

ANIMATE exhibition series presents
ANIMATED WORLDS *European contemporary animations*
/barbaragurrieri/group/, Nathalie Djurberg, Elise Florenty,
goldiechiari, Deborah Ligorio, Eva Marisaldi, Ciprian Muresan, Diego
Perrone, Francesco Simeti
Curated by Anna Daneri



29 Nov 2011 - 15 January 2012 **Pori Art Museum, MEDIApoint**

An image is drained of its force by the way it is used. ... A more reflective engagement with content would require a certain intensity of awareness –just what is weakened by expectations brought to images disseminated by the media. The leaching out of content is what contributes most of the deadening of feeling.
(Susan Sontag)

According to the latest book by **Susan Sontag**, *Regarding the Pain of Others*, there is a constitutional impossibility on the part of the viewer to become aware of a specific reality, unless he or she is actively involved in it. However, in the case of images, there remains the sense of "standing back and thinking, ... Nobody can think and hit someone at the same time". In a completely different context from the one analyzed by Sontag, we might say that a certain distance produced by images, in our case animated images, could in fact enhance awareness.

Animated Worlds. European contemporary animations presents works by nine artists from France, Italy, Roumania and Sweden. They all engage with a complex of issues linked to our present moment from a perspective which can be envisaged as 'European'. Drawn from images taken from reality or documentaries (Florenty, goldiechiari, Ligorio), from direct experience (/barbaragurrieri/group, Marisaldi, Muresan), from imagination (Djurberg, goldiechiari) or from art history (Simeti, Perrone), the exhibited works build articulated worlds which arise from a deep proximity within the artists' experience and result in reflections on migration, geopolitical transformation, social relations, marginalization, cultural inheritance and physical or imaginary landscapes.

The common thread in the exhibition is the low-tech attitude pursued by the artists which makes their works probably less experimental in terms of the opportunities given by new technologies for contemporary animation, but highly consistent in terms of poetic resonances. Traditional animation techniques such as stop-motion, cut-ups, digital drawing, and claymation, are used to produce a certain distance from the subject matter, allowing viewers to build their own interpretative tools.

The majority of the works are screened or projected individually, creating a polyphony of images with a syntonic rhythm that stands out in the condensation of meaning and the simplification of means, resorting to traditional artistic languages such as drawing, sculpture, collage, readymade, and of course, video.

A compilation of the early Super-8 clay animations by **Nathalie Djurberg**, recently remastered with the music by Hans Berg and giving shape to metaphors of everyday violence, is presented facing the pathological world-relation represented in **Elise Florenty's** work, the suspended destiny of migrants by **/barbaragurrieri/group**, the plastic dynamism of the sculptures in motion by **Diego Perrone**, the satellite vision of the Earth by **Deborah Ligorio**, and the constellation of sex toys by **goldiechiari**. Two portraits are looped into a single projection, depicting the two ages of man: the bending beggar crossing the street in **Eva Marisaldi's** work, and **Ciprian Muresan's** street child sniffing glue as a product of the post-Communist era. The wild landscape taken from art history by **Francesco Simeti** is an ideal closing work for the exhibition, a back-to-the-future disposition towards reality.

Anna Daneri

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