

Geopolitics of the Animation



Zhou Xiaohu. *The Crowd Of Bystanders*, 2003-2004

As innocent as they may seem, particularly in children's animation films, representations embody ideas about the values and mores of the cultures that produce them and the connections between them and other cultures. One of the intentions of this exhibition, which is organised as a system of juxtapositions of specific works, is precisely to offer observers information that will enable viewers to understand and assimilate other manifestly different worlds into their own.

This show, curated by Juan Antonio Álvarez Reyes, proposes two different ways of approaching this genre: a historical approach, in which works are included as examples of classical authors who figure significantly in the subject being examined; and a more extensive geographical approach which showcases contemporary productions. These tapes have been made by creators from all over the world who have used a wide range of techniques coming from animation films, that is, from "image to image" cinematography, using procedures including cartoons, plasticine and digital computer animation.

From the very start, animation, linked to the entertainment industry, has been associated with the dissemination of ideological models and systems of understanding the world, thus constituting the ideal vernacular for striving to map out the "global coloniality" of the present world. This exhibition presents fairly evocative animated stories are presented as migrations of cultural forms that were canonical in ages past and have now become the common currency of expressive change – an effective perversion of past forms to design contemporary representations. These pieces tell how, despite the cultural impositions that pervade today's world, certain currents of sensibility that are at odds with dominant ideologies and mythologies manage to spill over, flourish and take root in places of knowledge outside of centralising limitations, using and perhaps recovering the ancient and free technique of animation.

As a timeframe, *Geopolitics of the Animation* offers a range of classical authors, including Segundo de Chomón, Lotte Reininger, Kenzo Masaoka and Norman McLaren. Their

works serve as a testimony to the historical knowledge of animation cinema, an artistic expression that has served both for individual critical reflection and for the dissemination of all sorts of ideological propaganda. Perhaps its ties to the two greatest treasures of childhood – its secrets and its silences – partially explain its rising success.

In addition to these and other classics, the show also includes works by contemporary creators as diverse as Narda Alvarado, Kolkoz and Gili Dolev, whose works take us on a concentrated journey between worlds in a single space. It also displays works by Zhou Xiaohu, who gives us a glimpse of a cynical vision of “made in USA” media icons, and others, like the silhouettes by Kara Walker, which remind us of the tragic racial conflicts in the USA’s “Old South”.

Animations that are indispensable for grasping the history of lands such as the ones by William Kentridge; ones that are subtly critical of unbridled urban sprawl by Nils Norman and Tintin Wulia; simply poetic films like the ones by Takashi Ishida and Naoyuki Tsuji; and politically committed films like the ones by Extramücadele and Nathalie Djurberg... Not to mention animations that reinterpret the narrative tradition of their home communities, such as the works by Tomoko Konoike, which shed light on Japanese anime, and creations such as the one by Robin Rhode, which are reminiscent of African storytellers.

The subjects addressed are manifold: post-colonial societies, migratory flows, critiques of authoritarian and totalitarian politics, the ecology crisis, the consequences of war, the fever of consumerism, yet also leaving the family nest, the existential restlessness in contemporary megalopolises, the feeling of absurdity and personal emptiness, the loss of privacy and historical memory, the appearance of new transnational heroic, angelic and daemonic figures in the third millennium...

Film records real images in continuous motion. However, in animation there is no real movement to record, rather it produces images one by one that when projected consecutively produce the illusion of movement.

This peculiarity allows the animator to create unique images, to conjure up fictitious worlds where anything is possible, where the laws of physics or metaphysics can be violated. The progressive emergence of new technical inventions, photography, cinematography, video and the increasingly sophisticated digital image, are making animations increasingly complex. This, coupled with an evolution in techniques, the transformation of the economy and a dismantlement of absolute culture orders offers a vast theatre of our modern world, which this exhibition documents accurately and superficially.



Lotte Reininger. *Adventures of Prince Achmed*, 1926



Rivane Neuenschwander, *Joe Carioca*, 2006

Geopolitics of the Animation

27 September – 9 December 2007

A tour by the artistic panorama of the animation that displays the work of the following artists:

Adel Abdessamed / Gabriel Acevedo / Narda Alvarado / Carlos Amoraes / Bertold Bartosch / Segundo De Chomón / Sebastián Díaz Morales / Nathalie Djurberg / Gili Dolev / Hala Elkoussy / Emotive Project / Extramücadele / Kota Ezawa / Curro González / Shilpa Gupta / Federico Guzmán / Hans Hemmert / Tami Ichino / Takashi Ishida / Ivan Ivanov-Vano / William Kentridge / Avish Khebrezadeh / Kolkoz / Tomoko Konoike / Joji Koyama / Valeriano López / Cristina Lucas / Basim Magdy / Tang Maohong / Kenzo Masaoka / Norman McLaren / Brett Murray / Takao Nakano / Mohamadou Ndoye Douts / Rivane Neuenschwander / Nils Norman / Eko Nugroho / Gökhan Okur / Txuspo Poyo / Talal Refit / Lotte Reininger / Robin Rhode / Andreas Schulenburg · Jonas Fromm / Sheila M. Sofian / Jan Svankmajer / Tabaimo / Naoyuki Tsuji / Kara Walker / Warner Bros · Bob Clampett / Amelie Von Wulffen / Tintin Wulia / Zhou Xiaohu / Young-Hae Chang Heavy Industries

The exhibition is accompanied by the book entitled *Geopolitics of the Animation*, edited by the Centro Andaluz de Arte Contemporáneo in co-production with the MARCO, Museo de Arte Contemporáneo de Vigo.

The exhibition that includes a program of Spanish animation, displays in parallel a series of cycles of animation of international schools.

Centro Andaluz de Arte Contemporáneo

Monasterio de la Cartuja de Santa María de las Cuevas
Avda. Américo Vespucio nº 2
Isla de la Cartuja - 41092 SEVILLA

Phone: +34 955 037 070

Fax +34 955 037 052

educ.caac@juntadeandalucia.es

www.caac.es

Timetable

1 October - 31 March

Tuesday to Friday: 10 - 20 h.

Saturday: 11 - 20 h.

Sunday: 10 - 15 h.

Monday: Closed.

Holidays: Consult with Centre. **Tickets sales until 30 minutes before closing**

Access

Avda. Américo Vespucio nº2

Camino de los Descubrimientos s/n

Transports

C1 and C2 buses

Library

Monday to Friday (except holidays):

9 - 14 h.

