



Key Frames

A Celebration of Animation & Production Art

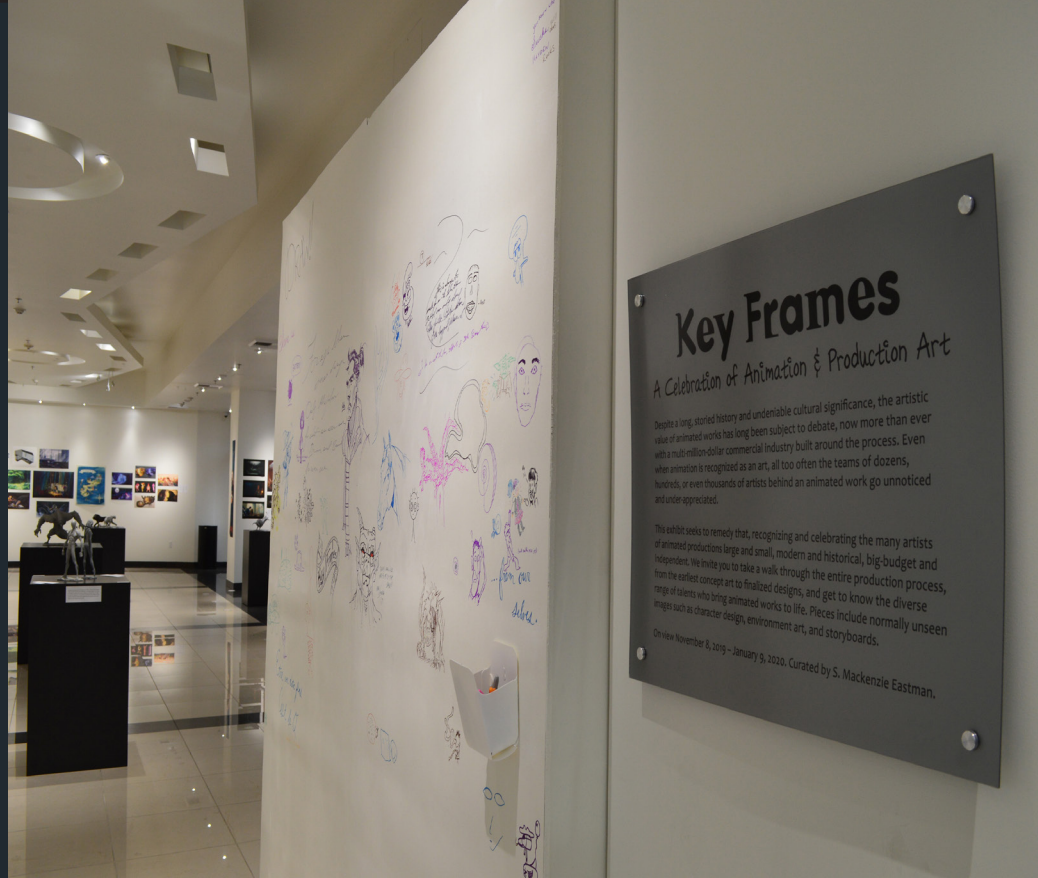
What is Key Frames?

Despite a long, storied history and undeniable cultural significance, the artistic value of animated works has long been subject to debate, now more than ever with a multi-million-dollar commercial industry built around the process. Even when animation is recognized as an art, all too often the teams of dozens, hundreds, or even thousands of artists behind an animated work go unnoticed and under-appreciated.

This exhibit seeks to remedy that, recognizing and celebrating the many artists of animated productions large and small, modern and historical, big-budget and independent. We invite you to take a walk through the entire production process, from the earliest concept art to finalized designs, and get to know the diverse range of talents who bring animated works to life.

Key Frames is a group exhibition featuring a number of artists working in various fields of animation, whether at major studios, as freelancers, or fully independently. Pieces include normally unseen images such as character design, environment art, and storyboards. The exhibit also includes a brief overview of animation history, including samples of production cels and backgrounds on loan from private collections.

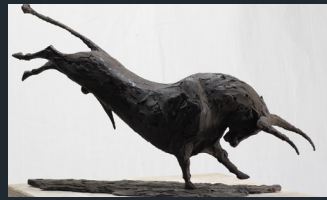
Front page image: Nicole Lim, *Meeting the Wizard*.



Installation photos of *Key Frames* at the William Rolland Gallery of Fine Art, 2019.



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Andrea Blasich
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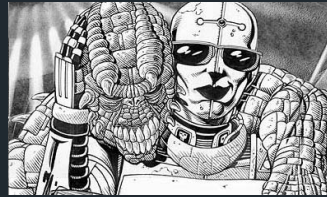
Angie Yeo
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Aymeric Kevin
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Belle Lee
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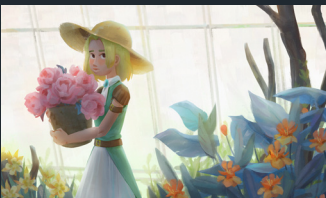
Brad Vancata
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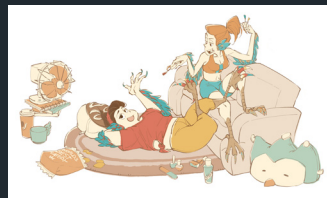
Chi Ngo
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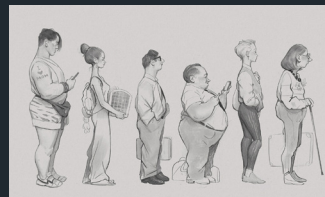
Huguette Pizzic
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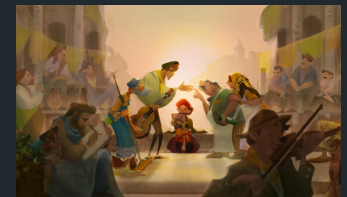
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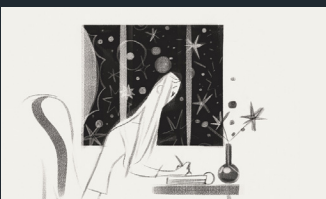
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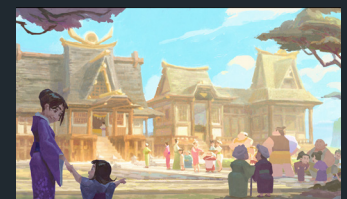
Nadya Mira
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Nicole Lim
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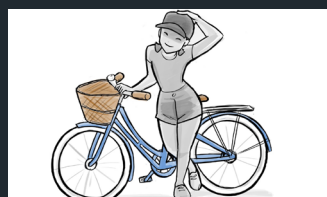
Shanti Rittgers
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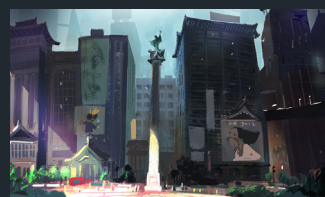
Simon Baek
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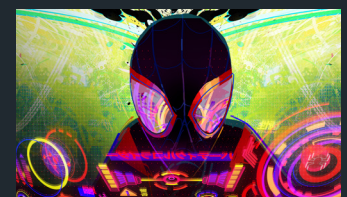
Stephen Donnelly
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Tracey Chung
vimeo.com/user2979862



Victoria Ying
victoriaying.com



Yuhki Demers
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Featured Artists

The inaugural exhibition of *Key Frames* featured over a hundred prints, film clips, and sculptures from a collective of twenty-four artists working in various positions in the field of animation. These pieces included independent works as well as licensed production pieces from studios, including Guru Studios, Bureau of Magic, and Sony Pictures Animation.

Because *Key Frames* features primarily digital artwork, the show can be very easily modified to fit the spacial, financial, and tonal needs of any given institution. This includes adding or swapping out featured artists, requesting additional works from artists' portfolios, removing copyrighted works to avoid the possibility of licensing fees, and so on. Not only does this mean *Key Frames* can easily adapt to be shown at institutions both large and small, it means each iteration of the show will be unique and celebrate new talent.

Abby Hatcher art © Guru Studio & Spin Master Ltd.

Lost in Oz art © Bureau of Magic.

SPIDER-MAN: INTO THE SPIDER VERSE © 2018 Sony Pictures Animation Inc.

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MARVEL and all related character names: © & ™ 2019 MARVEL



Events & Outreach

Along with the exhibition itself, *Key Frames* provides the perfect setting and opportunity to host related events, such as the Women in Animation panel discussion pictured above. Other options include lectures, Q&A sessions, and artist demonstrations, to name a few. The exhibit also provides outreach and education opportunities for creative arts students in particular, allowing potential future animators an in-depth look at all that is possible within the field.

Requirements & Options

Key Frames is an extremely modular exhibit, allowing options for any interested institution. Consider your spacial and financial needs, the timeline in which you would want the exhibit ready for public viewing, and so on.

Featured Artists: Artists can be added, removed, or swapped out from any given showing of *Key Frames*. They may also decline to join a given exhibition of the show, or be unable to join due to barriers to licensing rights or unavailability of physical pieces.

2D Works: These works are provided as a digital, print-ready file by the artist. They may be displayed digitally on monitors or in a virtual exhibition, printed as flat pieces or booklets (ideal for multi-page storyboards), or a combination of the two. Note that your institution may have to compensate for printing costs.

3D Works: 3D maquettes may have more limited availability, and will incur costs for shipping and insurance.

Video Works: Animations, animatics and making-of videos will require at least one monitor or projector in order to be on display.

Copyrighted Works: Any work under a copyright besides that of the original artist (such as work done for major studios) will require a request for exhibition rights. This process can take up to 3 months and may incur additional licensing fees.

Animation Cels: A select number of original and replica animation cels are available through the curator, but will incur costs for shipping and insurance.

Interested?

Reach out!



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