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ABOVE & RIGHT

Whose Toys, Barry Doupe, courtesy the artist © Barry Doupe

BELOW & BELOW AGAIN:
Partially Formed, Ann Course, courtesy the artist © Ann Course

SHUDDER

An upcoming exhibition looks at strange, dark and brooding animation

We speak to those involved.

COMMISSION

JACQUI DAVIES, CO-DIRECTOR, ANIMATE PROJECTS

Animate Projects and The Drawing Room are interested in exploring and challenging received notions of the concepts, process and technologies implicit in their names. Both organisations have commissioned and exhibited many works which contain both drawing and animation. We felt that it would be exciting to work together on an exhibition which set out to feature drawing and animation and that was interesting and challenging as both drawing and animation. We started with a long list of artists which at first grew longer with the initial meetings, but what began to emerge was that many artists appeared to be producing work which seemed very strange, dark, psychological or brooding. Once this theme emerged it became difficult to ignore and we developed the exhibition around it, arriving at Shudder, a group show of eight artists' animations with three new commissions by Ann Course, Barry Doupe and Edwina Ashton.

ABOVE & BELOW:
Mr Panz at Lake Leman (notes on mammals and habitats), Edwina Ashton, courtesy the artist © Edwina Ashton

KATE MACFARLANE, CO-DIRECTOR, THE DRAWING ROOM

Drawing is seen as an honest medium which tells things as they are. Its widespread use in contemporary practice, both as preparatory and in finished works, marks a move to create work that has integrity. Many of the animations convey the sense that we are privy to the artist's interior monologue. The repetitive, arduous and private nature of the production process adds weight to the sense that we're invading the artist's private world. Modesty of means pervades many of the works: Matt Mullican's, Dying Stick Figure, which is less than a minute long, representing the most extreme; followed closely by Ann Course's seemingly random juxtaposition of stream of consciousness drawings; Edwina Ashton presents us with an understated, decaying resort inhabited by a melancholic elephant; Naoyuki Tsuji's simple characters act out a seemingly whimsical but creepy narrative; Raymond Pettibon's iconic figures seem even more worthless and emasculated than in his familiar ink drawings; whilst Barry Doupe applies the principles of deskillung to sophisticated animation programmes in a bid to inject his characters with life. All speak of the shortcomings of the human condition and of our abject powerlessness.

▲ FEATURE

FAR LEFT: Avish Khebrezhadeh preparatory drawing from one summe outing: Prep #2 (from One Summer Outing, Avish Khebrezhadeh, courtesy Albion Gallery, London © Avish Khebrezhadeh)

LEFT: Avish Khebrezhadeh Untitled (Distant Memory I): Distant Memory I, Avish Khebrezhadeh, courtesy Albion Gallery, London © Avish Khebrezhadeh

BARRY DOUP, ARTIST

“The past goes on forever while Animation sits on the edge of a table. I rake her hair with my fingers. Easier than air with air. I collect all the light scattered throughout the room and forget about it. By the way, this is my story: once you squeeze paste out from the tube you cannot squeeze it back in.” **IMAGINE**

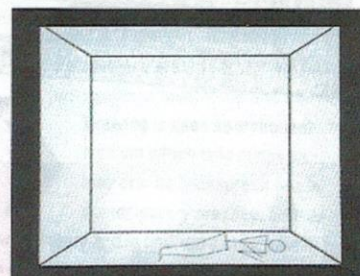
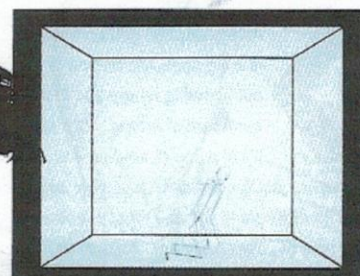
EDWINA ASHTON, ARTIST.

“I have been wanting to make this film for years. It's hero was to be a disgruntled gentleman living in a decaying Swiss hotel, dining on chops and hunting insects in the afternoon. Gradually I realised that the specific details, shifts in location (a huge echoing dining room, mountain passes and glassy lake) and combinations of extreme slowness and intensity would work best as an animation. I love the possibility animation offers for distraction, background glimmer and slow quivering movement. As with other drawings its world appears via incompleteness and suggestion.”

ABOVE & BELOW:

Raymond Pettibon
Sunday Night and
Raymond Pettibon
Whitney: Sunday Night
Saturday Morning,
Raymond Pettibon,
courtesy Regen
Projects, Los Angeles,
CA © Raymond Pettibon

EXHIBITION



ABOVE: Matt Mullican 1 and Matt Mullican 2: Dying Stick Figure, Matt Mullican, courtesy Mai36 Galerie, Zurich

LEFT & RIGHT:

Marcus Vater cave 01 and Marcus Vater cave 03: The Cave has been moved, Markus Vater, courtesy Sies + Höke, Düsseldorf © Markus Vater

BELOW LEFT:

ZEPHYR 3 Naoyuki Tsuji and ZEPHYR 5 Naoyuki Tsuji: Zephyr, Naoyuki Tsuji, courtesy Corvi-Mura, London © Naoyuki Tsuji

SHUDDER WILL BE AT THE DRAWING ROOM GALLERY FROM 21 JANUARY TO 14 MARCH.