



# From Doodles to Pixels\_

Over a Hundred Years of Spanish Animation





Estudios Chamartin at Casa Batlló, Barcelona, 1940's.  
Archivos Filmoteca Española.

## From Doodles to Pixels

Over a Hundred Years of Spanish Animation

**FILM PROGRAMME CURATOR:** Carolina López

**CONSULTANTS:** Andrés Hispano, Emilio de la Rosa  
and Alfons Moliné

**COORDINATOR:** Cloe Masotta

**COORDINATOR AC/E:** Anael García

**PRODUCTION:** CCCB and AC/E

**DVD PRODUCTION:** Cameo, CCCB and AC/E

**WITH THE COLLABORATION OF** Filmoteca de Catalunya,  
Filmoteca Española, Movierecord, Tres60 Bcn, Lobster Films

**ORGANIZATION:** Audiovisual and Multimedia Department  
CCCB. Director, Ángela Martínez.

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Estudios Moro Commercials (1954-1964)  
Todas prefieren... (Medias Jenny), José Luis Moro, 1958

## THE PROJECT\_

*From Doodles to Pixels. Over One Hundred Years of Spanish Animation* is a response to the desire to showcase a little known history—that of Spanish animation cinema. Films like *Chico & Rita* (Javier Mariscal, Fernando Trueba y Tono Errando, 2010), *Las aventuras de Tadeo Jones* (Enrique Gato, 2012) or *Pos Eso* (Sam, 2014) have put Spanish animation on the international map, but these examples are just the tip of the iceberg of the talent and years of hard work involved in creating art and industry, in some cases against all the odds. This cycle is the result of a task of research, revision and recovery of historical material in dialogue with more recent works.

*From Doodles to Pixels* is a coproduction of the CCCB and AC/E that brings together a selection of films animated using diverse techniques that represent turbulent times ranging from the early twentieth century to the present day. It features recurring themes such as links with the world of comic books, reflections of political concerns and dialogue with the visual arts.

It's a story with lots of gaps and isolated landmarks (Europe's first animated colour feature was *Garbancito de la Mancha*), dotted with forgotten works; for years, it seemed as though Spanish animation hardly existed. This programme shows that nothing could be further from the truth. Great care has been taken to choose works representing each time period and trend, as well as highlighting Spain's idiosyncrasy with all its cultural diversity.

## FORMAT AND FILM PROGRAMME CONTENTS\_

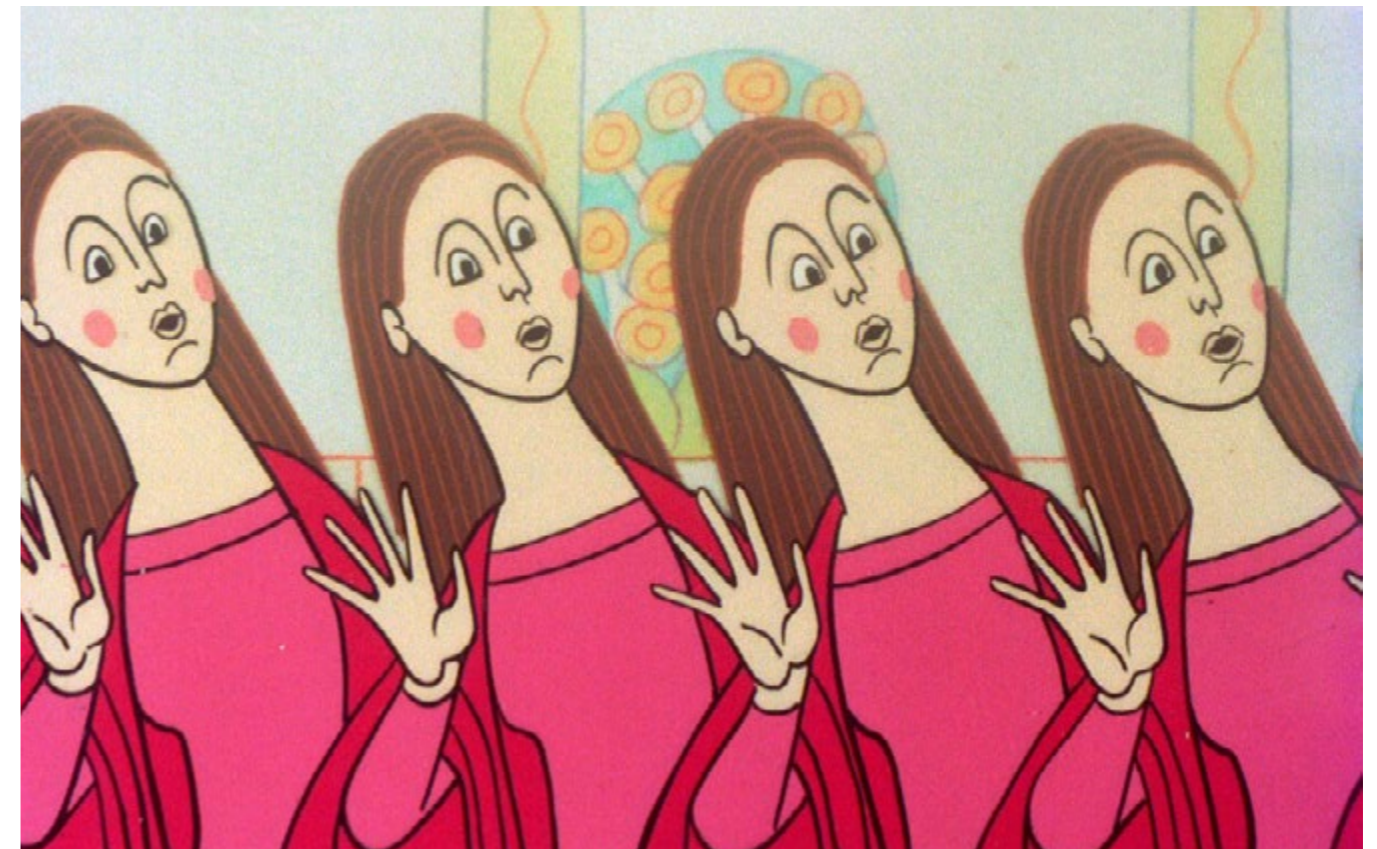
The film programme, curated by Carolina López, charts a course through a selection of the landmark works of Spanish animation of all times.

The cycle includes historic films (from 1908 to the end of the dictatorship in 1975) and contemporary shorts (from 1975 to the present day). This has involved the restoration and digitization of works that were previously "invisible" because of their condition or the difficulty of accessing them, using the best possible materials in each case.

The travelling film programme includes 63 works by different filmmakers, plus a selection of 17 commercials by Estudios Moro, and comprises six sessions of short films, with an approximate duration of 70 minutes and two sessions of feature films.

The programme comes with a triple DVD-digipack accompanied by a booklet with texts by the curator and other experts, and full information about the works and authors represented (in English and in Spanish).

The touring cycle will be available from June 2015 to June 2018. All the films in the original version with Spanish and English subtitles



'La doncella guerrera',  
Julio Taltavull, 1974

## Session 1. DOODLES\_

(Duration: 81 min)

The programme starts out with a short by Segundo de Chomón, the illustrious pioneer who worked in Spain, France and Italy. His short *The Gold Spider* is one of the most admirable pieces in his filmography with some stunning animation sequences for the time. Some vintage promotional spots using nitrate film were collected for this event, like *Radio RCA* (around 1935) by Enrique Ferrán, created in Barcelona during the Second Spanish Republic. A few ads by the productive Mr. Serra i Massana and other more satirical unknown artists, *La bronca* and *Cambó i l'autonomia* (around 1918), were also restored. These films demonstrate the strength of on-screen graphic humour. *K-Hito* (*En los pasillos del congreso*, 1932) and *José Escobar* (El fakir González) were both writers and directors. During this period, political, social comics were all the rage. Later, Javier Mariscal (*Chico & Rita*) and Calpurnio Pisón, two other popular contemporary cartoonists, started making animation films based on their trademark characters *Los Garriris* and *Cuttlas*.

**L'Araignée d'or**, Segundo de Chomón, 1908, 8'40"

(A film from the Lobster Collection)

**En los pasillos del congreso**, K-Hito (Ricardo García), 1932, 2'

**Alimentos de régimen Santiveri**, Josep Serra i Massana, 1932-1935, 2'11"

**Tabú, colorete en polvo**, Josep Serra i Massana, 1933, 1'08"

**Radio RCA**, Enrique Ferrán, circa 1935, 2'

**El fakir González buscador de oro**, Joaquim Muntañola, 1942, 8'12"

**Juanito va de caza**, Salvador Mestres, 1942, 8'

**El cascabel de Zapirón**, Josep Escobar, 1943, 8'

**Don Cleque flautista**, Jaume Baguñà, 1944, 8'12"

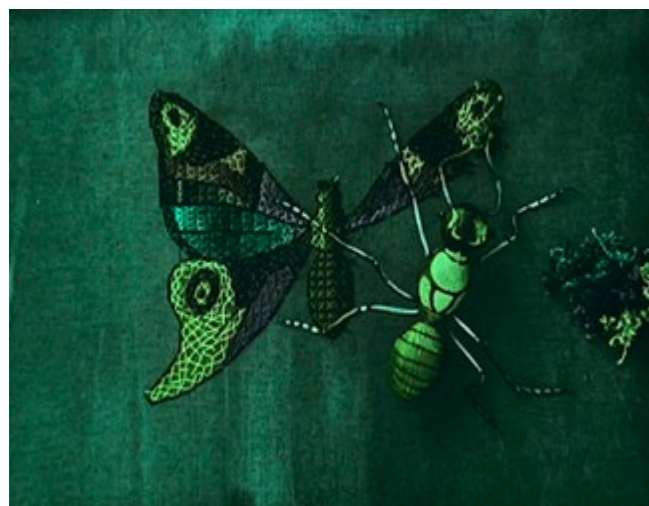
**Garabatos: Manolete**, Jaume Baguñà y Manuel Díaz, 1943-44, 8'

**Los tambores de Fu-Aguarrás**, Jaume Baguñà, 1945, 9'10"

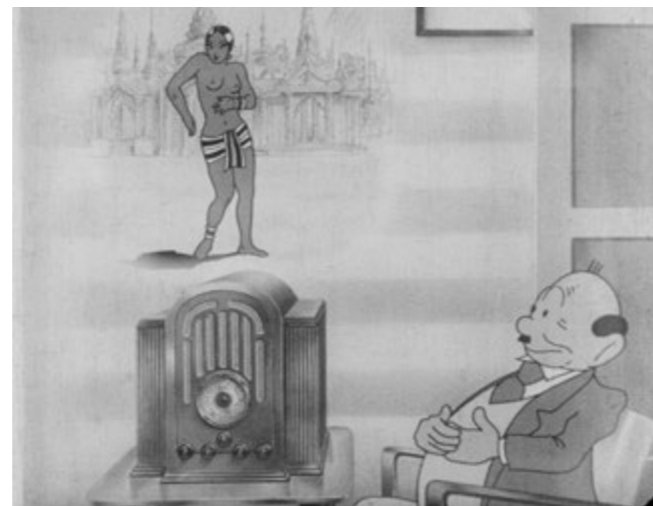
**El bueno de Cuttlas**, Calpurnio Pisón, 1991, 8'48"

**Amarillo verano**, Javier Mariscal, 2013, 4'40"

*All audiences.*



'L'Araignée d'or',  
Segundo de Chomón, 1908



'Radio RCA',  
Enric Ferrán, circa 1935

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## Session 2. UNDER THE YOKE\_

(Duration: 68 min)

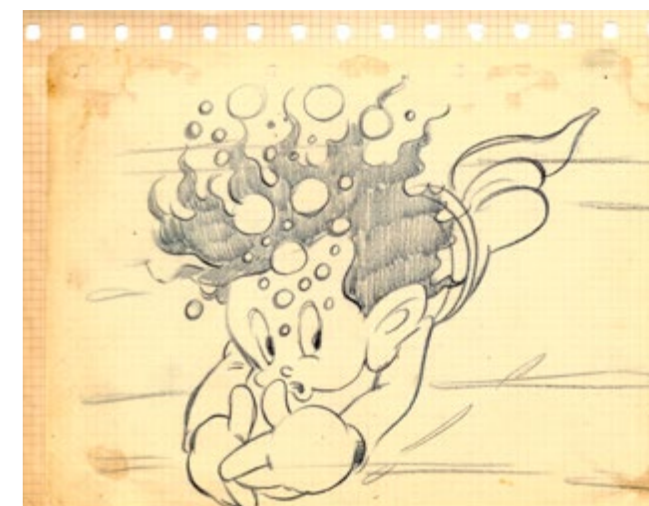
To carry out this project, the Balet y Blay studios brought in cartoonist Arturo Moreno and handed over the script to Julián Pemartín, author of *Teoría de la Falange*. *Garbancito* is a young Catholic orphan boy who lives in a barn with his goat *Peregrina*. One day, the ogre *Caravaca* kidnaps his friends and just like *Don Quixote*, he courageously sets off to save them. Even though the film is influenced by the Fleischer brothers and Disney's *Silly Symphonies*, the soundtrack composed by Jacinto Guerrero gives it a typically Spanish edge. The film was popular before it even hit the screens, due to the tale written by the same two authors. It was also given a higher budget than live action films made at the time, which was quickly recouped through its range of by-products. Shot in Barcelona with a crew of professionals who were learning as they went along, the film was sent to London for editing. The rolls of film then flew over the blood and fires of Europe one more time, escaping the bombardments, and the feature was released in theatres in 1945.

**Garbancito de la Mancha**, Arturo Moreno, Spain, 1945, 68'

*All audiences.*



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'Garbancito de la Mancha',  
Arturo Moreno, 1945

## Session 3 .MODERN TIMES\_

(Duration: 82 min)

Together with industrial development and the expanding middle class, advertising began to flourish and found a language in animation that was able to attract these new consumers. Estudios Moro, based in Madrid, became THE company for advertising films in Spain, producing thousands of animated and live action commercials, created by such names as Pablo Núñez, Paul Casalini, Marcel Breuil and Francisco Macián. A North American treatment was the order of the day, but was given a more stylish, modern and jazzy look, similar to that of the UPA studio. The illustrator José Luis Moro and his producer brother, Santiago, best reflect this trend, and together wrote one of the most exciting pages of Spain's popular culture. Some of the best work to come out of Moro highlights this programme, whether from its stock of internationally acclaimed commercials or the unforgettable *Vamos a la cama* (1965). Other work focuses on ensuing decades with films by Robert Balser, Julio Taltavull, and, closer to home, Isabel Herguera, Adriana Navarro, Carles Porta and Miguel Gallardo.

**Estudios Moro commercials**, 1954-1964, 16'29"

**Vamos a la cama**, José Luis Moro, 1965, 36"

**El sombrero**, Robert Balser, 1964, 8'15"

**La doncella guerrera**, Julio Taltavull, 1974, 11'39"

**William Wilson**, Jorge Dayas, 1999, 10'28"

**La gallina ciega**, Isabel Herguera, 2005, 7'17"

**Las vidas ejemplares**, Carles Porta, 2008, 11'24"

**El viaje de María**, Miguel Gallardo, 2010, 5'42"

**Via Tango**, Adriana Navarro, 2013, 321"

**Onemoretime**, José González, Tonet Calabuig y Elisa Martínez, 2014, 5'

*All audiences.*



'El sombrero',  
Robert Balser, 1964



'Onemoretime', José González,  
Tonet Calabuig and Elisa Martínez, 2014

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## Session 4. MACIÁN, THE MAESTRO\_

(Duration: 76 min)

A distinguished Spanish animator, Francisco Macián (Barcelona, 1929-1976) created his own studio in Barcelona in 1955 where he created commercials for Estudios Moro. In 1966 he directed his first feature: *El mago de los sueños* (The Dream Wizard), inspired by Andersen's fairy tale Ole Lukøje. This story and its characters La Familia Telerín became popular in Spain thanks to a promotional film *Vamos a la cama* (1965) for TVE (Televisión Española). Macián's film, full of Disney references, was driven by the work of Salvador Mestres, Jaume Vila, Jordi Gim, Albert Rué and Carmelo Garmendia y Vicar (also the creator of the El mago character), as well as the modern and identifiable character designs by José Luis Moro. The soundtrack features children's voices as well as artists from the era like Los 3 Sudamericanos, Chicho Gordillo, Ennio Sangiusto and Los de la Torre. Josep Solà wrote the music and despite the fact that this was his first opera and considering the technical difficulties they ran into during production, it's some of the most well-loved music from Spanish animation history. Two of Macián's commercials from the '50s will be screened before the film.

**Buena mesa** (aceite Koipe), Francisco Macián, 1955-57, 1'08"

**Sinfonía escarlata** (tomate Corchero), Francisco Macián, 1958, 1'10"

**El mago de los sueños**, Francisco Macián, 1966, 70'

*All audiences*



'El mago de los sueños',  
Francisco Macián, 1966



'Buena mesa (aceite Koipe)',  
Francisco Macián, 1955-57

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## Session 5. THE ARTIST'S TRACE\_

(Duration: 76 min)

During the 1970s, an industry began to get off the ground by answering to the needs of content for the small screen, although some creatives were more attracted to the art scene, seeing a fantastic medium for bringing all the arts together in animation. Spain certainly had a few big names working in the field including Iván Zulueta (a key figure in Spain's underground filmmaking scene), José Antonio Sistiaga and Rafael Ruiz Balerdi (two of the founding members of the Gaur group of Basque modern artists, created in 1966), Frederic Amat (whose film *Estela* was made especially for this programme of films), Marcel·lí Antúnez (founding member of La Fura dels Baus theatre troupe) and the tandem of video artists David Bestué and Marc Vives. And not forgetting *Minotauromaquia* (2004), the extraordinary plasticine interpretation of the universe of one of Spain's greatest artists, Picasso, as well as the new generation of artist-animators such as Izibene Oñederra, Alberto Vázquez and Laura Ginès who, like Juan Pablo Etcheverry or Mercedes Gaspar, come from the prolific Fine Arts background.

**Get Back**, Iván Zulueta, 1969, 5'20"

**Homenaje a Tarzán**, Rafael Ruiz Balerdi, 1970, 4'41"

**No sé**, Nicéforo Ortiz, 1985, 5'35"

**Impresiones en la alta atmósfera**, José Antonio Sistiaga, 1988-89, 6'32"

**20 días de amor**, Etxegaraico Goti (José Félix González Placer) 1991, 4'08"

**Las partes de mí que te aman son seres vacíos**, Mercedes Gaspar, 1995, 8'55"

**Geroztik ere...** (And since then...), Begoña Vicario, 1999, 1'55"

**Minotauromaquia: Pablo en el Laberinto**, Juan Pablo Etcheverry, 2004, 9'14"

**Estado de cambio**, David Betsué y Vives, 2010, 6'35"

**Hotzanak**, For Your Own Safety, Izibene Oñederra, 2013, 5'24"

**Cromo**, Marcel·lí Antunez, 2013, 3'54"

**Sangre de unicornio**, Alberto Vázquez, 2013, 8'17"

**Tengo miedo**, Laura Ginès, 2014 3'30"

**estela**, Frederic Amat, 2015, 1'53"

16 and over.



'Minotauromaquia: Pablo en el laberinto',  
Juan Pablo Etcheverry, 2004



'Sangre de unicornio',  
Alberto Vázquez, 2013

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## Session 6. HUMOR AND CARNAGE\_

(Duration: 69 min)

El Papus Magazine produced the first animated feature for adults in 1979, *Historias de amor y masacre*, made up of shorts by the most caustic artists of their time – Óscar, Gila, Ivà, Perich, Chumy Chúmez and Jordi Amorós (JA) joined together by the latter. This is the least politically correct and the most aggressive programme in the cycle. As all the bad did not disappear during the democratic transition, we've included later works that are political or social in nature and some reflecting conspiracy theory paranoia, on controversial subjects like immigration, consumerism, domestic violence or abuse of power. To whet your appetite, we've included two of the oldest shorts in the programme dealing with political themes in a satirical manner: *La bronca* and *Cambó i l'autonomia*, dating back to the early twentieth century. You can also enjoy the work of Sam before Possessed and films as recent as the iconoclast *Amor de mono* from the collective from Madrid, Trimono.

**La bronca**, Anónimo, 1917, 1'23"

**Cambó i l'autonomia**, Anónimo, 1918, 40"

**La edad de piedra**, Gabriel Blanco con dibujos de Chumy Chúmez, 1965, 11'09"

**Pasión siega** (excerpt from **Historias de amor y masacre**), Jordi Amorós, 1979, 13'

**Caracol, col, col**, Pablo Llorens, 1995, 12'

**Cirugía**, Alberto González Vázquez, 2006, 2'20"

**Vicenta**, Sam, 2010, 22'13"

**Amor de mono**, Trimono, 2015, 4'

18 and over.



'Historias de Amor y Masacre',  
Jordi Amorós, 1979



'Vicenta', Sam, 2011

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## Session 7. DESTINO HOLLYWOOD (AND BEYOND)\_

(Duration: 57 min)

Adept for spotting the most talented artists, Disney called on Dalí in the 1940s to draw up a film that would be made much later, Salvador Dalí, *Destino* (2003). Over the years big studios abroad have counted on Spanish artists and other professionals in various animation sectors: Amblimation (Raúl García), Disney (Carlos Baena, Lorelai Bové), Pixar (Rodrigo Blaas, Charlie Ramos), DreamWorks (Grangel Studio, Víctor Vinyals) and Aardman (Pascual Pérez). We've also assembled the personal work of Guillermo Garía Carsí, the creator of *Pocoyó*, the innovative series watched by millions of little ones all over the world; the first short that Charlie Ramos made at the time when working at Pixar was only a dream to him; a silly fake commercial by Adrià García and Víctor Maldonado (now at the head of Headless Studio), after *Nocturna* (2007); Enrique Gato's first short where his eponymous hero came to life, *Tadeo Jones* (2004); as well as *How to Cope With Death* (2002) by Ignacio Ferreras, who gained the recognition he needed to make his first feature, *Wrinkles* (2011), based on the graphic novel by Paco Roca.

**The Metamorphosis Part 1**, Charlie Ramos, 1998, 7'50"

**Top Gum**, Víctor Vinyals, 2001, 2'20"

**How to Cope With Death**, Ignacio Ferreras, 2002, 3'02"

**Tadeo Jones**, Enrique Gato, 2004, 10'

**The Tell-Tale Heart**, Raul García, Spain-USA, 2005, 10'

**Alma**, Rodrigo Blaas, Spain-USA, 2009, 5'21"

**Doomed: A Biological Cartoon!**, Guillermo García Carsí, 2011, 10' 25"

**Historias de Éste**, Pascual Pérez, 2011, 7'

**Strange Oaks**, Headless Studio, 2013, 1'09"

12 and over.



'Alma', Rodrigo Blaas, 2009



'Doomed',  
Guillermo García Carsí, 2011

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## Session 8. NEXT GENERATION \_

(Duration: 66 min)

This programme is a collection of shorts that were produced in Spain over the past ten years, some of them young Spanish filmmakers who are already known worldwide like Rocío Álvarez, Dvein Blanca Font, Busto and Nicolai Troshinsky. Selected for your viewing pleasure: Raúl Arroyo's film *I Come by Every Day* (2004) and other noteworthy shorts like the stop-motion based on horrifying true events that took place at the beginning of the 20<sup>th</sup> century in Barcelona, *The Twin Girls of Sunset Street* (2010); the fifth part of Jossie Malis's *Bendito Machine* (2014); Zepo (2014), the tragic story told through sand animation which is also in competition this year; The Giant, a poetic tale about fatherhood; and finally *Princesa china* (2014) by Thomàs Bases, one of our most talented filmmakers working in 3D.

**Cada día paso por aquí**, Raúl Arroyo, 2004, 8'38"

**Les bessones del carrer de Ponent**, Anna Solanas and Marc Riba, 2010, 13'

**Crik-Crak**, Rocío Álvarez, 2011, 1'22"

**O Xigante**, Julio Vanzeler and Luis da Matta, 2012, 10'35"

**Astigmatismo**, Nicolai Troshinsky, 2012, 4'

**The Vein 'Magma'**, Dvein, 2013, 1'28"

**The Day I Killed my Best Friend**, Blanca Font and Busto Algarín, 2013, 6'10"

**Zepo**, César Díaz Meléndez, 2014, 3'08"

**Bendito Machine V**, Jossie Malis, 2014, 11'54"

**Princesa china**, Tomàs Bases, 2014, 4'56"

12 and over.



'Zepo', César Díaz Meléndez, 2014

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'Princesa china', Tomàs Bases, 2014

# FILM PROGRAMME'S TECHNICAL DATA

The programme will tour on digital support, hard disk with video file H264, Full HD format (1920x1080)

## 1. DOODLES

**L'Araignée d'or**, Segundo de Chomón, 1908, 8'40", silent  
(A film from the Lobster Collection)  
**En los pasillos del congreso**, K-Hito (Ricardo García), 1932, 2', silent  
**Alimentos de régimen Santiveri**, Josep Serra i Massana, 1932-1935, 2'  
**Dana, colorete en polvo**, Josep Serra i Massana, 1933, 1', English subtitles  
**Radio RCA**, Enrique Ferrán, circa 1935, 2', silent  
**El fakir González buscador de oro**, Joaquim Muntañola, 1942, 8' 12", English subtitles  
**Juanito va de caza**, Salvador Mestres, 1942, 8', English subtitles  
**El cascabel de Zapirón**, Josep Escobar, 1943, 8', English subtitles  
**Don Cleque flautista**, Jaume Baguñà, 1944, 8' 12", English subtitles  
**Garabatos: Manolete**, Jaume Baguñà and Manuel Díaz, 1943-44, 8', English subtitles  
**Los tambores de Fu-Aguarrás**, Josep Escobar, 1945, 9'10", English subtitles  
**El bueno de Cuttlas**, Calpurnio Pisón, 1991, 8'48", no dialogue  
**Amarillo verano**, Javier Mariscal, 2013, 4'40", no dialogue

## 2. UNDER THE YOKE

**Garbancito de la Mancha**, Arturo Moreno, Spain, 1945, 68', English subtitles

## 3. MODERN TIMES

**Estudios Moro comerciales**, 1954-1964, 16'29", English subtitles  
**Vamos a la cama**, José Luis Moro, 1965, 36", English subtitles  
**El sombrero**, Robert Balser, 1964, 8'15", no dialogue  
**La doncella guerrera**, Julio Taltavull, 1974, 11'39", English subtitles  
**William Wilson**, Jorge Dayas, 1999, 10'28", English subtitles  
**La gallina ciega**, Isabel Herguera, 2005, 7'17", no dialogue  
**Las vidas ejemplares**, Carles Porta, 2008, 11' 24", English subtitles  
**El viaje de María**, Miguel Gallardo, 2010, 5'42", English subtitles  
**Vía Tango**, Adriana Navarro, 2013, 3'21", no dialogue  
**Onemorettime**, José González, Tonet Calabuig and Elisa Martínez, 2014, 5', no dialogue

## 4. MACIÁN, THE MAESTRO

**Buena mesa** (aceite Koipe), Francisco Macián, 1955-57, 1'08", English subtitles  
**Sinfonía escarlata** (tomate Corchero), Francisco Macián, 1958, 1'10", English subtitles  
**El mago de los sueños**, Francisco Macián, 1966, 70', English subtitles

## 5. THE ARTIST'S TRACE

**Get Back**, Iván Zulueta, 1969, 5'20", no dialogue  
**Homenaje a Tarzán**, Rafael Ruiz Balerdi, 1970, 4' 41", English subtitles  
**No sé**, Nicéforo Ortiz, 1985, 5', English subtitles  
**Impresiones en la alta atmósfera**, José Antonio Sistiaga, 1988-89, 6'32", no dialogue  
**20 días de amor**, Etxegaraico Goti (José Félix González Placer) 1991, 4'08", no dialogue  
**Las partes de mí que te aman son seres vacíos**, Mercedes Gaspar, 1995, 8' 51, no dialogue  
**Geroztik ere...** (And since then...), Begoña Vicario, 1999, 1'55", English subtitles  
**Minotauromaquia: Pablo en el Laberinto**, Juan Pablo Etcheverry, 2004, 9'14", no dialogue

**Estado de cambio**, David Betsué and Marc Vives, 2010, 6' 35", no dialogue  
**Hotzanak** (For Your Own Safety), Izibene Oñederra, 2013, 5' 24", English subtitles  
**Cromo**, Marcel·lí Antunez, 2013, 3'54", English subtitles  
**Sangre de Unicornio**, Alberto Vázquez, 2013, 9', English subtitles  
**Tengo miedo**, Laura Ginès, 2014 3'30, no dialogue  
**estela**, Frederic Amat, 2015, 1'53", silent

## 6. HUMOR AND CARNAGE

**La bronca**, Anonymous, 1917, 1'23", silent  
**Cambó i l'autonomia**, Anonymous, 1918, 40", silent  
**La edad de piedra**, Gabriel Blanco with Chumy Chúmez sketches, 1965, 11'09, no dialogue  
**Pasión Siega** (excerpt from **Historias de Amor y Masacre**), Jordi Amorós, 1979, 13', English subtitles  
**Caracol, col, col**, Pablo Llorens, 1995, 12', English subtitles  
**Cirugía**, Alberto González Vázquez, 2006, 2'20", English subtitles  
**Vicenta**, Sam, 2010, 22'13", English subtitles  
**Amor de mono**, Trimono, 2015, 4', no dialogue

## 7. DESTINO HOLLYWOOD (AND BEYOND)

**The Metamorphosis. Part 1**, Charlie Ramos, 1998, 7'50", English original version with Spanish subtitles  
**Top Gum**, Víctor Vinyals, 2001, 2'20", no dialogue  
**How to Cope with Death**, Ignacio Ferreras, 2002, 3'02", no dialogue  
**Tadeo Jones**, Enrique Gato, 2004, 10', no dialogue  
**The Tell-tale Heart**, Raul García, Spain-USA, 2005, 10', English original version with Spanish subtitles  
**Alma**, Rodrigo Blaas, Spain-USA, 2009, 5'21", no dialogue  
**Doomed: A Biological Cartoon!**, Guillermo García Carsi, 2011, 10' 25", English subtitles  
**Historia de Éste**, Pascual Pérez, 2011, 7', English subtitles  
**Strange Oaks**, Headless Studio, 2013, 1'09", Spanish Subtitles

## 8. NEXT GENERATION

**Cada día paso por aquí**, Raúl Arroyo, 2004, 8'38", no dialogue  
**Les bessones del carrer de Ponent**, Anna Solanas and Marc Riba, 2010, 13', no dialogue  
**Crik-Crak**, Rocío Álvarez, France, 2011, 1'22", English subtitles  
**O Xigante**, Julio Vanzeler and Luis da Matta, 2012, 10'35", no dialogue  
**Astigmatismo**, Nicolai Troshinky, 2012, 4', no dialogue  
**Magma**, Dvein, 2013, 1'28", no dialogue  
**The Day I Killed my Best Friend**, Blanca Font and Busto Algarín, Spain-UK, 2013, 6'10", Original Version  
**Zepo**, César Díaz Meléndez, 2014, 3'08", no dialogue  
**Bendito Machine V**, Jossie Malis, 2014, 11'54", no dialogue  
**Princesa china**, Tomàs Bases, 2014, 4'56", Original Version



# FILMS

## MATERIAL'S SOURCE

### SESSION 1/ DOODLES

**L'Araignée d'or**, Segundo de Chomón, 1908, 8'40" - LobsterFilms

**En los pasillos del congreso**, K-Hito (Ricardo García), 1932, 2' - Filmoteca española (Films Seda)

**Alimentos de régimen Santiveri**, Josep Serra i Massana, 1932-1935, 2'11" - Filmoteca de Catalunya (col. Família Serra Massana)

**Tabú, colorete en polvo**, Josep Serra i Massana, 1933, 1'08" - Filmoteca de Catalunya (col. Família Serra Massana)

**Radio RCA**, Enrique Ferrán, circa 1935, 2' - Filmoteca de Catalunya (don. Anónima)

**El fakir González buscador de oro**, Joaquim Muntañola, 1942, 8' 12" - Filmoteca Española (Films Rovira Beleta)

**Juanito va de caza**, Salvador Mestres, 1942, 8' - Filmoteca Española (Dibujos animados Chamartín)

**El cascabel de Zapirón**, Josep Escobar, 1943, 8' - Filmoteca de Catalunya (col. Pere Tresserra)

**Don Cleque flautista**, Jaume Baguñà, 1944, 8' 12" - Filmoteca Española (Video Mercury Films)

**Garabatos: Manolete**, Jaume Baguñà y Manuel Díaz, 1943-44, 8' - Filmoteca de Catalunya (col. Pere Tresserra)

**Los tambores de Fu-Aguarrás**, Jaume Baguñà, 1945, 9'10" - Filmoteca Española (Video Mercury Films)

**El bueno de Cuttlas**, Calpurnio Pisón, 1991, 8'48" - Filmoteca de CulturArts-IVAC

**Amarillo verano**, Javier Mariscal, 1999, 4'40" - Estudio Mariscal

### SESSION 2/ UNDER THE YOKE

**Garbancito de la Mancha**, Arturo Moreno, España, 1945, 68' - Video Mercury Films

### SESSION 3/ MODERN TIMES

**Spots Estudios Moro**, 1954-1964, 16'29" - Movierecord (col. Movierecord)

**Vamos a la cama**, José Luis Moro, 1965, 36" - Radiotelevisión Española

**El sombrero**, Robert Balsler, 1964, 8'15" - Filmoteca Española (col. Joan Gabriel Tharrats)

**La doncella guerrera**, Julio Taltavull, 1974, 11'39" - Filmoteca de Catalunya (col. Fotofilm-Rivera)

**William Wilson**, Jorge Dayas, 1999, 10'28" -

**La gallina ciega**, Isabel Herguera, 2005, 7'17" - Kimuak-Filmoteca Vasca

**Las vidas ejemplares**, Carles Porta, 2008, 11'24" -

**El viaje de María**, Miguel Gallardo, 2010, 5'42" - Fundación Orange

**Vía Tango**, Adriana Navarro, 2013, 3'21 -

**Onemoretime**, José González, Tonet Calabuig y Elisa Martínez, 2014, 5' - Vualá! De Animaciones

### SESSION 4/ MACIÁN, THE MAESTRO

**Buena mesa** (aceite Koipe), Francisco Macián, 1955-57, 1'08" - Movierecord

**Sinfonía escarlata** (tomate Corchero), Francisco Macián, 1958, 1'10" - Movierecord

**El mago de los sueños**, Francisco Macián, 1966, 70' - Filmoteca Española (Estudios Macián)

### SESSION 5/ THE ARTIST'S TRACE

**Get Back**, Iván Zulueta, 1969, 5'20" - Radiotelevisión Española

**Homenaje a Tarzán**, Rafael Ruiz Balerdi, 1970, 4' 41" - Filmoteca Española (col. Herederos Gabriel Blanco)

**No sé**, Nicéforo Ortiz, 1985, 5'35" - Filmoteca Española (Vértice Producciones Audiovisuales)

**Impresiones en la alta atmósfera**, José Antonio Sistiaga, 1988-89, 6'32" - Filmoteca Española (Producción cinematográfica Sistiaga)

**20 días de amor**, Etxegaraico Goti (José Félix González Placer) 1991, 4'08" - Familia del autor

**Las partes de mí que te aman son seres vacíos**, Mercedes Gaspar, 1995, 8' 55" -

**Gerotik ere...** (And since then), Begoña Vicario, 1999, 1'55" -

**Minotauromaquia: Pablo en el laberinto**, Juan Pablo Etcheverry, 2004, 9'14" - Ignacio Benedeti Cinema

**Estado de cambio**, David Bestué y Vives, 2010, 6' 35" - Hamaca

**Cromo**, Marcel·lí Antunez, 2012, 3'54"

**Hotzanak**, For Your Own Safety, Izibene Oñederra, 2013, 5' 24" - Kimuak-Filmoteca Vasca

**Sangre de unicornio**, Alberto Vázquez, 2013, 8'17" - Uniko

**Tengo miedo**, Laura Ginès, 2014 3'30 -

**estela**, Frederic Amat, 2015, 1'53" -

### SESSION 6/ HUMOR AND CARNAGE

**La bronca**, Anónimo, 1917, 1'23" - Filmoteca de Catalunya (col. Institut del Teatre)

**Cambó i l'Autonomia**, Anónimo, 1918, 40" - Filmoteca de Catalunya (col. Pere Treserra)

**La edad de piedra**, Gabriel Blanco con dibujos de Chumy Chúmez, 1965, 11'09 - Filmoteca española

**Pasión siega** (excerpt from **Historias de Amor y Masacre**), Jordi Amorós, 1979, 13' - Filmoteca de Catalunya

**Caracol, col, col**, Pablo Llorens, 1995, 12' - Filmoteca Española (El Lápiz de la Factoría)

**Cirugía**, Alberto González Vázquez, 2006, 2'20" - Hamaca

**Vicenta**, Sam, 2010, 22'13" -

**Amor de mono**, Trimono, 2015, 4' -

### SESSION 7/ DESTINO HOLLYWOOD (AND BEYOND)

**The Metamorphosis Part 1**, Charlie Ramos, 1998, 7'50" - Canal+

**Top Gum**, Víctor Vinyals, 2001, 2'20" - Canal+

**How To Cope With Death**, Ignacio Ferreras, UK, 2002, 1'56" -

**Tadeo Jones**, Enrique Gato, 2004, 10' -

**The Tell-Tale Heart**, Raul García, 2005, 8'56" -

**Alma**, Rodrigo Blaas, EEUU-España, 2009, 5'21" - Cecile Hokes

**Doomed: A Biological Cartoon!**, Guillermo García Carsí, 2011, 10' 25" - El Señor Studio

**Historia de Éste**, Pascual Pérez, 2011, 7' -

**Strange Oaks**, Headless Studio, 2013, 1'09" - Headless Studio -

### SESSION 8/ NEXT GENERATION

**Cada día paso por aquí**, Raúl Arroyo, 2004, 8'38" - Hamaca

**Les bessones del carrer de Ponent**, Anna Solanas y Marc Riba, 2010, 13' - I+G Stop motion

**Crik-Crak**, Rocío Álvarez, Francia, 2011, 1'22" - La Poudrière

**O Xigante**, Julio Vanzeler and Luis da Matta, 2012, 10'35" -

**Astigmatismo**, Nicolai Troshinski, 2012, 4' -

**Magma**, Dvein, 2013, 1'28" -

**The Day I Killed My Best Friend**, Blanca Font and Busto Algarín, Spain-UK, 2013, 6'10" -

**Zepo**, César Díaz Meléndez, 2014, 3'08" -

**Bendito Machine V: Pull the Trigger**, Jossie Malis, 2014, 11'54" -

**Princesa china**, Tomàs Bases, 2014, 4'56" -

*The title's materials which source is not specified have been provided by the authors themselves.*



Garabatos: Manolete, Jaume Baguñà y Manuel Díaz, 1943-44



Estudios Moro Commercials (1954-1964)  
Sol de Andalucía (Tío Pepe. González Byas), Francisco Macián, 1959

## Carolina López Caballero.

Curator

Curator of the exhibition "Metamorphosis. The Fantastic Visions of Starewitch, Švankmajer and the Brothers Quay", a co-production of the CCCB (Barcelona) and La Casa Encendida (Madrid). She directs Xcèntric, the cinema of the Centre de Cultura Contemporània de Barcelona (with which Seacex produced two touring film cycles) and Animac Lleida, the Catalan International Animated Film Festival.

She has a degree in Fine Arts from Barcelona University and in Animation Film from West Surrey College of Art and Design, Farnham (England), where she wrote her thesis "Animation in Spain", winner of the SAS Award (Society for Animation Studies, LA, California). She has curated film cycles for museums like the MACBA and the Bilbao Guggenheim, and festivals such as Artfutura and Resfest, and been a jury member and speaker at international animation film festivals. She is the writer and editor of *Xcèntric*, *45 películas contradirección* and *Metamorfosis, visiones fantásticas de Starewitch, Svankmajer and los Hermanos Quay*, and a contributor to specialized animation media. She was co-founder of 8 de agosto, the animation department of the prize-winning production company Agosto, and created and directed the animation section of the Sitges International Film Festival for 10 years. She has produced work of her own, which has been mentioned at festivals, and commercials for the principal Spanish advertising agencies.

## Emilio de la Rosa.

Advisor

Animation film theorist and historian. Sole or joint author of several books on animation in Spain. He was editor of Muittu, the defunct animation film magazine, and is a regular contributor to Cinevideo 20. As an expert in animation film, he has organized and programmed several retrospectives at film festivals in Spain and France, was a member of the advisory committee of Animateruel-Teruel International Animation Film Festival (1992-1995) and Alcalá de Henares Film Festival (1997-2000), and advisor and programmer of every edition of Animadrid- International Animated Image Festival of Pozuelo de Alarcón/Comunidad de Madrid (2000-2011).

## Andrés Hispano.

Advisor

Audiovisual producer, exhibition curator, painter and columnist. He writes regularly for the culture supplement of *La Vanguardia* and has been a consultant member since 2002. Together with Félix Pérez-Hita, he regularly produces *Soy Cámara*, the CCCB's programme for La2. He curated the exhibitions "La Ciutat dels cineastes" (with Jordi Balló, CCCB, 2001), "El Rei de la casa" (with Marc Roig, Palau de la Virreina, 2007), "That's not Entertainment!" (with Antoni Pinent, CCCB, 2007) and Global Screen (CCCB, 2011) with Gilles Lipovetsky and Jean Seroy. He was director of theme nights on BTV (1997-2000), the programme *Boing Boing Buddha* (created jointly with Manuel Hueriga, BTV 2003-2005) and *Baixa Fidelitat* (with Félix Pérez-Hita, XTVL, 2005). His audiovisuals for museums and arts centres include *Somiant la nostra ruïna* (La Pedrera, 2005), *La Trobada* (Palau Moja, 2007), *Autoscan* (CCCB, 2008) and *Wish you were here* (DHUB, 2009). He is the author of *David Lynch, Claroscuro Americano* (Glénat, 1997) and curator of the DVD pack *Del éxtasis al arrebató* (Cameo 2009).

## Alfons Moliné.

Consultant

Writer, animator, translator and researcher and historian of comics, manga and animation. Author of numerous articles on all these subjects for both Spanish and international periodicals plus several books, on his own or in partnership, including *El gran libro de los manga* (The Great Book of Manga, Glénat, 2002). He has also served as an editorial consultant for various Spanish comic book publishers. He made several short animated films in Super 8 and 16mm formats in 1981-96, and since 1987 he has worked as an animator and inbetweener for various theatrical and TV animation productions for studios in Barcelona, Madrid, Valencia, London, Lisbon, Copenhagen, etc. He launched one of the very first Spanish periodicals dedicated to animation, *Cartoon* (1983), and was an active member of ASIFA-Catalunya (ASIFA's local group in Catalonia, 1985-2006), as well as a teacher of history of animation school at Fak d'Art, an art school in Barcelona no longer existant (2002-03). He has recently co-authored with Cruz Delgado Sánchez *¡Eso es todo, amigos!* (That's All, Folks!, Diáboló Ediciones, 2015), a book on the Warner Bros. cartoon studio.

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