

ABOVE & RIGHT
Whose Inset, 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



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

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.

KATE MACFARLANE, CO-DIRECTOR, THE DRAWING ROOM

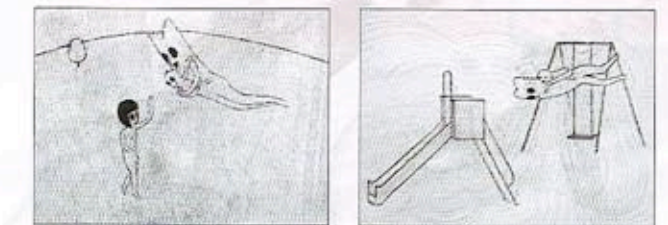
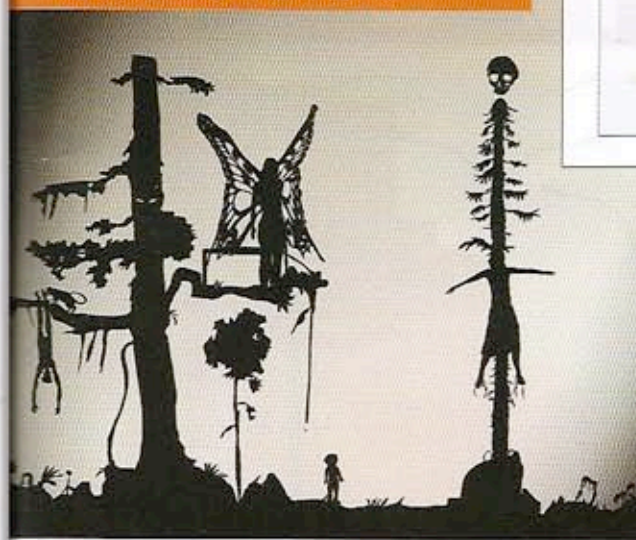
Drawing is seen as an honest medium which tells things as they are. Its widespread use in contemporary practice, both as preparatory and in finished works, marks a move to create work that has integrity. Many of the animations convey the sense that we are privy to the artist's interior monologue. The 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 deskillling 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.



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."

EXHIBITION



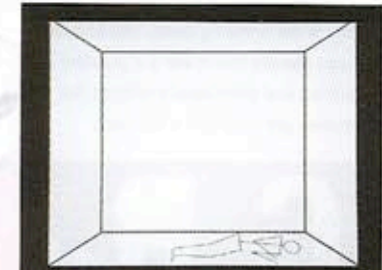
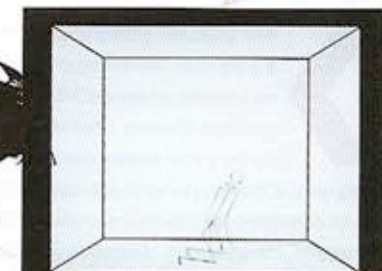
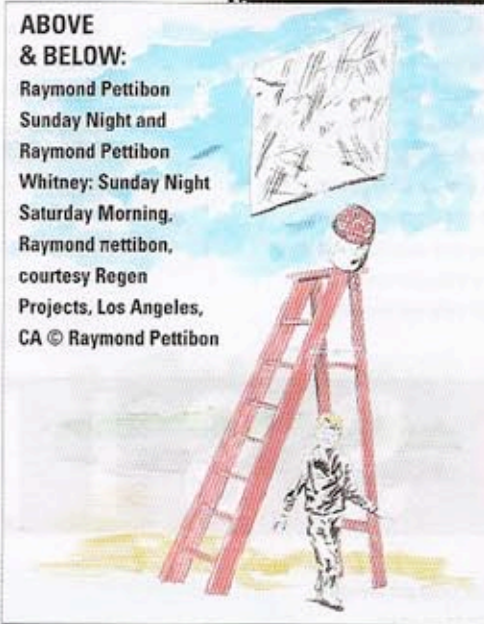
FEATURE

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

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."

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



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-Mera,
London © Naoyuki Tsuji



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