchecked urban development; Takashi Ishida and Naoyuki Tsuji are simply poetic; Extramücadele and Nathalie Djurberg politically engaged; not to mention other animated pieces that reinterpret the traditional narratives of their creators' birthplaces. Thus, the work of Tomoko Konoike offers us a glimpse of the Japanese mindframe, and that of Robin Rhode recalls the African oral narrative tradition.

Many are the themes touched upon: post-colonial societies, migratory flows, criticism of abusive policies, the ecological crisis, the consequences of war, the consumerist fever, but also family breakdown, existential angst in large, modern-day cities, the sense of the absurd and emptiness, the loss of privacy and historical memory, the emergence of new transnational heroes, angels or demons in the third millennium.

Cinema records real images in continuous movement, but in animation there is no real movement to record; images are produced one by one, so that when they are projected they give the illusion of movement. This peculiarity is what allows the creator to invent highly original narratives, to create fictional worlds in which anything is possible, where the laws of physics or metaphysics can be transgressed. The advances in technology, photography, film, and video and the sophistication of the digital image have rendered animated representations increasingly complex. All this, coupled with the evolution of techniques, the transformation of the economy and the disarticulation of absolute cultural orders, means that the principle value of this exhibition lies in its ability to reveal the great theatre of today's world.

BY THE CURATOR

“The conceptual roots of the exhibition *The Geopolitics of Animation* can be found in the crisis of Occidentalism and the emergence of border thinking. Walter D. Mignolo’s assertion, ‘I am where I think’, establishes a geopolitics of knowledge that can be applied to the construction of a critical outlook on the world-system passed down by modernity, as well as to the colonial experience. As Edward W. Said once observed, ‘The connection between imperial politics and culture is astonishingly direct.’ Consequently animation, as a modern visual language involved in constructing the Western imaginary via one of its most powerful entertainment industries, but which has also quickly spread and expanded —like film— into other geocultures, can serve as a territory upon which to map out that modern-day global coloniality. In fact, this is precisely what this exhibition hopes to achieve by means of a specific visual exhibition discourse in which the works are connected by a union or dialogue between them, breaking with the time-space continuum to make a cartographic and narrative attempt at visualising some of the chapters of ‘the political constitution of the present,’ to borrow the expression used by Michael Hardt and Toni Negri as the title for the first part of their essay *Empire*. In this way, and through a specific medium, the exhibit analyses the world order and biopolitical production in which animation throughout the 20th century and today has played and still plays a concrete role related to the spread of ideological models and of a specific system of global understanding. To this end, it is important to examine how certain animation aesthetics, forms and models have travelled across space and/or time at the same times as ideologies have done so, and how both form and content have taken on new meanings and given rise to other visual narrations.

The second theoretical foundation of the exhibition can be traced to Fredric Jameson and his ‘geopolitical aesthetic’ in connection with his research into ‘cinema and space in the world system.’ Thus, the concept of ‘cognitive mapping’ is the conceptual axis of the exhibition insofar as it is also the paradigm of the political subconscious. This mapping would therefore be used to try to construct a view of the interconnections between the psychic and the social, the spatial and the political. Animation possesses certain qualities that make it a particularly suitable medium for achieving this purpose, particularly because of the production of affects with which it works in both the basis of its medial construction and its system of emotional distribution, allowing us to visualise these interconnections between culture, geography and politics, as well as a two-way road that runs with the psychic pressure that the individual exerts upon the collective and with the ideological constructions that shape personal narratives.

PRESS RELEASE

Devoted to animation as well as in one sense to its history, though taking as a starting point its immensely rich present and emphasising it, this exhibition adopts an experimental and critical perspective in order to offer a broad panorama —or abridged *mapamundi*— of the genre. As with the history of film, which developed other cinematographies different to those of the West, historically, too, animation has enjoyed various geographical strong points which have not always coincided with those of film. The 'geopolitics of animation' presented here aspire to combine and enhance these aspects, fundamentally from within the field of contemporary artistic animation."

Juan Antonio Álvarez Reyes
Exhibition Curator

VIDEO PROGRAMME

STORIES FROM HOME

Selected by: Juan Antonio Álvarez Reyes

- 29 February – 31 May 2008
- Conference hall
- Viewing hours: (*)
Saturdays, beginning 15 March, at 19.00
Fridays 29 February and 7 March, at 20.00

(*) NOTE: Exceptionally, and because the MARCO has two exhibition openings scheduled for those dates, the first two sessions will take place on the Fridays just before instead of the Saturdays: i.e. on Friday 29 February (opening of 'The Geopolitics of Animation') and Friday 7 March (opening of 'Untamed Paradises').

'Local stories' are an essential part of the conceptual layout of this exhibition. For this reason, completing **THE GEOPOLITICS OF ANIMATION** is a video cycle comprising some 20 works by as many Spanish contemporary creators. The expression 'I am where I think', coined by Walter D. Mignolo and borrowed here by the curator Juan Antonio Álvarez Reyes, thus perfectly suits the exhibition's conceptual premise. This cycle of Spanish animated videos includes a historical point of reference —the film by Segundo de Chomón— one of the pioneers of animation techniques and effects in cinema, as well as a work by Txuspo Poyo, which talks of how cartoon has helped many artists to construct an imaginary of the world-system. This collective imaginary merges here with the individual and local imaginary that emanates from the ensemble of works gathered together in this cycle.

ARTISTS:

Manu Arregui (Santander, 1970)	Ruth Gómez (Valladolid, 1976)
Vicente Blanco (Santiago de Compostela, 1974)	Sofía Jack (Madrid, 1969)
Ingrid Buchwald (Tolosa, 1980)	Juande Jarillo (Granada, 1969)
Antón Cabaleiro (Santiago de Compostela, 1977)	Alicia Martín & Mario Marquerie (Madrid, 1964)
Segundo De Chomón (Teruel, 1981 – Paris, Francia, 1929)	Jordi Moragues (Barcelona, 1970)
David Cívico (San Sebastián, 1974)	Txuspo Poyo (Alsasua, Navarra, 1963)
Carles Congost (Olot, 1970)	Fernando Renes (Burgos, 1970)
	Francesc Ruiz (Barcelona, 1971)
	Diego Santomé (Vigo, 1966)
	Juan Zamora (Madrid, 1982)

PARALLEL ACTIVITIES

ANIMATED WORLDS

Education programme of the exhibition THE GEOPOLITICS OF ANIMATION

SCHOOLCHILDREN

Visits and workshops for schoolchildren

Parallel to the exhibition GEOPOLITICS OF THE ANIMATION, between March and June, the educational program for students resolves around the world of animation as an area of artistic creation. Through the visits to the exhibition galleries and the workshops, the participants know the process of production of an animated film and they create their own practice of a short by writing the script, choosing the main characters, the settings and experimenting with techniques and effects of the moving image.

- From 4 March to 30 May 2008
- Exhibition rooms and Arts Lab (1st floor)
- Tuesdays, Wednesdays, Thursdays, and Fridays, from 10 am to 2pm
- To arrange a visit, please call 986 113900/11

FAMILIES

Children's Workshops for all the Family

On Fridays and Sundays, children and adults will have the opportunity to know the world of animation from inside, discovering the process of creating an animated movie, and performing different techniques and media.

- From 7 March to 31 May 2008
- Arts Lab (1st floor))
- Times:
Fridays from 6pm to 8pm
Sundays from 12 noon to 2pm

Guided visits

- Guided visits every day at 6pm.
- 'A la carte' visits for groups. Please call 986 113900/11 to arrange a time.
- Visits for associations on Thursdays and Fridays at 5pm, prior arrangement, on tel. 986 113900/11

REQUEST FOR GRAPHIC MATERIAL

EXHIBITION

"THE GEOPOLITICS OF ANIMATION"

GRAPHIC MATERIAL AVAILABLE TO THE PRESS:

CD including texts and photographs of the exhibition in different formats.

DVD (for TV) with a selection of video cuts:

- Lotte Reiniger. *The Adventures of Prince Achmed*, 1926 (0:00:11)
- Kara Walker. *...calling to me from the angry surface of some grey threatening sea. I was transported*, 2007 (0:02:19)
- Gili Dolev. *Promise Land*, 2002 (0:03:31)
- Narda Alvarado. *Construcción de ideas*, 2006 (0:05:09)
- Sheila M. Sofian. *Waving the flag*, 2006 (0:06:03)

IF YOU WISH TO RECEIVE DOCUMENTATION, PLEASE COMPLETE THIS FORM AND SEND IT BY E-MAIL, FAX OR MAIL POST TO:

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