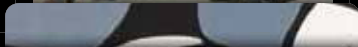


# exhibition guide

# WATCH ME MOVE

The  
Animation  
Show



**Classics, icons and masterpieces.  
111 films and 150 years of animation history.**

**A Canadian exclusive at Glenbow  
October 8–December 24, 2011**

# VISITOR INFORMATION



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*Photography and videotaping of the Watch Me Move exhibition and the animated works and artifacts on display is NOT permitted.*



*We are so pleased to bring you this international, historical survey of some of the best animated works produced in the last 100 years and more.*

This is a new kind of exhibition for Glenbow and for you, our visitors. Instead of artifacts that don't move, there's moving pictures, and these animated images come with their own set of suggestions for how to view them best in a gallery setting. Here are our suggestions on how to get the most out of your visit to this exclusive exhibition.

**FORGET TIME** *Watch Me Move* doesn't follow the history of animation step by step; the films are organized around themes such as Fables, Characters and Superhumans.

**BUT REMEMBER THE TIME IT TAKES** There are 111 animated works in *Watch Me Move*. That's a lot of viewing! Choose one of our suggested highlight tours in this Guide, and plan to come back and see the animation you missed on your first visit.

**CHECK OUT THE EXTRAS** We've included an animation timeline and an incredible selection of puppets, models, cels, drawings and slides used to make animation (in the second floor lobby).

**AND DON'T FORGET TO TAKE A WALK** This is a big exhibition so you'll have to visit the fourth floor to see the Structures and Visions sections of *Watch Me Move*.

**WATCH SOME OLD ANIMATED FRIENDS AND EXPAND YOUR VIEW OF ANIMATION** You will see some beloved characters in *Watch Me Move*, but your greatest joys may be found in animated works you didn't know existed.

**REMEMBER THE ANIMATION YOU SAW** Buy a copy of the exhibition catalogue in our Shop, plus some other products featuring the genius of the animators in *Watch Me Move* ... *The Melancholy Death of Oyster Boy*, anyone?

**COME BACK TO LEARN ABOUT IT AND TALK ABOUT IT** We have an amazing season of programs, ranging from meeting local animators to animation techniques, to character development for animation – check our Calendar of Events for more information or visit [www.glenbow.org/programs](http://www.glenbow.org/programs)

### VIEWING GUIDE/PARENTAL GUIDANCE

*Watch Me Move* includes a broad spectrum of animated works, including animation of an adult nature. These films are marked on the floor plans in this Exhibition Guide. **Children should not be left to discover these unsupervised.**

Just like an animation channel on television, *Watch Me Move* includes kid-friendly fare and adult-only programming. We have a ratings guide on the back cover of this Guide, plus certain films, which may not be rated, are marked in the exhibition space due to their sensitivity for some viewers.

Elsewhere, some clips are from films rated PG and 14A. Visitors should be aware of this before entering the exhibition with young children.

There are three clips from 18A rated films. These clips have been chosen carefully to be acceptable to a broad audience.

The exhibition includes a dedicated cinema space in which full-length films are shown. Each of these films has a rating.

Please ask Museum staff if you require more detailed information.

*There's a lot to see in Watch Me Move – more than you can see in one visit! Apply today's admission toward a Glenbow membership and come back to see more of these animated works.*

# WATCH ME MOVE: floor plans

## SECOND FLOOR

🌀 Watch Me Move Entrance

🟪 Apparitions

🟡 Characters

🟠 Superhumans

🟢 Fables and Fragments

🟠 Watch Me Move Cinema

Please refer to the cinema listings (available in the Discovery Room) to see what's on. There are some PG, 14A and 18A films.

🟡 ARC Discovery Room

🟤 Animation Timeline

🟢 Animation Art and Artifacts

## FOURTH FLOOR

🟠 Structures

🟡 Visions

⚠️ Indicates content of an adult nature

See the ratings guide on the back page for a full list of individual film ratings.



# WATCH ME MOVE: an overview



## WATCH ME MOVE

Watch Me Move: The Animation Show is the most extensive exhibition ever mounted that presents the full range of animated imagery produced in the last 150 years – from *Little Nemo and Popeye* to *Gollum in The Lord of the Rings*.

Through over 111 animated works, from iconic clips to lesser-known masterpieces, *Watch Me Move* offers timely insight into animation as a cultural phenomenon. For the first time, the work of cut-out, collage, puppet, clay and stop-motion animators, auteur filmmakers and contemporary artists is presented alongside the creative output of commercial studios, from Walt Disney to Hanna-Barbera and Aardman, and from Studio Ghibli to Pixar.

Animation has the ability to show simple and complex stories. It can be simple and sweet or complicated and disturbing. Animation's visual form crosses cultural language barriers and importantly represents the culture and time it was

made. *Watch Me Move* offers many perspectives from different countries, different decades and different styles of animation. By doing so, the exhibition shows how humans, since the beginning of time, have used different forms of animation to make sense of the world around them. Cave paintings brought alive by the light of a dancing fire could be considered the earliest animation. Shadow figures and puppetry are other early forms that cross cultures and time. From these early beginnings, animation has evolved to be a common part of our culture. It is part of today's 3-D computer generated animation used in video games, and it's available 24 hours a day on television and the Internet.

from the incredible *Watch Me Move* exhibition catalogue (\$43.95) to the *Art of Walt Disney* by Christopher Finch (\$98.00) and *The Pixar Treasures* by Tim Hauser (\$66.00).

There's "how-to" books, such as *The Complete Digital Animation Course* (\$28.95), or amuse yourself with zoetropes, praxinoscopes, kinetoscopes, strobotops, thaumatropes, crystal animators and cinespinners; if you can make it move – or if it moves you – we've got it! *Betty Boop* figures, *Stick Boy* and *Match Girl*, *Mickey* and *Minnie*, it's all in the *Glenbow Museum Shop*.



### Animate Your Shopping Experience

If it moves we've got it. We've searched the world and found over 30 of the finest animation books available,

*Watch Me Move's* exploration into the limitless possibilities of animation continues through two floors, five galleries and six themes:

Apparitions

Characters

Superhumans

Fables & Fragments

Structures

Visions

*Watch Me Move: The Animation Show* includes an additional cinema on the second floor. This special selection of animated works is screened throughout the week, with different films each day.

In *Watch Me Move*, some of the animated works you will see are full-length versions of the films; others are short clips chosen from the original films to represent the qualities and uniqueness of those films, characters or animation styles.

To find out more, see the list posted outside the cinema space, or visit the ARC Discovery Room for a printed list.



disks in rapid succession to give the impression of motion). Lantern slides from *Muybridge's Attitudes of Animals in Motion (1881)* are also on view.

Other early examples of moving, animated images include chromatropes, slipping slides and lantern slides from *Glenbow's* collection, documenting the enjoyment these early forms of animated imagery provided to those in our region in the late 1800s.

### Creating the Magic

Included in the exhibition are some wonderful examples of slides, drawings, puppets, cels, cartoons and publications.

Representing some of the earliest forms of animation are slides and prints created by animation pioneer *Eadweard Muybridge*. There are three prints from some of his zoopraxiscope discs (an early device for displaying motion pictures, which he created in 1879 and may be considered the first movie projector; the zoopraxiscope projected images from rotating glass

Puppets created by Russian and French stop-motion animator *Ladislav Starewitch* (who kept every puppet he ever made) for one of his best works, *The Tale of the Fox*, are also included. As well, models from the "first vegetarian horror film," *Wallace and Gromit: The Curse of the Were-Rabbit*, and models for *Woody* and *Jessie* from *Pixar's Toy Story* series provide more recent examples of animation techniques.

Cels from the British feature *Animal Farm* and *Studio Ghibli's Kiki's Delivery Service* and *Nausicaä of the Valley of the Wind* are examples of this popular form of animation.

Facing page: Patrick Bokanowski, *La Plage*, 1992. © Patrick Bokanowski and Light Cone; This page: Ang Lee, *Hulk*, 2003. Courtesy of Universal City Studios LLC; Max Fleischer, *Out of the Inkwell - The Tantalizing Fly*, 1921; Eadweard Muybridge, "Annie G" galloping, *Animal Locomotion*, 1887. Collotype Plate, Kingston Museum & Heritage Service

# WATCH ME MOVE: highlight tours



## WHO ARE THE ANIMATORS?

It's easy to get lost in the images, sounds and animation styles of *Watch Me Move*, but the creators of these films deserve their due – here's a selection of some of the skilled creators behind some animated classics.

**A1 – Winsor McCay**, *Little Nemo Moving Comics* (1911); *Gertie the Dinosaur* (1914); *The Sinking of the Lusitania* (1916): Cartoonist and artist Winsor McCay is considered one of the fathers of animation, pioneering the drawn image in film. His film *Little Nemo* is commonly considered one of the first works of true animation ever created. There is no storyline to *Little Nemo*, it is an experiment in movement with precise animation and a dreamlike effect. In 1914, McCay used his exceptional love of drawing and skill to achieve something never done before – he brought a dinosaur to life. With 10,000 drawings, McCay created *Gertie the Dinosaur*, giving the world the first animation with a star character and a storyline.

APPARITIONS AND FABLES & FRAGMENTS

**A2 – Lumière Brothers, Auguste and Louis**, *Serpentine Dance (III)* (1897-99); *Le Squelette joyeux* (1897-98); *Démolition d'un Mur* (1896): The brothers were pioneer contributors to the birth of film in 1895 and invented the cinématographe, the first motion-picture apparatus, used as both camera and projector. They are best known for producing a series of short "actuality" films which captured everyday events on film. Five years after Thomas Edison invented the hand-tinted motion picture with his film *Annabelle Serpentine Dance*, the brothers perfected it with their film *Danse Serpentine (The Serpentine Dance)*, considered early animation because of the hand-tinted colour applied directly to the film.

APPARITIONS AND STRUCTURES

**A3 – Ub Iwerks**, *Steamboat Willie* (1928); *Silly Symphonies: The Skeleton Dance* (1928): Ub Iwerks was an animator, inventor and special effects technician who met and befriended Walt Disney while working as a commercial artist in Kansas City. Iwerks animated the early Mickey Mouse cartoons, singlehandedly completing as many as

700 drawings a day (*Steamboat Willie* was the first official Mickey Mouse cartoon). Iwerks also animated the first of Disney's *Silly Symphonies: The Skeleton Dance*, which paired animation with a set musical score. Iwerks also invented technology that revolutionized animation, including contributing to the development of the multi-plane camera.

APPARITIONS AND CHARACTERS

**A4 – Ray Harryhausen**, *The Story of Rapunzel* (1952): Ray Harryhausen is considered a master of animation. His efficiency in frame-by-frame compositing of complex miniature figures and creatures with live-action characters and environments was a major achievement in cinema practice. He is cited as a major influence by contemporary animators and artists, including James Cameron. *The Story of Rapunzel* is one of four fairy tales Harryhausen made using stop-motion photography. He perfected this technique as an apprentice to *King Kong* (1933) animator Willis O'Brien.

FABLES & FRAGMENTS

**A5 – Ralph Bakshi**, *Heavy Traffic* (1973); *Hey Good Lookin'* (1982): Ralph Bakshi is an American animation legend. His many achievements include work on cartoons *Mighty Mouse*, *Heckle and Jeckle* and *Deputy Dawg*. Bakshi produced and directed *Rocket Robin Hood* and brought Spiderman out of comic book pages for the first time. Throughout his career, Bakshi has endeavored to create animated features for adult audiences such as his film, *Fritz the Cat*, which became the first animated film to receive an "X" rating. His exploration of complex characters continued in the feature *Heavy Traffic* – an urban story of a depressed young New York illustrator, and in a tribute to the greaser subculture of the 1950s, *Hey Good Lookin'*.

SUPERHUMANS AND CHARACTERS

continued on page 12

## ANIMATED CLASSICS AND HISTORICAL TREASURES

Many of the films in *Watch Me Move* could be considered classics of the genre or significant for one animation-related milestone or another. Here are just a few examples to help you begin your exploration of some of the treasured and influential films in the exhibition.

**B1 – Adventures of Prince Achmed** (1926): It's been said that this film's creator, Lotte Reiniger, was born with magic hands. When you see this stunning film and recognize the complexity and artistry of its creation, you will agree. Created in Berlin, the film took three years to complete. Why? Each second of the one-hour film needed 24 different frames. Reiniger's cutouts and shadow puppets are also unbelievably detailed and intricate, often involving several versions of the same character for close-ups and long shots with each moving part cut separately and joined to the others with fine wire.

FABLES & FRAGMENTS

**B2 – Luxo Jr.** (1986): The first film produced by Pixar, this story of a lamp playing with a ball was the first computer animated film to be nominated for an Academy Award® and the first film produced by Pixar Animation Studios. This quote perhaps best describes the film's significance: "Luxo Jr. sent shock waves through the entire industry – to all corners of computer and traditional animation. At that time, most traditional artists were afraid of the computer. They did not realize that the computer was merely a different tool in the artist's kit ..." – Edwin Catmull, *Computer Animation: A Whole New World*, 1998.

APPARITIONS

**B3 – Snow White and the Seven Dwarfs** (1937): Even though Walt Disney's wife, Lillian, told him, "No one's ever gonna pay a dime to see a dwarf picture," this film (which cost nearly \$1.5 million to make) was a commercial, artistic and technical success. The first full-length animated feature (83 minutes in length) in colour and with sound, it is one of Disney's greatest films. It was also notable as the first film with an official soundtrack.

FABLES & FRAGMENTS

Above: Lotte Reiniger, *The Adventures of Prince Achmed*, 1926. BFI National Archive; Willis O'Brien, *The Lost World*, 1925. © Lobster Films Collection

**B4 – Lost World** (1925): The strength of this film is said to be its special effects, created by a pioneer in this area, Willis O'Brien. In the making of this film he achieved many innovations. Among them creating the first feature length film made in the United States, possibly the world, to feature model animation as the primary special effect, and integrating live-action into several scenes so the actors could react to the animated creatures. (O'Brien would later go on to improve this technique for the film *King Kong*.)

FABLES & FRAGMENTS

**B5 – The Hand** (1965): The Czech puppet maker, illustrator, motion-picture animator and film director Jiří Trnka considered this 19-minute film to be one of his greatest works; it was banned by the Czech communist government for its veiled critique of totalitarianism. The film's story revolves around the Artist (a potter and sculptor) and the omnipresent Hand, which only allows the Artist to make sculptures of the Hand and nothing else. The Artist is sent to a prison for his disobedience and pressed to create a huge sculpture of the Hand. When the Hand causes the Artist's death, the same Hand organizes the artist's State funeral with all artists honoured.

FABLES & FRAGMENTS

**B6 – The Spider and the Tulip** (1943): Animator Kenzō Masaoka (1898-1988) was an early creator of anime (and is said to have coined the term *dōga*, or animated images). Of his many films, *The Spider and the Tulip* stands out as a real gem. It's an historically important film for gauging the influence of American animation and movies on early anime, but it also demonstrates Masaoka's technique. Each frame of the film has been carefully considered – perhaps the most beautiful touches are the short sequence of rain falling on water during the storm as well as the final image of a spider web shining in the sunshine of a tree.

FABLES & FRAGMENTS

Above: Ralph Bakshi, *Hey Good Lookin'*, 1982. Courtesy of the Artist; Winsor McCay, *Little Nemo*, 1911. Courtesy Ray Pointer, Inkwell Images, Inc

# WATCH ME MOVE: highlight tours



## MODERN MASTERPIECES

These works have been created in the last 75 years and reflect these animators' abilities to experiment with, remix and, in some cases, define or redefine the types of animation they work with.

**C1 – Akira (1988):** One of the most influential examples of anime, *Akira* is based on the manga (comic book) by Katsuhiro Otomo. Set in the post-apocalyptic community of Neo-Tokyo in 2019, the story revolves around Tetsuo, a fiercely individualistic member of a motorcycle gang. The despotic authorities, the robot-like police and even the cycle gang pursue Tetsuo when he's bombarded with a new, insidious energy source that has rendered him telekinetic – you'll see his transformation from a young man into an oozing, gargantuan superhuman in the clip featured.

**SUPERHUMANS**

**C2 – Creature Comforts: The Circus (2003):** In this incredibly funny series, circus animals lift the lid on life under the big top. Based on the original Oscar®-winning film by Nick Park, the series draws on early lip-synch work by Aardman's founders Peter Lord and David Sproxton. Using "man on the street" interviews with people from all walks of life, Aardman pair the voices with circus animals who appear to be talking about their own situations. The claymation characters portray human traits and contemplate absurdities of the universe such as, "Do bald eagles ever feel self-conscious?" and "What makes pigs feel sexy?"

**CHARACTERS**

**C3 – Toy Story (1995, 1999, 2010):** One of the strengths of this successful animated film franchise are the characters, both in terms of story and their technical development. For the original 1995 film, each character was either created out of clay or was first modeled off of a computer-drawn diagram before reaching the computer animated design. Once the animators had a model, articulation and motion controls were coded, allowing each character to move in a variety of ways. Of all of the characters, Woody is the most complex, requiring 723 motion controls, including 212 for his face and 58 for his mouth.

**CHARACTERS**

**C4 – Rabbit (2005):** This adult fairytale by animator Run Wrake is a gem. Successful at many film festivals around the world, it tells a tale of lost innocence, greed and the random justice of nature. Wrake based the film's visuals on 1950s educational picture book illustrations that he discovered in a junkshop. The visuals and the story he tells present an interesting dichotomy. At one time, the illustrations delivered a simple message to a young audience, but, like us, they have aged and now Wrake uses the illustrations to present a more complex meaning.

**FABLES & FRAGMENTS**

**C5 – Dimensions of Dialogue (1983):** There's a wealth of ideas running through this 12-minute short film by Surrealist genius Jan Švankmajer. Considered one of his key short films, this stop frame masterpiece draws on his experience with puppetry and experimental theatre to examine how humans communicate and what can often go wrong. Filmmaker and animator Terry Gilliam selected this as one of his top 10 animated films, "His [Švankmajer's] films always leave me with mixed feelings, but they all have moments that really get to me; moments that evoke the nightmarish spectre of seeing commonplace things coming unexpectedly to life."

**FABLES & FRAGMENTS**

**C6 – National Archives Microfilm ... Lucy of Pulaski (2009):** Artist Kara Walker's work reflects the struggles of race, gender, sexuality and identity, set within the historical and folkloric context of the Deep South during the times of slavery and repression. Whether in large cutouts, notebook-size drawings or in films that are basically animated versions of both, her iconic, silhouetted figures are excitingly textured. In this film, she rehistoricizes the struggle of African Americans in the slavery system and its immediate aftermath using a documented event as the source for her commentary,

*continued on page 11*

## ANIMATION AS AN ART MEDIUM

*Watch Me Move* includes work by artists who are perhaps better known for their contributions to the visual arts than they are known as animators. For these artists, and others like them featured in the exhibition, animation is another form of expression for their art.

**D1 – Shadow Cinema (2011):** Christian Boltanski is one of France's foremost contemporary artists. He has exhibited widely internationally and was featured at Monumenta 2010 in Paris and the 2011 Venice Biennale. Boltanski's art deals with themes of memory, death and the nature and meaning of human existence. His personal history features in his work through the use of original family documents and photographs. His shadow theatres evoke pre-animated imagery such as cave drawings and shadow puppets.

**APPARITIONS**

**D2 – Shadow Procession (1999):** William Kentridge is best known for his stop-motion films of charcoal drawings and also works in etching, collage, sculpture and theatrical productions. *Shadow Procession* depicts a haunting procession of black, puppet-like figures made from cardboard cutouts. The figures are hunched and crippled and move from left to right across the screen, hauling their belongings on a collective exodus. Influenced by the brutality of his native land's apartheid, *Shadow Procession* conveys the drudgery of living amidst prolonged violence.

**APPARITIONS**

**D3 – Jen Walking (2010):** Julian Opie is one of the most important, influential and popular artists currently working in Britain. Drawing from influences as diverse as sculpture, billboard signs, classical portraiture and Japanese woodblock prints, Opie "paints" using a variety of media and technologies to make three-dimensional explorations of his subjects. Of his work, Opie says, "It's the most freaky thing to see the human body at rest. Movement is the fourth dimension in art." In *Jen Walking*, Opie portrays a personality in as little detail as possible.

**CHARACTERS**

**D4 – The Rhinoceros and the Whale and Putting Down the Prey (2008):** Nathalie Djurberg received the Carnegie Art Award in 2008 and in 2009 she was awarded the Silver Lion Award for Promising Young Artist at the Venice Biennale. Djurberg's intricately constructed claymation films are both disturbing and sweet. She uses clay and plasticine modeled characters to depict war, violence, sexuality, sadism and assault. Her work uses the seemingly harmless form of children's animation to explore the darker side of the human soul.

**FABLES & FRAGMENTS**

**D5 – Alone. Life Wastes Andy Hardy (1998):** Martin Arnold is one of Austria's most distinguished filmmakers in the area of structural and experimental short films. He is known for his obsessive reworking of found Hollywood film footage. *Alone. Life Wastes Andy Hardy* uses short fragments from films in the *Andy Hardy* film series. Original scenes are pulled apart frame by frame, repeated and extended. By repeating key images and creating syncopated rhythms, Arnold reveals hidden subtexts and creates new meanings for previously innocent moments.

**STRUCTURES**

**D6 – Ballet Mécanique (1924):** Fernand Léger was a French painter, sculptor and filmmaker who built his reputation as a Cubist artist. In 1924, Léger produced and directed this iconic and Futurism-influenced film. Neither abstract nor narrative, it is a series of images of a woman's lips and teeth, close-up shots of ordinary objects, and repeated images of human activities and machines in rhythmic movement. The film is considered a landmark in the development of montage as a cinematic tool and demonstrated that animation had credibility as a "fine art" beyond the American cartoon and European 3D stop-motion puppet traditions.

**STRUCTURES**

*continued on page 12*

**Facing page:** Kara Walker, *Lucy of Pulaski*, 2009. © Kara Walker, Courtesy of the artist and Sikkema Jenkins & Co.; Len Lye, *A Colour Box*, 1935, BFI National Archive; This page: Martin Arnold, *Alone. Life Wastes Andy Hardy*, 1998; Julian Opie, *Jen Walking*, 2010. © Julian Opie, Courtesy Lisson Gallery

# WATCH ME MOVE: highlight tours



## ANIMATION AND SOUND

Whether it's the voice of an iconic character, the notes of a peppy, orchestrated score or the sound accompanying animated special effects, you can't underestimate the importance of sound to some of these animated works.

**E1 – In Absentia** (2000): This film was commissioned by the BBC as part of a series called "Sound on Film International," where a filmmaker was assigned a musical passage which became the starting point for the construction of a short film. The Brothers Quay, the film's creators, worked on a composition by Karlheinz Stockhausen, "Zwei Paare." The Brothers based the story on the real life event of a woman who was enclosed in a psychiatric hospital. They later found that the story they chose had an unintended connection to their composer. "The surprising thing is that when Stockhausen saw the film at an avant-premiere he was moved to tears. We only later learned that his mother was imprisoned by the Nazi's in an asylum, where she later died. Even for us this was a very moving moment, especially because we directed the film without knowing any of this."

### APPARITIONS

**E2 – Skeleton Dance** (1929): The music from this *Silly Symphonies* animated short, produced and directed by Walt Disney and animated by Ub Iwerks, permeates the Apparitions section of *Watch Me Move*. In the film, four human skeletons dance and make music around a spooky graveyard. While many claim that the musical score was adapted from the Saint-Saëns composition "Danse Macabre," composer Carl Stalling explained that it was actually a foxtrot set in a minor key (Stalling also adapted Edvard Grieg's "The March of the Trolls" for part of the skeleton dance music). Here, the score and the animation work together perfectly, completely in syncopation.

### APPARITIONS

**E3 – Jurassic Park** (1993): The sound effects that accompany the CGI dinosaurs are just as memorable as the scenes themselves. Gary Rydstrom, the sound designer for the film, used actual sounds of live animals to mimic what these prehistoric creatures may have sounded like: a koala bear's "BRRRAAHR" sound was used for part of

the T Rex sound effects; similarly, a whale blowhole was used for the breathing T Rex. For Rydstrom, the sound in *Jurassic Park* "... give[s] us a sense of fear, a sense of who these dinosaurs are, it's going to tell us things that are happening off screen, it's going to give us a sense of scale."

### APPARITIONS

**E4 – Steamboat Willie** (1928): Sound effects are key to the timing and comedy of this film, notable for being one of the first cartoons with synchronized sound. There was initially some doubt among the animators that a sound cartoon would appear believable. So before a soundtrack was produced, Disney arranged for a test screening with live sound to accompany it. The test audience's response gave Walt the confidence to move forward and complete the film. He later recalled: "The effect on our little audience was nothing less than electric. They responded almost instinctively to this union of sound and motion. I thought they were kidding me. So they put me in the audience and ran the action again. It was terrible, but it was wonderful! And it was something new!" Animator Ub Iwerks said, "I've never been so thrilled in my life. Nothing since has ever equaled it." Clearly the idea that make-believe cartoon characters could talk, play instruments and move to a musical beat was considered nothing short of magical.

### CHARACTERS

**E5 – The Flintstones** (1960-66): The voices of the main characters in this series are just as memorable as the characters themselves. From the voice of Fred Flintstone yelling "Wilma!" (voiced originally by Alan Reed) to Barney Rubble's "Hey, Fred" (voiced by legendary voice actor Mel Blanc, who also provided the sounds of Dino), the voices of these animated characters are integral to their portrayal and appeal. Besides their characters, Hanna-Barbera was also noted for their large library of sound effects. They also had familiar sounds used

## CONTINUED FROM PAGE 10 (ANIMATION AND SOUND)

for transportation, household items and recurring sound effects associated with certain characters. For example, the sound of a car's brake drum combined with a bulb horn was used when Fred Flintstone dropped his bowling ball onto his foot.

### CHARACTERS

**E6 – Vincent** (1982): Vincent Malloy is the young protagonist in this animated short by Tim Burton, and the narration is provided by the legendary Vincent Price. Shot in stark black and white in the style of the German expressionist films of the 1920s, Vincent Malloy imagines himself in a series of situations inspired by the Vincent Price/Edgar

Allan Poe films that had such an effect on Burton as a child. Price is a perfect narrator for this macabre tale, which underscores his influence on Burton's formation as a filmmaker. Says Burton, "Vincent Price was somebody I could identify with. When you're younger things look bigger, you find your own mythology, you find what psychologically connects to you. And those movies, just the poetry of them, and this larger-than-life character who goes through a lot of torment – mostly imagined – just spoke to me in the way Gary Cooper or John Wayne might have to somebody else."

### FABLES & FRAGMENTS

## CONTINUED FROM PAGE 8 (MODERN MASTERPIECES)

reminding us that the abolition of slavery did not end racial inequality.

### FABLES & FRAGMENTS

**C7 – Frank Film** (1973): Frank Mouris used 11,592 images to create this Oscar®-winning biography of his life. Uncannily, the film also appears to tell the story of the viewer's life by representing meticulously cut out and collaged images of western culture – everything from food, money and political images, to body parts, pens and clocks. Through this vast amount of imagery, everything that is appealing and appalling about our society is invoked. Also note the film's two soundtracks – in one, Mouris narrates an autobiography, in the other soundtrack, he reads off a list of words beginning with the letter "f."

### FABLES & FRAGMENTS

**C8 – Tango** (1980): Winner of the 1983 Oscar® for best animated short film, *Tango's* creator, Zbigniew Rybczyński, set the actions of 36 characters – from different stages of life, representing different times, interacting in one room, moving in loops and observed by a static camera – to the score of the tango. The animator/filmmaker calls the creation of the film a "miracle" adding, "I had to draw and paint about 16,000 cell-mattes, and make several hundred thousand exposures on an optical printer. It took a full seven months, sixteen hours per day, to make the piece. The miracle is that the negative got through the process with only minor damage, and I made less than one hundred mathematical mistakes out of several hundred thousand possibilities."

### STRUCTURES

**C9 – Duck Amuck** (1953): This surreal animated cartoon is considered by fans and historians to be Daffy Duck's magnum opus. Directed by Chuck Jones as part of the *Merrie Melodies* series, Daffy Duck is tormented by a seemingly sadistic, initially unseen animator, who constantly changes Daffy's locations, clothing, voice, physical appearance and even shape. In 1994, *Duck Amuck* was voted #2 of The 50 Greatest Cartoons. For director Chuck Jones, this film demonstrated for the first time that animation can create characters with a recognizable personality, independent of their appearance, milieu or voice.

### STRUCTURES

**C10 – A Colour Box** (1935): This classic of British animation was created by Len Lye, a New Zealand-born filmmaker and artist, who was a maverick in experimental film (he would often paint, dye and scratch patterns, shapes and lines directly onto celluloid film). At the time he created *A Colour Box*, colour in film was still a novelty and his direct painting on celluloid created exceptionally vibrant effects. Sponsored by the General Post Office Film Unit in London, *A Colour Box* is probably one of the most innovative uses of film in the history of advertising; it was so inventive some film festivals had to create a special category for it, and in Venice the Fascists disrupted screenings because they saw the film as "degenerate" modern art.

### STRUCTURES

**Facing page:** Steven Spielberg, *Jurassic Park*, 1993, Courtesy of Universal City Studios LLC; Stephen Quay and Timothy Quay, *In Absentia*, 2000, BFI National Archive

# ARC DISCOVERY ROOM

# SECOND FLOOR CINEMA



## FIND YOUR INNER ANIMATOR IN THE ARC DISCOVERY ROOM

The ARC Discovery Room is the perfect place for visitors of all ages to enjoy animation-related activities and explore the ideas featured in Watch Me Move. In addition to the activities below, there are also special screenings of some National Film Board animated classics.

**CEL OVERLAYS** Create the illusion of depth with this traditional animation method. Design a background cel using felt tips and transparency paper, then make a character to bring your scene to life. Layer the cels using foam strips to complete your animated masterpiece.

**SPINNING PICTURES** Learn the basics of animation with this simple thaumatrope activity. Using cardstock and several design templates, create your own moving illustration with the images of your choice.

**ANIMATION EXPLORATION** Discover the enchanting characters in *Watch Me Move: The Animation Show* by following the clues in our exploration guide. Pick up your activity sheet in the ARC Discovery Room and trade it in once it's completed for a cool decal. Perfect for family visits!

## highlight tours continued

### FROM PAGE 6 (WHO ARE THE ANIMATORS?)

**A6 – Norman McLaren, *Neighbours* (1952):** Norman McLaren was one of the most innovative and influential figures in animation. Born in Scotland and educated at the Glasgow School of Art, McLaren came to Canada to work for the newly formed National Film Board. In 1943, he became head of the Animation Unit of the NFB and embarked on a career that sought to advance animation as an art form. McLaren received the short film Palm d'Or at Cannes for his film *Blinkity Blink* (1955). *Neighbours* is McLaren's Oscar®-winning antiwar parable. With this film, McLaren redefined the principles of live-action performance, and the use of animation as a peacetime propaganda tool.

**STRUCTURES**

### FROM PAGE 9 (ANIMATION AS AN ART MEDIUM)

**D7 – SwanQuake: House (2007):** Artists Ruth Gibson and Bruno Martelli work together under the name igloo. They have exhibited widely in Britain and abroad and were included in a group presentation at the Venice Biennale in 2007. In their installation *SwanQuake*, a title mash-up of the computer game *Quake* and the traditional ballet *Swan Lake*, there are no targets, health points, wins or dying swans. Instead, using a game controller, the viewer navigates freely throughout the 3D computer graphic environment. The experience is populated by animated characters built from the motion capture of a human dancer's movements.

**VISIONS**



## WATCH ME MOVE

Watch Me Move: The Animation Show includes an additional cinema on the second floor. This special selection of animated works is screened throughout the week, with different films each day. For daily updates or changes, see the list posted outside the cinema space.

### Monday

- 11:30 Return to Oz (1985) **PG**
- 1:30 Ferngully: The Last Rainforest (1982) **G**
- 3:30 Jason and the Argonauts (1963) **PG**

### Tuesday

- 11:30 Renaissance (2006) **14A**
- 1:30 King Kong (1933) **PG**
- 3:30 Clash of the Titans (1981) **PG**

### Wednesday

- 11:30 Waltz with Bashir (2008) **18A**
- 1:30 Tron (1982) **PG**
- 3:30 Fantastic Mr. Fox (2009) **PG**
- Paprika (2006) **14A** (optional)

### Thursday

- 11:30 Monsters Inc (2001) **G**
- 1:30 Hulk (2003) **PG**
- 3:30 Corpse Bride (2005) **PG**

### Friday

- 9:30 Animal Farm (1954) **G**
- 11:30 UP (2009) **G**
- 1:30 Who Framed Roger Rabbit (1988) **PG**
- 3:30 Iron Giant (1999) **G**

### Saturday

- 9:30 Spirited Away (2001) **PG**
- 11:30 Coraline (2009) **PG**
- 1:30 The Incredibles (2004) **G**
- 3:30 Persepolis (2007) **14A**

### Sunday

- 1:30 Toy Story 3 (2010) **PG**
- 3:30 Howl's Moving Castle (2004) **G**

Films and times subject to change.



# FILM RATINGS

## WATCH ME MOVE: THE ANIMATION SHOW

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Just like an animation channel on television, *Watch Me Move* includes kid-friendly fare and adult-only programming. This broad spectrum of animated works does include animation of an adult nature. These films are marked on the floor plans in this Exhibition Guide. Plus, certain films are also marked in the exhibition space due to their sensitivity for some viewers. Children should not be left to discover these unsupervised.

Not all of the films in *Watch Me Move* are rated; for those that are, the ratings are listed below. If you are not familiar with a film's content and it is not rated below, we suggest you use parental guidance.

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### APPARITIONS

Jurassic Park **PG**

### CHARACTERS

Betty Boop **G**

Bugs Bunny **G**

Creature Comforts: The Circus **PG**

The Flintstones **G**

Futurama **PG**

Heavy Traffic **18A**

The Jetsons **G**

Moving Day **G**

The Simpsons **PG**

South Park **14A**

Steamboat Willie **G**

Tom and Jerry **G**

Toy Story 3 **G**

Who Framed Roger Rabbit **PG**

Yogi Bear **G**

### SUPERHUMANS

Akira **14A**

Astro Boy **G**

Ghost in the Shell **14A**

Hey Good Lookin' **18A**

The Hulk **PG**

The Incredibles **G**

Lord of the Rings **PG**

Popeye **G**

Princess Mononoke **PG**

Princess with the Iron Fan **G**

Sailor Moon **PG**

Urotsukidoji **18A**

### FABLES & FRAGMENTS

The Adventures of Prince Achmed **G**

Dimensions of a Dialogue

– parental guidance is suggested

National Archives Microfilm ... Lucy of Pulaski

– parental guidance is suggested

Nausicaä of the Valley of the Wind **PG**

The Nose **14A**

Pinochio **G**

Pleasures of War

– parental guidance is suggested

Putting Down the Prey

– parental guidance is suggested

Princess with the Iron Fan **G**

Princess Nausicca **PG**

Rabbit

– parental guidance is suggested

The Rhinoceros and the Whale

– sexual content and violence

Snow White **G**

### STRUCTURES

Tango – sexual content

### VISIONS

Tron **PG**

RMB City/Second Life – sexual content

Tommy Chat Just Emailed Me

– sexual content



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# Glenbow Museum