

**PIXAR: 20 YEARS OF ANIMATION ILLUSTRATES MARRIAGE OF TRADITIONAL ARTISTRY WITH TECHNICAL ADVANCES IN ANIMATED FILMS**

**Films and over 500 Works of Art Created by Pixar Artists Comprise Most Comprehensive Animation Exhibition Ever Presented at MoMA**

**Pixar: 20 Years of Animation**

**The Roy and Niuta Titus Theaters and theater lobby galleries; Museum lobby; first and second floors; Yoshiko and Akio Morita Media Gallery**

**December 14, 2005–February 6, 2006**

**Media preview: December 13, 2005, 10:00 a.m.–1:00 p.m.  
Special advance screening of new short film *One Man Band***

**NEW YORK, December 12, 2005**—The Museum of Modern Art presents *Pixar: 20 Years of Animation*, a major exhibition of work by the artists of Pixar Animation Studios that brings together all of Pixar's feature films and shorts—including the North American premiere of its latest short, *One Man Band* (2005)—and the first public display of more than 500 sculptures and works on paper created in the development of Pixar films. On view from December 14, 2005, through February 6, 2006, *Pixar: 20 Years of Animation* also features 10 digital media installations and a zoetrope devised especially for this exhibition, as well as a program of lectures, talks, and workshops by Pixar artists. The exhibition is organized by Steven Higgins, Curator, and Ronald S. Magliozzi, Assistant Curator, with Jenny He, Celeste Bartos Research Assistant, Department of Film and Media, The Museum of Modern Art.

Each of Pixar's six feature-length films—*Toy Story* (1995), *A Bug's Life* (1998), *Toy Story 2* (1999), *Monsters, Inc.* (2001), *Finding Nemo* (2003), and *The Incredibles* (2004)—will have weeklong screenings in The Roy and Niuta Theaters accompanied by selections from Pixar's 11 short films (see attached schedule). Drawings, paintings, and sculpture, organized around the themes of character, world, and story, are displayed in the Titus Theater lobbies and on the Museum's first floor. The digital media works are installed in the Yoshiko and Akio Morita Media Gallery on the second floor, in the Museum's lobby, on the first and second floors, and in the theater lobby galleries. Interactive computer kiosks are stationed in the lobby of the Titus 1 Theater and on the second floor adjacent to MoMA Books. The exhibition features the North American premiere of a new short film, *One Man Band* (2005), as well as works on paper from Pixar's upcoming feature film *Cars* (June, 2006). Pixar Animation Studios and The Walt Disney Company have arranged for the donation of new 35mm prints of each title to the Museum's film collection. Pixar has also donated its short films to the Museum.

At the heart of the exhibition are the concept drawings, sketches, paintings, and maquettes that scores of artists have created over the past two decades to devise the groundbreaking computer-generated image (CGI) animation for which Pixar has become internationally recognized. Beginning with the studio's debut short, *Luxo Jr.*, released in 1986, the year that the California-based studio was established, Pixar has pioneered a revolution in theatrical animation by creating films that are increasingly sophisticated in their blend of proprietary software and traditional animation artistry. In keeping with the artistic traditions and standards of animation, the works in *Pixar: 20 Years of Animation* reveal the depth of artistic exploration that Pixar artists bring to character, scene, and story development, as well as to the color palette and distinct visual treatment that defines each individual work. Pixar's technological developments with CGI can be charted through refinements over the years to achieve ever-greater degrees of realism through subtle changes in skin (*Geri's Game*), fur (*Monsters, Inc.*), and other surfaces.

Mr. Higgins says, "The quality of the concept and process art produced at Pixar rises above being merely useful. In the act of exploring the symbiotic relationship between story and art for each new project, the artists in *Pixar: 20 Years of Animation* have created work that has an expressive life all its own." Adds Mr. Magliozzi, "This exhibition is a tribute to a company of artists whose work has reinvented the genre of animation through a technology unique to the late 20th century and whose possibilities in the 21st century can only be imagined."

"We are thrilled that The Museum of Modern Art is honoring the artists of Pixar with this special first-time exhibition," adds John Lasseter, Executive Vice President, Creative, Pixar. "Our artists work in traditional media—hand drawings, painting, sculpture—as well as the computer, to create our films. In our world the computer is a tool, the same as a pencil or a brush. Our artists create so much beautiful art for each film that most people never get to see, so we are grateful to MoMA for bringing this collection of artwork to the public."

The Museum's long history of presenting exhibitions of animation art and animation screening series began in 1940, six years after the founding of the Department of Film and Media, with *A Short History of Animation: The Cartoon 1879–1933*. Gallery exhibitions have included *Walt Disney's Bambi: The Making of an Animated Sound Film* (1942), *That's Not All Folks! Warner Bros. Animation* (1985–86), and *Designing Magic: Disney Animation Art* (1995). Most recently, MoMA presented the animation film series *Anime!!* (2005) and *Hayao Miyazaki and Isao Takahata: Masters of Animation* (2005).

### **WORKS ON PAPER AND SCULPTURAL WORKS**

The three components that go into the creation of each Pixar short and feature-length production are designing a world, defining the characters, and finding the story, all of which must occur in tandem. The development of each of these components is illustrated in the exhibition by series of

drawings, paintings, and pastels that show multiple test versions on paper; three-dimensional sculptures, or maquettes; and the finished incarnations that appear onscreen.

For example, the development of the character Sullivan in *Monsters, Inc.* (2001) is represented in *Pixar: 20 Years of Animation* by eight polyurethane sculptures, or maquettes, by Jerome Ranft, each of which displays a different emphasis on Sullivan's character as the scariest monster in Monstropolis, the city that is home to all of the creatures in the film. Ranft's range of sculptures—scale models of the on-screen animated characters—accentuate the lengthy process of concept and development that each character, particularly those with "lead" roles, must undergo. A similar development process can be seen in the 14 examples of works on paper and a maquette illustrating the conceptual development of a single character, the quirky, diminutive fashion designer Edna Mode from *The Incredibles*, portrayed in another section of the exhibition.

Teddy Newton's playful collages from *The Incredibles*, Simón Vladimir Varela's detailed underwater charcoal drawings from *Finding Nemo*, and Harley Jessup's mixed-media creations for *Monsters, Inc.* are among the many works on paper in the exhibition that show the process of creating the environments that are subsequently inhabited by that production's characters: the island that houses the ant colony central to *A Bug's Life*; a dynamic underground lair in *The Incredibles*, which is futuristic while acknowledging the look and style of classic spy capers; and the expansive landscapes of the American southwest in *Cars*. These environments give ideas of tone or character traits to the animators when the films are being digitally composed.

Pixar's CGI films utilize traditional storyboards as guides to scene-by-scene narrative progression. The exhibition features storyboards from several of the shorts, including *Nick Knack* (1989) and *Geri's Game* (1997), as well as *Toy Story* (1995). The company also employs colorscripts to convey ideas in a succinct form. Colorscripts are horizontal scene panels produced in a variety of mediums, from marker to pastel to paint and collage, which convey the animator's vision for lighting, mood, and even costumes for a particular scene. In their most succinct form, colorscripts serve as a shorthand version of the entire film in a single board. Colorscripts from all six Pixar feature films are on view.

## **DIGITAL WORKS**

The Yoshiko and Akio Morita Media Gallery on the Museum's second floor houses digital works created especially for this exhibition, including an 8' x 38' "artscape" installation, directed by Andrew Jimenez, which allows viewers to experience scenes from all Pixar feature films, including the upcoming *Cars* (2006), from the perspective of characters in the movies. This piece uses digital technology to explore the works on paper on view elsewhere in the exhibition, in simulated 3-D motion. The gallery also features a sound component created by sound designer Gary Rydstrom.

The Media Gallery also houses a kinetic installation known as the zoetrope, an early cinema device that created the optical illusion of static images in motion. The three-dimensional

Toy Story Zoetrope was created by Pixar artists especially for this exhibition. The 7' (high) x 12' (diameter) zoetrope, which is cycled to synchronize with the artscape installation, features characters from both *Toy Story* films and uses a series of strobe lights to make the *Toy Story* characters Buzz, Woody, Wheezy, and others revolve around a central spindle, out of which hordes of toy soldiers parachute down.

In the Titus 1 lobby gallery on the lower level, four moving-image media pieces address various topics: shorts production, story development, the use of digital and traditional mediums for animation, and "environment art," which establishes the worlds that each film's characters inhabit. A six-screen installation of John Lasseter's short films made between 1984 and 1989 shows how shorts were instrumental in the studio's earliest tests of developing computer software systems. A monitor in the Titus 1 lobby gallery allows viewers to compare an action sequence from *The Incredibles* with the pencil sketch and digital drawings that preceded the computer animated scene. Other monitors display computer art adjacent to related works on paper. In "Designing Monstropolis," a split-screen monitor cycles through pairings of designs from the fictitious metropolis in *Monsters, Inc.* with photographs of the industrial sites in western Pennsylvania that artists visited for inspiration.

Interactive computer kiosks in the Titus 1 lobby and second-floor reading area invite visitors to find out more about the art of the artists whose work is on display, and to learn more about the nature of their roles at Pixar. A nine-screen LCD display in the Museum lobby features an animated sequence created especially for this exhibition.

### **FILM PROGRAM**

The screening component of the exhibition includes all six of Pixar's feature-length films and 11 short films, including John Lasseter's rarely seen debut *The Adventures of André and Wally B.* (1984), which preceded the founding of Pixar by two years. Other shorts to be presented are *Luxo Jr.* (1986), *Red's Dream* (1987), *Tin Toy* (1988), *Knick Knack* (1989), *Geri's Game* (1997), *For the Birds* (2000), *Mike's New Car* (2002), *Boundin'* (2004), *Jack Jack Attack* (2005), and *One Man Band* (2005). (See attached screening schedule.) All films will be screened in newly struck 35mm prints.

On Tuesday, December 27, a day on which the Museum is ordinarily closed to the public, MoMA will be open from 10:30 a.m. to 5:30 p.m., and a program of films from the exhibition will be screened.

### **EDUCATIONAL PROGRAMS**

A series of talks accompanies *Pixar: 20 Years of Animation*. On December 16, John Lasseter discusses "The Creative Process at Pixar." Pixar production designer Ralph Eggleston discusses the creation and design of his Oscar-winning short *For the Birds* on January 7, and he is joined by Pixar production designer Bill Cone on January 8 for a discussion of the process of designing a

film, focusing on the art, the colorscript, the character design, and the creation of the look of each unique film world. On January 21, Jason Katz, a story supervisor at Pixar, discusses the concept of storyboarding and explains how artists come up with ideas, draw storyboards, and then turn them into an animated film. Katz also demonstrates a real story pitch and explains all the steps between the initial idea and the final film. On February 4, animators Kureha Yokoo and Doug Sweetland explain and demonstrate the Pixar animation process that choreographs the movements and facial expressions in each scene, bringing the characters to life. These programs will take place in the Titus theaters.

### **PUBLICATION**

A publication entitled *Pixar at The Museum of Modern Art* accompanies this exhibition. Featuring much of the work from the exhibition, the paperbound publication is published by Chronicle Books and is available in the MoMA Stores, price \$30.00.

### **TOURING SCHEDULE**

An extensive international tour, based on the MoMA exhibition, will follow its presentation at the Museum. Further details about the touring exhibition can be found at [www.pixar.com](http://www.pixar.com).

### **ABOUT THE CURATORS**

Steven Higgins is Curator in the Department of Film and Media, where he has co-organized numerous film series, including *112 Years of Cinema* and MoMA's annual film preservation festival *To Save and Project*. Most recently he has curated the four-DVD set *Edison: The Invention of the Movies*, released in February 2005 by Kino. He is the author of *Still Moving: The Film and Media Collections of The Museum of Modern Art*, to be published by MoMA in 2006.

Ronald S. Magliozzi is an Assistant Curator in the Department of Film and Media, where he manages Special Collections and has organized exhibits on animation and on early film and film music. His work has been published in *Film History* and *Moving Image*, and he was the editor of the book *Treasures from the Film Archives* (1988). From 1990 to 1996, he served as the head of the International Federation of Film Archives Documentation Commission.

### **ABOUT PIXAR**

Pixar Animation Studios combines creative and technical artistry to create original stories in the medium of computer animation. Pixar has created six of the most successful and beloved films of all time: *Toy Story*, *A Bug's Life*, *Toy Story 2*, *Monsters, Inc.*, *Finding Nemo*, and *The Incredibles*. Pixar has won 18 Academy Awards. The Northern California studio will release its next film, *Cars*, on June 9, 2006.

## **SPONSORSHIP**

The exhibition is made possible by Intel Corporation and Porsche AG. Additional support is provided by the Alfred P. Sloan Foundation. Media sponsorship is provided by *Wired* Magazine.

## **ACOUSTIGUIDE**

A free Acoustiguide program features Pixar's artists discussing works featured throughout the exhibition, highlighting the collaborative process of creating their art and animated films. This tour is available with all other MoMA Audio tours and is accessible on one guide. Acoustiguide is available free of charge courtesy of Bloomberg. Also available on [www.moma.org/audio](http://www.moma.org/audio) and on the MoMA podcast on iTunes.

## **No. 118**

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## **PIXAR: 20 YEARS OF ANIMATION**

### **SCREENING SCHEDULE**

#### **Wednesday, December 14**

**8:00** *The Adventures of André & Wally B.* 1984. USA. Character design and animation by John Lasseter. Concept/direction by Alvy Ray Smith. 2 min.

*Luxo Jr.* 1986. USA. Directed by John Lasseter. 2 min.

*Red's Dream.* 1987. USA. Directed by John Lasseter. 4 min.

*Toy Story.* 1995. USA. Directed by John Lasseter. Written by Joss Whedon, Andrew Stanton, Joel Cohen, Alec Sokolow.

Woody is the toy that Andy plays with the most, but when he gets a Buzz Lightyear action figure for his birthday, Andy's favorite becomes intensely jealous of the clueless spaceman. Lasseter and company created two utterly believable, computer-generated worlds—one real, one toy—for this timeless story of friendship and loyalty. 81 min.

Program total running time: 89 min.

Also screening:

Thursday, December 15, 6:00

Sunday, December 18, 2:00

Friday, December 23, 6:00

Tuesday, December 27, 1:00

**Thursday, December 15**

**6:00** *The Adventures of André & Wally B.*  
*Luxo Jr.*  
*Red's Dream.*  
*Toy Story.* See Wednesday, December 14, 8:00.

**Saturday, December 17**

**7:30** *Tin Toy.* 1988. USA. Directed by John Lasseter. 5 min.

*Knick Knack.* 1989. USA. Directed by John Lasseter. 4 min.

*A Bug's Life.* 1998. USA. Directed by John Lasseter. Codirected by Andrew Stanton.  
Written by Stanton, Donald McEnery, Bob Shaw.  
A brave little ant joins forces with the members of a hapless bug circus to save his colony from seasonal pillage by a band of grasshoppers. Preceded by two award-winning shorts, one of which (*Tin Toy*) is now on The Library of Congress's National Film Registry. 95 min.

Program 104 min.

Also screening:

Sunday, December 18, 5:00

Monday, December 26, 6:00

Tuesday, December 27, 3:30

Sunday, December 31, 2:00

**Sunday, December 18**

**2:00** *The Adventures of André & Wally B.*  
*Luxo Jr.*  
*Red's Dream.*  
*Toy Story.* See Wednesday, December 14, 8:00.

**5:00** *Tin Toy.*  
*Knick Knack.*  
*A Bug's Life.* See Saturday, December 17, 7:30.

**Friday, December 23**

**6:00** *The Adventures of André & Wally B.*  
*Luxo Jr.*  
*Red's Dream.*  
*Toy Story.* See Wednesday, December 14, 8:00.

**Monday, December 26**

**1:00** *Geri's Game.* 1997. USA. Directed by Jan Pinkava. 4 min.

*For the Birds.* 2000. USA. Directed by Ralph Eggleston. 3 min.

*Toy Story 2.* 1999. USA. Directed by John Lasseter. Codirected by Lee Unkrich, Ash Brannon. Screenplay by Andrew Stanton, Rita Hsiao, Doug Chamberlain, Chris Webb.  
Woody falls into the hands of an unscrupulous toy dealer, and Buzz and the gang must

rescue him before he is shipped off to a museum in Japan. A rare film sequel that surpasses its predecessor, *Toy Story 2* also features one of Randy Newman's finest musical scores. 92 min.

Program 99 min.

Also screening:

Thursday, December 29, 1:00

Saturday, January 7, 8:00

Sunday, January 8, 2:00

Thursday, January 12, 5:00

Friday, January 13, 8:30

**3:30** *Mike's New Car*. 2002. USA. Directed by Pete Docter, Roger Gould. 4 min.

*Boundin'*. 2003. USA. Directed by Bud Luckey. Codirected by Roger Gould. 5 min.

*Monsters, Inc.* 2001. USA. Directed by Pete Docter. Codirected by Lee Unkrich, David Silverman. Screenplay by Andrew Stanton, Daniel Gerson.

Sulley and Mike live and work in Monstropolis, a city powered by the screams of children scared by the monsters hiding in their closets. When a little girl named Boo gets loose, the tables are turned, and the monsters' world is thrown into chaos. 93 min.

Program 102 min.

Also screening:

Thursday, December 29, 3:30

Monday, January 16, 8:00

Thursday, January 19, 6:00

Friday, January 20, 8:30

Saturday, January 21, 2:00

**6:00** *Tin Toy*.

*Knick Knack*.

*A Bug's Life*. See Saturday, December 17, 7:30.

### Tuesday, December 27

**1:00** *The Adventures of André & Wally B.*

*Luxo Jr.*

*Red's Dream*.

*Toy Story*. See Wednesday, December 14, 8:00.

**3:30** *Tin Toy*.

*Knick Knack*.

*A Bug's Life*. See Saturday, December 17, 7:30.

### Wednesday, December 28

**1:00** *One Man Band*. 2005. USA. Directed by Andrew Jimenez, Mark Andrews. 5 min.

*Finding Nemo*. 2003. USA. Directed by Andrew Stanton. Codirected by Lee Unkrich.

Screenplay by Stanton, Bob Peterson, David Reynolds.

An overprotective clownfish tries to shield his son from danger, but when the two become



separated the father must face his own fears as he heads off on a perilous quest to retrieve his lost boy. Preceded by Pixar's latest short film, *One Man Band*, here receiving its North American premiere. 100 min.

Program 105 min.

Also screening:

Friday, January 27, 8:00

Saturday, January 28, 2:00.

Sunday, January 29, 5:00.

Monday, January 30, 5:30.

**3:30** *Jack-Jack Attack*. 2005. USA. Directed by Brad Bird. 5 min.

*The Incredibles*. 2004. USA. Written and directed by Brad Bird.

A family of superheroes living in a witness-protection program must keep their superpowers under wraps. One day the father (Bob Parr, aka Mr. Incredible) receives a cryptic message, sending him and his entire family off on an adventure that tests their mettle as heroes—and as a family. Preceded by a short film that answers the question, “While the family was off saving the world, what happened back at home with the babysitter?” 115 min.

Program 120 min.

Also screening:

Friday, December 30, 3:30

Thursday, February 2, 8:15

Saturday, February 4, 8:30

Sunday, February 5, 2:00

#### **Thursday, December 29**

**1:00** *Geri's Game*.

*For the Birds*.

*Toy Story 2*. See Monday, December 26, 1:00

**3:30** *Mike's New Car*.

*Boundin'*

*Monsters, Inc.* See Monday, December 26, 3:30

#### **Friday, December 30**

**1:00** *One Man Band*.

*Finding Nemo*. See Wednesday, December 28, 1:00

**3:30** *Jack-Jack Attack*.

*The Incredibles*. See Wednesday, December 28, 3:30

#### **Saturday, December 31**

**2:00** *Tin Toy*.

*Knick Knack*.

*A Bug's Life*. See Saturday, December 17, 7:30

**Saturday, January 7**

**8:00** *Geri's Game.*  
*For the Birds.*  
*Toy Story 2.* See Monday, December 26, 1:00

**Sunday, January 8**

**2:00** *Geri's Game.*  
*For the Birds.*  
*Toy Story 2.* See Monday, December 26, 1:00

**Thursday, January 12**

**5:00** *Geri's Game.*  
*For the Birds.*  
*Toy Story 2.* See Monday, December 26, 1:00

**Friday, January 13**

**8:30** *Geri's Game.*  
*For the Birds.*  
*Toy Story 2.* See Monday, December 26, 1:00

**Monday, January 16**

**8:00** *Mike's New Car.*  
*Boundin'.*  
*Monsters, Inc.* See Monday, December 26, 3:30

**Thursday, January 19**

**6:00** *Mike's New Car.*  
*Boundin'.*  
*Monsters, Inc.* See Monday, December 26, 3:30

**Friday, January 20**

**8:30** *Mike's New Car.*  
*Boundin'.*  
*Monsters, Inc.* See Monday, December 26, 3:30

**Saturday, January 21**

**2:00** *Mike's New Car.*  
*Boundin'.*  
*Monsters, Inc.* See Monday, December 26, 3:30

**Friday, January 27**

**8:30** *One Man Band.*  
*Finding Nemo.* See Wednesday, December 28, 1:00

**Saturday, January 28**

**2:00** *One Man Band.*  
*Finding Nemo.* See Wednesday, December 28, 1:00

**Sunday, January 29**

**5:00** *One Man Band.*  
*Finding Nemo.* See Wednesday, December 28, 1:00

**Monday, January 30**

**5:30** *One Man Band.*  
*Finding Nemo.* See Wednesday, December 28, 1:00

**Thursday, February 2**

**6:00** *One Man Band.*  
*Finding Nemo.* See Wednesday, December 28, 1:00

**8:15** *Jack-Jack Attack.*  
*The Incredibles.* See Wednesday, December 28, 3:30

**Saturday, February 4**

**8:30** *Jack-Jack Attack.*  
*The Incredibles.* See Wednesday, December 28, 3:30

**Sunday, February 5**

**2:00** *Jack-Jack Attack.*  
*The Incredibles.* See Wednesday, December 28, 3:30

**Monday, February 6**

**6:00** *Jack-Jack Attack.*  
*The Incredibles.* See Wednesday, December 28, 3:30