From Doodles to Pixels
Over a Hundred Years of Spanish Animation
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PRODUCTION: CCCB and AC/E

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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
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, colorate en polve, 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 Cisiu foautista, Jaume Bagulá, 1944, 8’12”
Garabatos: manolete, Jaume Bagulá y Manuel Díaz, 1943-44, 8’
Los tambores de Fu-Aguarrás, Jaume Bagulá, 1945, 9’10”
El bueno de Cuttlas, Calpurnio Pisón, 1991, 8’48”
Amarillo verano, Javier Mariscal, 2013, 4’40”

All audiences.

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 Quijote, 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.
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.

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.

Vamos a la cama, José Luis Moro, 1965, 36’
El sombrero, Robert Balser, 1964, 8’15’
Los sueños de Lola, 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’
Vía Tango, Adriana Navarro, 2013, 32’
Onemoretine, José González, Tonet Calabuig y Elisa Martínez, 2014, 5’

All audiences.
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 Ginés 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, Etxebarriako Got (José Félix González Placer) 1991, 4’08”
Pasión siega (excerpt from Historias de amor y masacre), Jordi Amorós, 1965, 11’09
Vicenta, Sam, 2010, 22’13”
Cirugía, Alberto González Vázquez, 2006, 2’20”
Amor de mono, Trimono, 2015, 4’

16 and over.
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, Lorelei Bové, Pixar (Rodrigo Blaas, Charlie Ramos), DreamWorks (Grangel Studio, Víctor Vinyals) and Aardman (Pascual Pérez). We’ve also assembled the personal work of Guillermo García Carsí, the creator of Pocoyo, 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 Ferraras, 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, 2’26”
How to Cope With Death, Ignacio Ferraras, 2002, 3’02”
Tadeo Jones, Enrique Gato, 2004, 10’
The Tell-Tale Heart, Raúl 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.

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 20th century in Barcelona, The Twin Girls of Sunset Street (2010); the fifth part of Josie 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 Thomás 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, Josie Malis, 2014, 11’54”
Princesa china, Tomás Bases, 2014, 4’56”

12 and over.
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, color en polvo, Josep Serra i Massana, 1933, 1', English subtitles

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

El Faik Gonzalez buscador de oro, Joaquin Munuñeta, 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, Jaime Baguïà, 1944, 8'12", English subtitles

Garabatos: Manelele, Jaime Baguïà and Manuel Díaz, 1943-44, 8', English subtitles

Los tamboreros de Fu-Aguarrás, Josep Escobar, 1945, 9'18", English subtitles

El bueno de Cuttlas, Calpurnio Pisón, 1945, 9'10", English subtitles

Los tambores de Fu-Aguarrás, 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, 1965, 8'15", no dialogue

La doncella guerrera, Julio Tatlow, 1974, 11'39", English subtitles

William Wilson, Josep Escobar, 1999, 10'28", English subtitles

La gallina ciega, Isabel Hergerua, 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

Onemoretime, José González, Tenet 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 (aceite Koipe), Francisco Macián, 1955-57, 1'08", 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 Tarrán, Rafael Ruiz Balderi, 1970, 4', 41", English subtitles

No sé, Néstor Ortiz, 1985, 5', English subtitles

Impresionen en la alta atmósfera, José Antonio Sistiaga, 1988-89, 4'32", no dialogue

20 días de amor, Etxebarriko Got (José Félix González Placer), 1991, 4'08", no dialogue

Las partes de mi que te aman son seres vacíos, Mercedes Gaspar, 1995, 8'51, no dialogue

Germotik erak... (And since then...), Beogaña Vicario, 1999, 1'55', English subtitles

Minotauromaca: Pablo en el Laberinto, Juan Pablo Etcheverry, 2004, 9'14", no dialogue

Estado de cambio, David Betsoúa and Marc Vives, 2010, 6', 35", no dialogue

Hotzanak (For Your Own Safety), Ibizene Ochederra, 2013, 5'24", English subtitles

Cromo, Marcel i Antunes, 2013, 3'54", English subtitles

Sangre de Unicornio, Alberto Vázquez, 2013, 9', English subtitles

Tengo miedo, Laura Ginés, 2014, 3'30, no dialogue

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

6. HUMOR AND CARNAGE

La bronca, Anonymous, 1917, 123", silent

Cambió i l'autonomia, Anonymous, 1918, 40", silent

La edad de piedra, Gabriel Blanco with Chumy Chúmez sketches, 1965, 11'09, no dialogue

Pasión Seía (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, 2004, 2'20", English subtitles

Vicenta, Sam, 2010, 22'13", English subtitles

Amor de mono, Trinomo, 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 Gun, Víctor Vinyals, 2001, 2'20", no dialogue

How to Cope with Death, Ignacio Ferreras, 2002, 3'02", no dialogue

Tadeo Jones, Enrique Gate, 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

Strange Oaks, Headless Studio, 2013, 1'09", Spanish Subtitles

8. NEXT GENERATION

Cada día pasó por aquí, Raúl Arroyo, 2006, 8'38", no dialogue

Les bessones del carrer de Ponent, Ana Solanas and Marc Riba, 2010, 13', no dialogue

Crik-Crak, Recí Alvarez, France, 2011, 1'22", English subtitles

O Xigante, Raúl Arroyo, 2004, 8'38", no dialogue

Cada día paso por aquí, 1'09", Spanish Subtitles

Rocío Álvarez, France, 2011, 1'22", English subtitles

Pasión Seía, Jordi Amorós, 1979, 13', English subtitles

Magma, Dwein, 2013, 1'28", no dialogue

The Day I Killed my best Friend, Magma, 2012, 10'35", no dialogue

Strange Oaks, Pascual Pérez, 2011, 7', English subtitles

Doomed: A biological Cartoon!, Rodrigo Blaas, Spain-USA, 2009, 5'21", no dialogue

Cada día pasó por aquí, 1'09", Spanish Subtitles

Vicenta, Sam, 2010, 22'13", English subtitles

hommage to Tarzán, Rafael Ruiz Balerdi, 1970, 4'41", no dialogue

Alma, Rodrigo Blaas, Spain-USA, 2009, 5'21", no dialogue

Cada día pasó por aquí, 1'09", Spanish Subtitles

Cada día pasó por aquí, 1'09", Spanish Subtitles

Vicenta, Sam, 2010, 22'13", English subtitles

Vino a la cama, Pablo Llorens, 1995, 19'55", English subtitles

La doncella guerrera, Julio Tatlow, 1974, 11'39", English subtitles

William Wilson, Josep Escobar, 1999, 10'28", English subtitles

La gallina ciega, Isabel Hergerua, 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

Onemoretime, José González, Tenet Calabuig and Elisa Martínez, 2014, 5', no dialogue

Estado de cambio, David Betsoúa and Marc Vives, 2010, 6', 35", no dialogue

Hotzanak (For Your Own Safety), Ibizene Ochederra, 2013, 5'24", English subtitles

Cromo, Marcel i Antunes, 2013, 3'54", English subtitles

Sangre de Unicornio, Alberto Vázquez, 2013, 9', English subtitles

Tengo miedo, Laura Ginés, 2014, 3'30, no dialogue

estela, Frederic Amat, 2015, 1'53", silent
**SESSION 1/ DOODLES**

L’Araignée d’or, Segundo de Chomón, 1908, 8’40’’ - Le SUPER FILMS

En los pasillos del congreso, K-Hite (Ricardo García), 1932, 2’ - Filmoteca española (Films Seda)

Alimentos de régimen Santiveri, Josep Serra i Massana, 1932-1933, 21’1’’ - Filmoteca de Catalunya (col. Familia Serra Massana)

Tabú, colorete en polvo, Josep Serra i Massana, 1933, 1’08’’ - Filmoteca de Catalunya (col. Parea Tresserra)

Radio RCA, Enrique Terrón, circa 1935, 2’ - Filmoteca de Catalunya (don. Anónimo)

El taurín González buscador de oro, Joaquim Muntaner, 1942, 8’12’’ - Filmoteca Española (Films Rovira Beleta)

Juanito va de caza, Salvador Mestres, 1942, 8’ - Filmoteca Española (Dibujos animados Chamartin)

El cascabele de Zapardiel, Jesus Escobar, 1943, 8’ - Filmoteca de Catalunya (col. Pere Tresserra)

Los tambores de Fu-Aguarrás, Filmoteca de Catalunya (col. Pere Tresserra)

Garabatos: Manolete, Jaume Baguñà y Manuel Díaz, 1943-44, 8’12’’ - Filmoteca Española (Films Rovira Beleta)

**SESSION 2/ UNDER THE YOKE**


Vamos a la cama, José Luis Moreno, 1965, 36’ - Radiotelevisión Española

El sombreret, Robert Balsam, 1964, 8’15’’ - Filmoteca Española (col. Joan Gabriel Tharrats)

La doncella guerreira, Julio Taltavull, 1974, 11’39’’ - Filmoteca de Catalunya (col. Fotofilm-Rivera)

William Wilson, Jorge Díaz, 1999, 10’28’’ - La galliná ciega, Isabel Herguera, 2005, 7’17’’ - Kimuak-Filmoteca Vasca

Las vidas ejemplares, Carlos Porta, 2008, 11’24’’ - El viaje de María, Miguel Gallardo, 2010, 5’42’’ - Fundación Orange

**SESSION 3/ MODERN TIMES**

Vía Tango, Adriana Navarro, 2013, 3’21’’ - Onemoretime, José González, Tonet Calabuig y Elisa Martínez, 2014, 5’ - Viual! Da Animaciones

**SESSION 4/ MACIÁN, THE MAESTRO**

Buena mesa (aceite Koipe), Francisco Macián, 1955-57, 1’08’’ - Moviercord

Sinfonía escarlata, Paloma Corchero, Francisco Macián, 1958, 1’10’’ - Moviercord

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

**SESSION 5/ THE ARTIST’S TRACE**

Get Back, Max Zunzunegui, 1969, 5’20’’ - Radiotelevisión Española

Homenaje a Tarzán, Raúl Sáez Baldaño, 1970, 4’41’’ - Filmoteca Española (col. Pere Tresserra)

No sé, Nicolás Otero, 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, Etxebarriak Gail (José Félix González Placer) 1991, 4’06’’ - Familia del autor

Las partes de mí que te aman son seres vacíos, Mercedes Gaspar, 1995, 8’55’’ - Geretik er... (And since then), Begona Vicario, 1999, 1’55’’ -

**SESSION 6/ HUMOR AND CARNAGE**

La bronca, Anónimo, 1917, 1’23’’ - Filmoteca de Catalunya (col. Instituto del Teatro)

Cambio I’Autonoma, Anónimo, 1918, 40’ - Filmoteca de Catalunya (col. Pere Tresserra)

La edad de piedra, Gabriel blanco con dibujos de Chumy Chúmez, 1945, 11’09’’ - Filmoteca española

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

Caracol, col. col, Pablo Loren, 1995, 12’ - Filmoteca Española (El Lápiz de la Factoría)

Cirugía, Alberto González Vázquez, 2006, 2’20’’ - Hammaca

Amor de mono, Tramón, 2015, 4’ -

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

The Metamorphosis Part 1, Charlie Ramos, 1998, 7’50’’ - Canal+

Top Gun, Vicente Vinals, 2001, 2’20’’ - Canal+

How To Cope With Death, Ignacio Ferreras, UK, 2002, 1’54’’ -

Tadeo Jones, Enrique Gato, 2004, 1’0’’ -

The Tetti-Tale Heart, Raul García, 1999, 8’56’’ -

**SESSION 8/ NEXT GENERATION**

Cada día paso por aquí, Raúl Arroyo, 2004, 8’38’’ - Hamaca

Los besos del carrer de Penent, Anna Solanas y Marc Riba, 2010, 13’ - Ideo Stop motion

Crik-Crack, Rocío Álvarez, Francia, 2011, 1’22’’ - La Poudrière

O Gigante, Julio Vanzeiler y Luis da Matta, 2012, 10’35’’ - Astigmatismo, Nicolás Troskischinski, 2012, 4’ -

Magma, Doin, 2013, 1’28’’ -

The Day I Killed My Best Friend, Blanca Font and Busto Algarin, Spain-UK, 2013, 6’10’’ -

Zepo, César Díaz Moliné, 2014, 3’08’’ -

Bendito Machine V: Put the Trigger, Josie Malis, 2014, 11’54’’ -

Princesa china, Tomás Baus, 2014, 4’54’’ -

The title’s materials which source is not specified have been provided by the authors themselves.
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 Artefutura 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, Švankmajer and los Hermanos Quay, and a contributor to specialized animation media. She was co-founder of 8 deagosto, 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 Huerga, 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 arrebato (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, 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!, Diábolo Ediciones, 2015], a book on the Warner Bros. cartoon studio.
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