



CHÂTEAU D'ANNECY  
MUSÉES D'ANNECY

ANNECY

# SHADOKORAMA

JACQUES ROUXEL  
ET LES SHADOKS  
Jubilé en grande pompe



Direction : Jacques ROUXEL, les Shadoks et 3000 production - Graphisme et travail de scénarisation : MATHILDE MEIGNAN

EXPOSITION CINÉMA D'ANIMATION  
AU CHÂTEAU D'ANNECY  
DU 1<sup>ER</sup> JUIN AU 15 OCTOBRE 2018

[musees.annecy.fr](http://musees.annecy.fr) - 04 50 33 87 30



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## EXHIBITION

A coproduction by the City of Annecy and the aaa production studio in partnership with CITIA (moving images and creative industries).

**ShadokOrama**

**Jacques Rouxel and the Shadoks, An Animated Anniversary!**

**Château d'Annecy**

**1 June to 15 October 2018**

Official inauguration: Tuesday 12 June at 7 p.m., during the Annecy International Animated Film Festival.

## Synopsis

Most French people are familiar with the Shadoks' mottoes, such as: 'I pump therefore I am' ; 'If there's no solution, there's no problem'...

The ground-breaking animated series *Et voilà le Shadok*, created by Jacques Rouxel and narrated by Claude Piéplu, first aired on French TV fifty years ago. These funny birdlike creatures appeared on the screen just after the evening news on 29 April 1968 – to the outrage of certain viewers. They disappeared a few days later due to the general strike that broke out in the context of the 'events' of May 1968, but were back again in September with more of their chaotic adventures!

Three further seasons of the Shadoks were produced, in 1970, 1974 and 2000.

And today, in their 50th anniversary year, the Shadok0rama exhibition tells their story.

### FACTS AND FIGURES

- Over 200 works on display in the exhibition.
- An exhibition space of **600 m<sup>2</sup>**
- The Shadoks: **4 seasons** of **52 episodes** each – **208 episodes** in all!
- The average length of the episodes is **2 minutes** for the first season and **3 minutes** for the others.

## Aim of the exhibition



With this tribute to cartoonist Jacques Rouxel, the Musées d'Annecy aim to give visitors an opportunity to discover (or rediscover) the Shadoks and understand the sensation the series created by considering it in context: a time when the majority of French households watched state TV, the space race was on and there was a mood of excitement in the art world and among the younger generation.

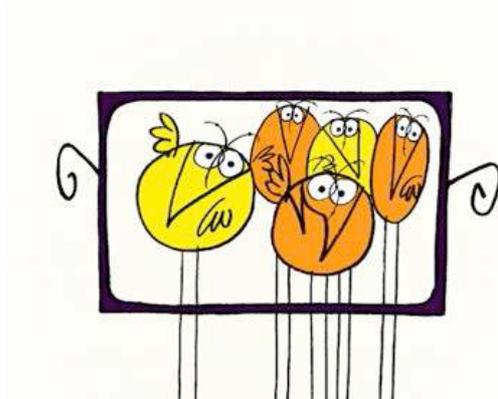
The items in the exhibition – centred on the collection and archives of Jacques Rouxel's 'aaa' production studio – include numerous drawings

by the author, photographs, viewers' letters, and storyboards and production documents relating to the series.

Other exhibits include recent acquisitions by the Musées d'Annecy and loans from organisations or individuals. The exhibition is also dotted with audiovisual material (interviews, reports, episodes from the series, etc.), essentially from the archives of the INA (the French National Audiovisual Institute).

## The exhibition focuses on two main themes:

### 1. The context in which the Shadoks emerged

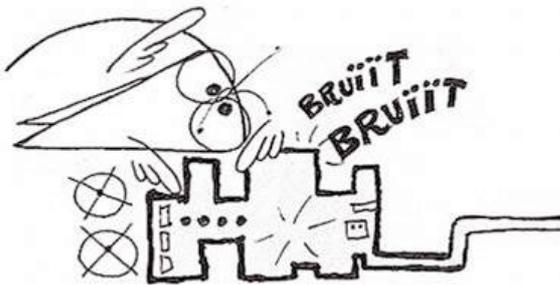


The exhibition begins with a presentation of Jacques Rouxel, creator of the Shadoks: his career from his school days in New York to his work in the Research Department of the ORTF (the former French national broadcasting agency) and his activity as a producer for the aaa studio.

Rouxel's creative world is set against the backdrop of French society in the 1960s, by which time over 60% of households owned a TV set – an expensive item, generally given pride of place in the home. It was often

switched on by the head of the household, who would choose one of the two channels with their limited range of mostly serious programmes.

State television broadcast the official government voice into French homes, with the contents of news programmes requiring approval from the Minister of Information. Depending on the time of its showing, a TV programme could be viewed by millions; as the Shadoks came on just after the news, they were guaranteed a large audience.

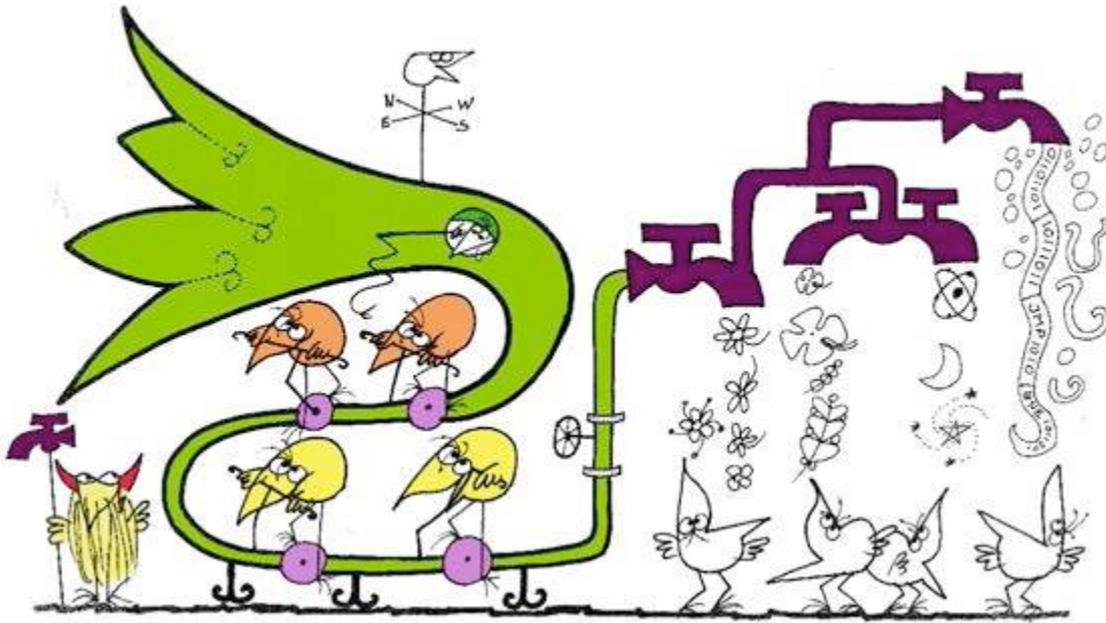


Despite this dependency on the state, the Research Department at the ORTF was busy imagining the television of the future. The department was directed by Pierre Schaeffer, a graduate of France's elite École Polytechnique who was also a philosopher and a pioneer of musique concrète. He formed various research groups, bringing them together for research activities relating to radio and television. So for example, the Image Research Group produced the first

series of the Shadoks with the support of the Technology Research Group and the Music Research Group (which focused on musique concrète).

Meanwhile, in this age of space exploration, science fiction was taking over the art world (books, films, comic strips, etc.). The action in the first season of the Shadoks is located 'a very, very, very long time ago' and, apart from planet Earth, the principal settings are in outer space, on planet Shadok and planet Gibi. Although Rouxel claimed that the Shadoks were apolitical, it is difficult not to associate their activities in outer space with the space race between the Russians and Americans that was happening at the same time.

It was also a period when society was changing, becoming increasingly aware of the absurdity of work – an awareness echoed by the Shadok motto 'I pump therefore I am'.



This was the background against which Jacques Rouxel developed his creativity. His artistic influences are presented in his imaginary museum-library.

- Modern art

Jacques Rouxel's minimalist drawing style with its flat colours and simple forms recalls the work of modern artists, with obvious references to the painters Paul Klee and Joan Miro.

- Comic strips and popular graphic art

Jacques Rouxel was influenced above all by the drawings and caricatures of American cartoonist Saul Steinberg. The comic strip phenomenon exploded in the 1960s-70s, with the emergence in France of magazines such as *Pilote*, *Mickey Parade* and the satirical journal *Hara-Kiri*, which published stories in instalments. It was also a golden age of Franco-Belgian comic strip art, with characters such as Tintin, Asterix, the Smurfs and Gaston Lagaffe.

- Literature



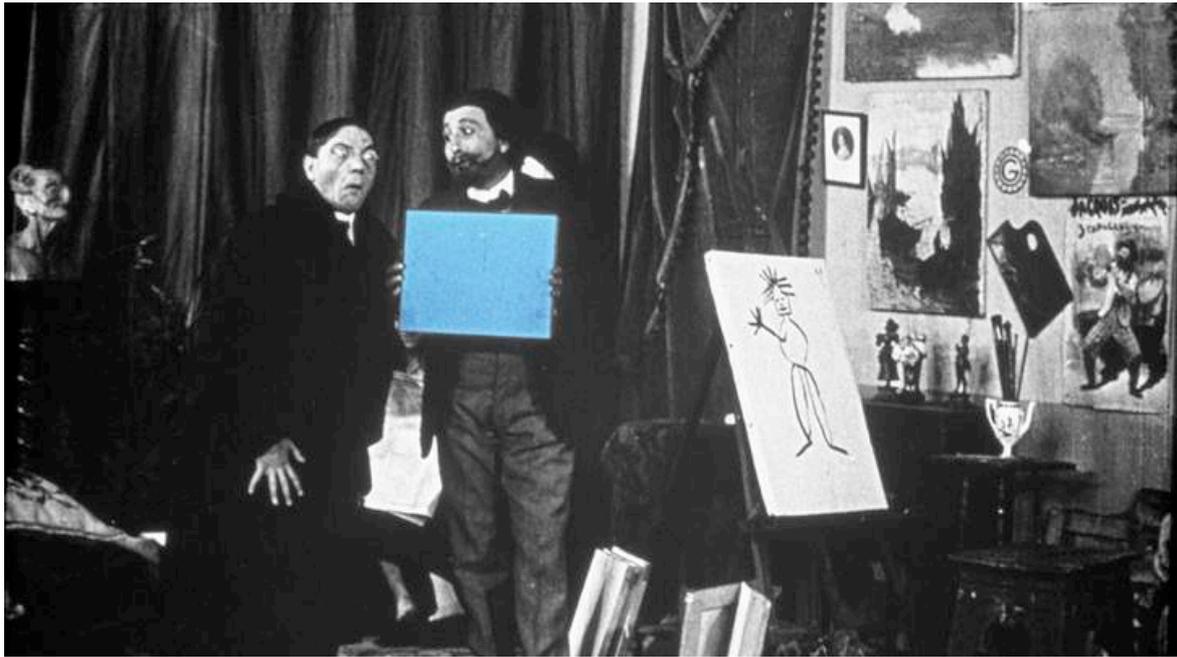
Jacques Rouxel was perhaps a writer above all else – a wordsmith who fine-tuned his texts before they were laid out on the page for the stories to be animated.

Although he made no specific reference to the French art movement called the '*Incoherents*' (Les Arts incohérents), Rouxel often cited the writer and humourist Alphonse Allais, a member of that group. The Incoherents used wit and irreverence to denounce the art and customs of the day through parodies of famous artworks, political and social satire, graphic puns, out-of-context objects,

etc., and the spirit of the Shadoks was partly inspired by their movement. Neither was Rouxel a member of the College of 'Pataphysics' – an 'institute of erudite and useless research' – but he frequently invoked its eminent members, the avant-garde writers Alfred Jarry and Raymond Queneau. The Shadok spirit has the same kind of relationship to language and absurdity.

- Animated film

The French animated film pioneer Émile Cohl was a member of the Incoherents; one of his films, *The Neo-Impressionist Painter*, is based on monochrome paintings by Alphonse Allais. Jacques Rouxel aimed at maximum expressiveness with minimum means, and in this he followed the example of UPA (United Productions of America), a studio founded in 1945 by three animation artists who had been fired from the Disney studios after the 1941 strike. Their films went against the Disney aesthetic and incorporated elements of modern art. The Animated Film Museum in Annecy has some fine examples of work by this important American studio, including the storyboard for the film *Flebus* (1957) by American animator Ernest Pintoff.



*The Neo-Impressionist Painter*, Émile Cohl, 1910

## 2. The Shadok story

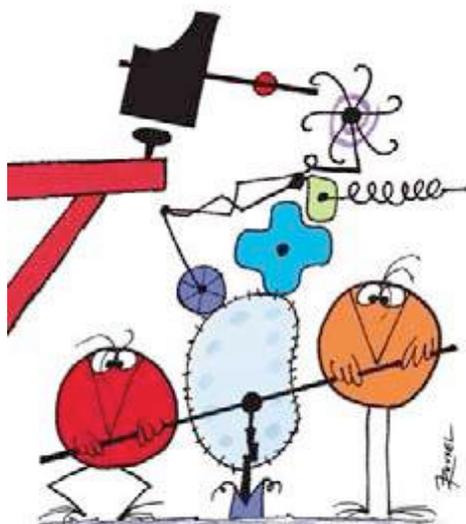
The second part of the exhibition plunges visitors into the world of the Shadoks with its particular mottos and principles. Some of the original drawings are on display, together with the first episodes that set the absurd and quirky tone for the series. Visitors are introduced to the various Shadok characters and their enemies, the Gibis, and learn of their goal: to go to Earth, which 'seemed uninhabited'. As the series progresses, the story evolves – as do the animation techniques that were used, from Animographe to computer.

The key players in the Shadok story are presented:

- Jean Dejoux, inventor of the Animographe
- Claude Piéplu, whose inimitable voice is a trademark of the series
- Robert Cohen-Solal, a member of the ORTF Music Research Group, who composed the soundtrack
- René Borg, producer of the first season
- Pierre Schaeffer, director of the ORTF Research Department and head of production

### THE MAIN SHADOK CHARACTERS CREATED BY ROUXEL

- The 'basic' Shadok
- The Wizard-Plumber: he makes the sun rise and is a plumber the rest of the time
- Professor Shadoko: an expert mathematician, logician, doctor and author of the basic principles
- The Chief Shadok: 'Most of the time, he does nothing'
- The Sailor Shadok: the inventor of interstellar maritime navigation
- Gegene: a tiny but terrifying insect, the only inhabitant of the Earth



POURQUOI FAIRE SIMPLE QUAND  
ON PEUT FAIRE COMPLIQUÉ?!

The series was revolutionary for its day in several ways: it was the first cartoon series aimed mostly at an adult audience; its tone was absurd and impertinent; and its minimalist graphics and animation made a complete break with the Disney style to which viewers were accustomed. The production technique was also completely new, with a very Shadokian machine called an 'Animographe'!

Correspondence from viewers who were shocked, disturbed or charmed by the Shadoks provided the material for a highly entertaining programme on which their letters were read aloud by the famous French actor and humourist Jean Yanne.

The Shadoks evolved from one season to the next; the original documents on display in the exhibition show how the characters and animation techniques

developed.

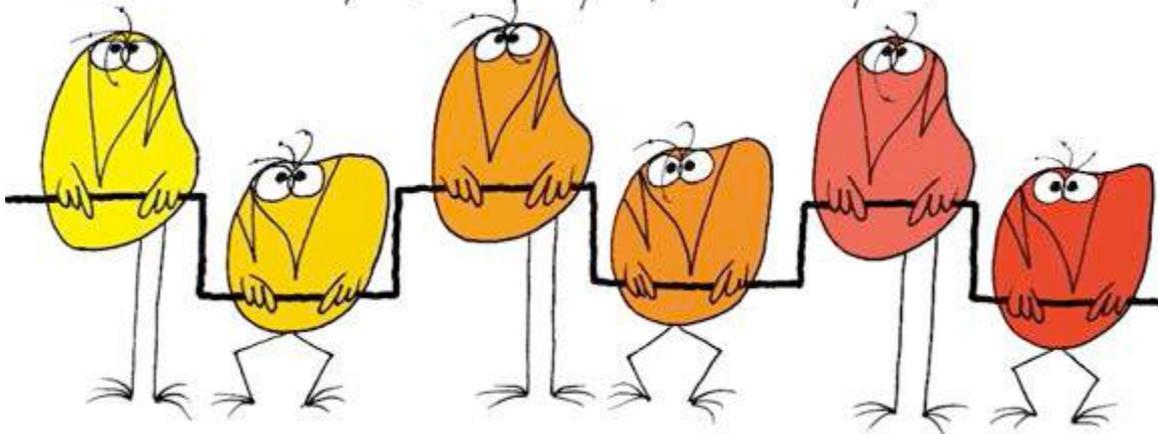


The last season of the series – *The Shadoks and the Big Bang* – was aired on Canal + in 2000, and the episode called *Le Trou à Gégène* ('Gegene's Hole') won the Special Award for a TV series at the Annecy Festival of the same year. This final season focused on some very up-to-the-minute theories about cosmology, such as the Big Bang and black holes; for all its absurdity, the scientific dimension of Jacques Rouxel's work was underpinned by serious scientific discoveries, sometimes at the forefront of contemporary research. Rouxel's gift for popularization is also illustrated by the commission films he produced at the aaa studio.

Episodes from the four seasons of the Shadoks will be continuously screened in the last room in the château's Tour du Trésor ('Treasure Tower').



Les Shadoks pompent....pompent.....pompent.....



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**Exhibition curators:**

Maurice Corbet, *curator, animated film collection, Musées d'Anecy*  
Thierry Dejean, *associate curator, aaa production*

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The exhibition is co-produced but the City of Anecy and **aaa** production studio.



aaa production



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savoie  
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Auvergne-Rhône-Alpes



## **Around the exhibition**

**Books** available in the château bookshop

The exhibition is accompanied by a book, a new addition to the *Les Animés* series co-edited by Les Musées d'Annecy and Les Éditions de l'OEil.

Title: *ET REVOILÀ LES SHADOKS*

Multi-authored book

Principal author: Pascal Vimenet

Other authors: Lucie Cabanes, Maurice Corbet, Marco de Blois, Thierry Dejean, Lionel François, Philippe Moins, Marcelle Ponti-Rouxel.

Sale price: €30

The book is richly illustrated with reproductions of archival documents from the **aaa** production studio, most of which have never been published before, selected by Thierry Dejean, associate curator of the exhibition and author of the book *Jacques Rouxel et les Shadoks : une vie de création*. The first part looks at some of the sources of inspiration behind the Shadoks and analyses Rouxel's writing style; the second part deals with reactions to the Shadoks, based in particular on the letters sent to the ORTF after the airing of the first season.

### **Encounters at the Château on Friday 15 June**

- 2 p.m. to 5.30 p.m.: a half-day study on the ORTF Research Department, organised with NEF Animation (*Nouvelles Écritures pour le Film d'Animation*).
- 6.30 p.m. to 8 p.m.: a round-table on the occasion of the publication of the exhibition book, with several of its authors.

### **Individual guided tours of the exhibition**

#### **June**

Sunday 24 June, 2.30 p.m.

#### **July and August**

Sunday 8 and Sunday 22 July, 2.30 p.m.

Sunday 5 and Sunday 19 August, 2.30 p.m.

#### **September**

Sunday 2 and Sunday 23 September, 2.30 p.m.

Meeting point: the entrance to the exhibition, Salle des Colonnes

Price: €6,50

### **Group guided tours**

Cultural and educational associations, neighbourhood committees, community centres, societies of friends... Contact the Annecy museum to book and design a made-to-measure tour of the ShadokOrama exhibition.

Price: €120 for a group of 25 maximum

Information and booking. Tel: +33 (0)4.50.33.87.34, Monday to Friday (except Wednesdays), 9 a.m. to 12 noon. Email: reservation.animations@annecycn.fr

## Activities for children

- **Children's area in the exhibition**

There are activities for children throughout the exhibition, with special areas where families can explore the world of the Shadoks (syllogisms, logic, drawings, etc.)

- **For 6-12 year-olds**

Available at the museum entrance: an origami 'whirlybird' with a question-and-answer game that children can use as a fun way of visiting the exhibition.

- **During the French school holidays**

Workshop: €6.50 – Booking compulsory +33 (0)4.50.33.87.34, or reservation.animations@annecycn.fr

### **A Shadok Like Me! - Thursday 19 July, 2 p.m. to 4.30 p.m.**

**Ages 8-12 – limited to 12 participants**, booking compulsory – **Meeting point:** Château d'Annecy - **Price:** €6.50

After a visit to the ShadokOrama exhibition to discover the curious animated birds that appeared on French TV in 1968, this workshop invites children to make a Shadok that looks like them – or like their favourite idol.



### **Life in the 1960s ' - Tuesday 24 July and Thursday 26 July**

**Ages 8-12 – limited to 12 participants**, booking compulsory – **Meeting point:** Château d'Annecy - **Price:** €6.50

**N.B.: this is a 2-part workshop**

With the two exhibitions – Annecy 68 at the Palais de l'Île, and ShadokOrama at the Château d'Annecy – participants are immersed in the atmosphere of the late 1960s when the city of Annecy expanded, French society had more leisure time and the Shadoks suddenly appeared on television, which was taking over family life.

In these workshops, the children imagine a future city constructed by the Shadoks.

### **Animate your own Shadoks!: Thursday 23 August and Friday 24 August 2018, 2 p.m. to 4.30 p.m.**

**Ages 11-14 – limited to 12 participants**, booking compulsory – **Meeting point:** Château d'Annecy - **Price:** €6.50

**N.B.: this is a 2-part workshop**

After visiting the Shadokorama exhibition and getting a taste of the 1960s-70s at the Château d'Annecy, participants can create their own Shadok-style characters and make their own films at the Animated Film Museum.

- **Family visits with the museum's cultural ambassadors**



**Family visits to ShadokOrama: Thursday 12 July, Thursday 2 August, Thursday 16 August, 2.30 p.m.**

**Ages 4 and up.** No booking required. N.B. **limited to 25 participants.** Adults are only admitted when accompanying children. **Duration:** 90 mins - **Price:** €6.50

**Meeting point:** Château d'Annecy

A special family visit that's fun for everyone! Test the Shadok principles, learn to draw your own Shadok, invent your own Shadok-style motto... and parents, teach your children to pump!

### **Films in the courtyard of the château**

During the International Animated Film Festival – on Monday 11, Tuesday 12, Thursday 14, Friday 15 and Saturday 16 June – films will be shown in the château courtyard at 10 p.m.

Detailed programme on our website in May.

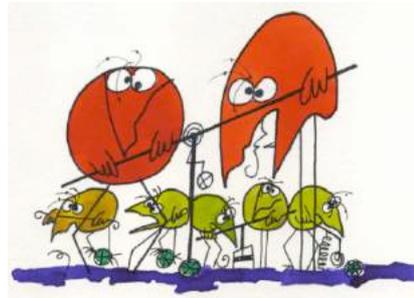
# Press visuals

Contact [alebellec@annecygn.fr](mailto:alebellec@annecygn.fr)



AVEC UN ESCALIER PRÉVU POUR LA MONTÉE ON REUSSIT SOUVENT À MONTER PLUS BAS QU'ON NE SERAIT DESCENDU AVEC UN ESCALIER PRÉVU POUR LA DESCENTE.

'You can often go further down on a staircase meant for going up than you could on a staircase meant for going down'  
Les Shadoks, Jacques Rouxel © aaa production

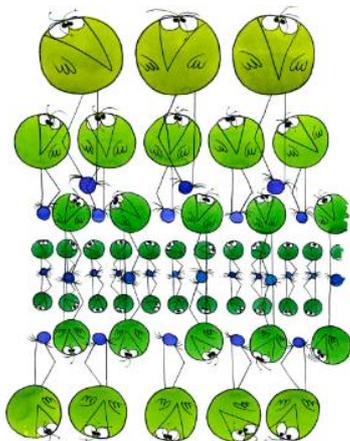


Les Shadoks, Jacques Rouxel © aaa production



LA NOTION DE PASSOIRE EST INDEPENDANTE DE LA NOTION DE TROU.

'The concept of strainer is distinct from the concept of hole.'  
Les Shadoks, Jacques Rouxel © aaa production



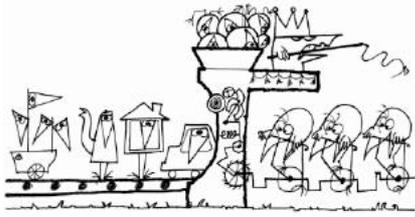
Les Shadoks, Jacques Rouxel © aaa production



Les Shadoks, Jacques Rouxel © aaa production



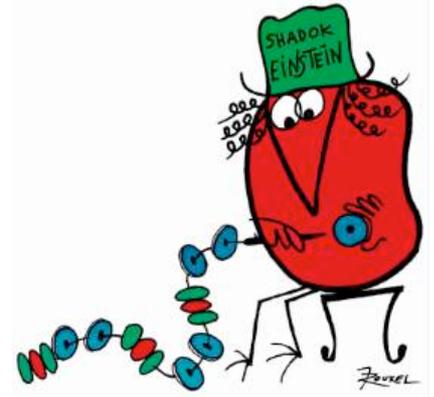
Les Shadoks, Jacques Rouxel © aaa production



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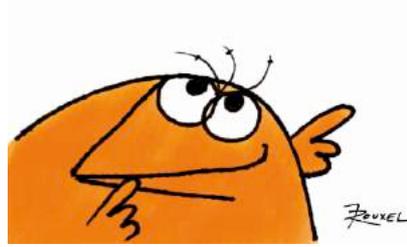
IL VAUT MIEUX MOBILISER  
SON INTELLIGENCE SUR DES  
CONNERIES QUE MOBILISER  
SA CONNERIE SUR DES  
CHOSSES INTELLIGENTES.

*'It's better to use your intelligence for stupid things than to use your stupidity for intelligent things.'*

Les Shadoks, Jacques Rouxel © aaa production

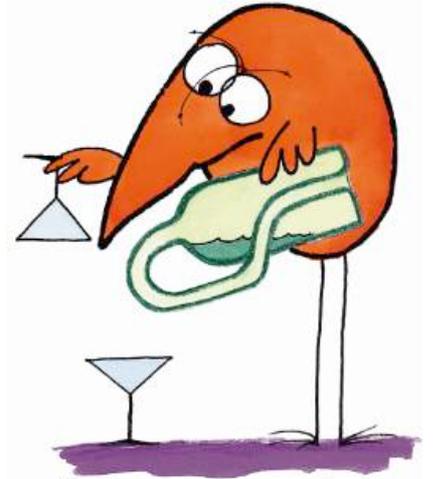


Les Shadoks, Jacques Rouxel © aaa production



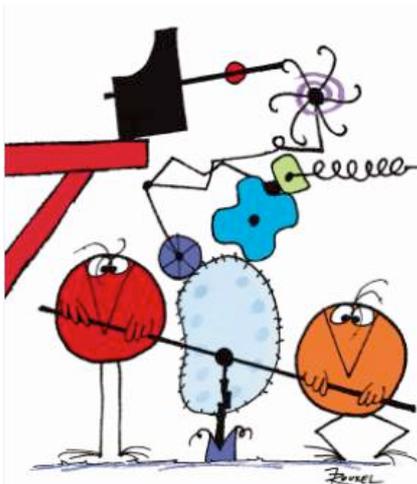
Les Shadoks, Jacques Rouxel © aaa production

La devise Shadok du mois.



S'IL N'Y A PAS DE SOLUTION  
C'EST QU'IL N'Y A PAS DE PROBLÈME.

'If there's no solution, there's no problem.'  
Les Shadoks, Jacques Rouxel © aaa production



POURQUOI FAIRE SIMPLE QUAND  
ON PEUT FAIRE COMPLIQUÉ ?!

'Why do it the easy way when you can do it  
the hard way?'

Les Shadoks, Jacques Rouxel © aaa production



J'É POMPE DONC J'É SUIS.

'I pump therefore I am.'

Les Shadoks, Jacques Rouxel © aaa production

La devise Shadok

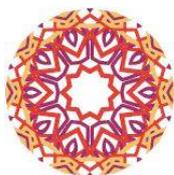


IL SAVAIT TOUT FAIRE, MAIS MAL

'He could do anything, but he did it all  
wrong.'

Les Shadoks, Jacques Rouxel © aaa production

## Practical information



CHÂTEAU D'ANNECY

MUSÉE DU FILM D'ANIMATION

PALAIS DE L'ÎLE

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[musees.annecy.fr](http://musees.annecy.fr)

### DURATION OF THE EXHIBITION

The exhibition will run from 1 June to 15 October 2018

#### Museum opening hours

01/06 - 30/09: open daily, 10.30 a.m. to 6 p.m.

01/10 - 31/05: open daily except Tuesdays, 10 a.m. to 12 noon and 2 p.m. to 5 p.m.

Closed on 1 January, Easter Sunday and Monday, 1 May, 1 November, 11 November and 25 December.

### PRICES

- Full price: €5.50
- Concession: €3
- Free for children under 12
- Free for all visitors on the first Sunday of the month (from October to May). Free guided tours of the exhibition are available at 2.30 p.m. on these 'free Sundays'.
- Staff committees, associations, groups: visit our temporary exhibition with an official guide for the special price of €120 for a group of 10-25.

Information:

- Tel : +33 (0)4 50 33 87 34 from 9 a.m. to 12 noon (except Wednesdays and weekends)

- Email : [reservation.animations@annecycn.fr](mailto:reservation.animations@annecycn.fr)

- Combined ticket for the Château d'Annecy and the Palais de l'Île: €7.20
- For inhabitants of the 'Annecy Commune Nouvelle' area only: the 'Pass expo', €20, valid one year, provides access to the 3 sites (the Château d'Annecy, the Palais de l'Île, the Animated Film Museum) and the Turbine Sciences cultural centre.

### CONTACT

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