

# News of the arts

## Animated films are focus for exhibition and festival

The Montreal Museum of Fine Arts presented a summer long international retrospective exhibition, *The Art of Animated Films* with the largest collection of animated films ever shown to the public, while the fourth biennial International Animation Festival presented in Ottawa from August 13 to 18 drew numerous animators and devotees to the art.

*The Art of Animated Films* was organized by the Museum of Fine Arts' guest curators Louise Beaudet and Gisèle Côté, chief curator Pierre Théberge and the head of education services Hélène Lamarche and the Cinémathèque québécoise. The National Film Board of Canada (NFB) and the Canadian Broadcasting Corporation (CBC) also collaborated on the project and financial assistance was given by the Ministère des Affaires culturelles du Québec and the Canada Council.

The exhibition was a multi-dimensional tribute to the art of animation from its beginnings to the present, combining artifacts in the galleries and some 150 films in the auditorium at the museum. It centered on important Canadian contributions to the art made by the NFB from the beginning of the 1940s and continued in the exploration of the European and American traditions. Works by the greatest and best known animators, such as Sheldon Cohen, Emile Reynaud, Paul

Terry, Walt Disney, Jiri Trinka, Oskar Fischinger and Norman McLaren were presented in drawings and mock-ups that explored the various techniques of the medium.

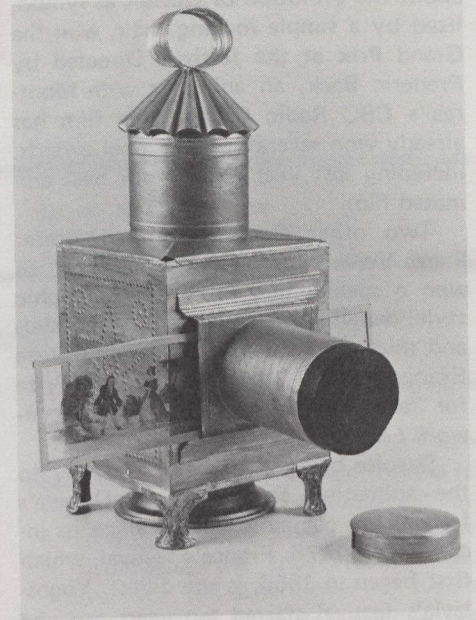
### Artifacts from numerous sources

Among the objects displayed were nineteenth-century magic lanterns, elaborate stage sets, puppets and numerous drawings, many from the archives of the Cinémathèque québécoise. Others were contributed by the CBC and the NFB including the revolutionary "drawing machine" invented by Norman McLaren for painting directly onto film stock.

The accompanying program of films and video tapes were projected at regular times throughout the exhibition. The NFB was represented in three programs, and two sections had art-related themes — animation and opera, and animation and the fine arts. In addition, there were programs devoted to European and U.S. animators, experimental films, atmosphere films, Walt Disney, abstract films, films noirs, computer animation, advertising films, satires and allegories.

The exhibition also recreated the first use of cinema in history — Emile Reynaud's *Théâtre optique*. With the praxinoscope, patented by Reynaud in 1877, he was able to project short plays, in full colour, on a screen for large audiences.

A bilingual catalogue with text by



A nineteenth-century magic lantern owned by the Cinémathèque québécoise was displayed in Montreal.

Louise Beaudet and many colour reproductions of the objects and works on display was prepared to accompany the exhibition.

After its close, September 5 in Montreal, the exhibition travelled to Chicoutimi, Quebec, from where it will tour Bordeaux, France and Brussels, Belgium.

### Canadian films screened in Ottawa

Canada was well represented at the six-day International Festival of Animation, or Ottawa '82, as the festival was known, with 29 films vying for the prizes.

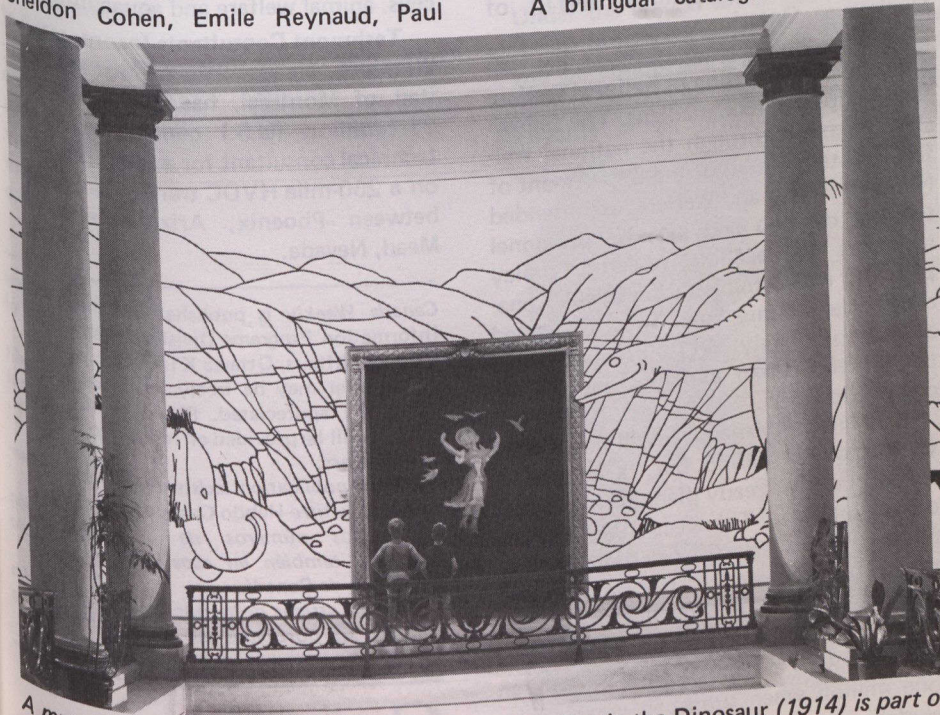
Some 100 films from more than 450 entries from 18 countries had been selected for the competition by a five-person jury comprised of international film animators.

The festival was sponsored by the Canadian Film Institute with grants from the Ontario's Ministries of Communications, and Citizenship and Culture.

The theme of this year's festival was special effects created by animation. All of the mediums of animation were presented by the animators, including pencil, charcoal, paint, clay, paper, metal, puppets, toys, tools and other materials.

The awards, designed by Evelyn Lambert of the NFB, were given in five categories: films longer and shorter than five minutes, promotion material such as commercials less than five minutes long, children's films and first films by students or independent filmmakers.

*Crac*, a short animated Canadian film



A mural created by Paul Hunter depicting the film *Gertie the Dinosaur* (1914) is part of the Montreal exhibition. In the centre is a still taken from Emile Reynaud's praxinoscope.

Montreal Museum of Fine Arts photos